

Mark Morris Dance Group *presents*

THE HARD NUT



**Detroit
Opera**

SAT / DEC 3, 2022, 7:30PM
SUN / DEC 4, 2022, 2:30PM

Yuval Sharon, Gary L. Wasserman Artistic Director
Christine Goerke, Associate Artistic Director

Ring in the New Year with a spectacular evening of all-star entertainment!



AIDA IN CONCERT

Fri., Dec. 30, 2022 at 6:30 p.m.
AT THE DETROIT OPERA HOUSE

3 of the most sought-after names in the opera & classical world take on Verdi's monumental masterpiece!

This special ONE NIGHT ONLY production features Detroit Opera's own Christine Goerke and soprano Angel Blue, both making their role debuts under the baton of Maestro Jonathon Heyward and featuring the Detroit Opera Orchestra and Chorus

Performed in Italian with English supertitles

**Detroit
Opera**



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DetroitOpera.org

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A message from
Wayne Brown

President & CEO, Detroit Opera

Welcome to the Detroit Opera House!

This time of the year, our programming is designed to celebrate the holiday season. We begin the month with *The Hard Nut* (December 3 and 4), the Mark Morris Dance Group's fun, imaginative take on Tchaikovsky's *The Nutcracker*, with the company's remarkable dancers and the Detroit Opera Orchestra. The Detroit Opera Youth Chorus—whose young singers play an integral role at the Detroit Opera—will be featured in "A Winter Fantasy" performance/fundraiser (December 11) directed by Suzanne Mallare Acton.

We are thrilled to be presenting *Aida* in Concert on December 30, a one-night-only performance of Verdi's monumental work featuring two of the most significant sopranos of our time. Angel Blue, this year's Richard Tucker Award winner, will perform the title role, and our own Christine Goerke will sing her first Amneris. Jonathon Heyward, an exciting young conductor on the rise, will lead the concert, also featuring Riccardi Massi (Radamès), Reginald Smith, Jr. (Amonasro), and Morris Robinson (Ramfis).

Please join me in expressing appreciation to our sponsors for today's performance, including our generous season sponsor The William Davidson Foundation, with additional support provided by Joanne and Richard Brodie, and Jeremy Zeltser and Kevin Dennis. We are also appreciative of the Betty, Marvin, and Joanne Danto Family Foundation Endowment Fund in support of Dance at the Detroit Opera House.

Thank you for joining us today! We invite you to return for other exciting programs at the Detroit Opera House. Additional information can be found on our website: detroitopera.org.

As you consider your year-end gifts to those organizations that you care about, we ask that you consider adding Detroit Opera to your list by contacting Angela Nelson Heesch, Director of Development: anelson-heesch@detroitopera.org

Detroit Opera wishes the best for you and your family as we observe this holiday season!

Wayne S. Brown, President & CEO, Detroit Opera

Detroit Opera

Yuval Sharon, Gary L. Wasserman Artistic Director
Christine Goerke, Associate Artistic Director
Jon Teeuwissen, Artistic Advisor for Dance

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A message from
Jon H. Teeuwissen
Artistic Advisor for Dance, Detroit Opera

‘Tis the season for “visions of sugar plums dancing...” The holidays would not be complete without experiencing a Nutcracker performance. Originally premiered in 1892 as a two-act ballet in St. Petersburg, Russia, the ballet has evolved over the years and has enjoyed massive popularity across America since the 1960s.

The material chosen for the libretto was an adaptation of E.T.A. Hoffmann’s *The Nutcracker and the Mouse King*. Within Hoffmann’s story is a subplot titled “The Tale of The Hard Nut”. This year the Detroit Opera is presenting *The Hard Nut*—Mark Morris Dance Group’s beloved retro-modern retelling of *The Nutcracker*.

A cascade of wit and wintry beauty, this lavish love letter to the holiday classic transplants E.T.A. Hoffmann’s story from the 1890s to the 1970s, complete with raucous parties, dancing soldiers, whimsical costumes, and a Waltz of the Snowflakes like no other—a totally original aesthetic based on the comic book art of Charles Burns.

Instead of being set in a traditional 19th-century Victorian home, this production is set in American suburbia of the early 1970s (think *The Brady Bunch*). While a contemporary version, this piece is choreographed to all of the original Tchaikovsky score—including some music that is rarely used, performed live by our own Detroit Opera Orchestra.

Described by *The New York Times* as “Fun and amazement dance in the same steps; the choreography lifts the whole audience through a crescendo of changing,” Mark Morris’s *The Hard Nut* premiered in 1991 at the Théâtre Royal de la Monnaie in Brussels.

Don’t sit back. Lean forward and enjoy this “fun frolic” through a whimsical holiday tradition that has been creatively reimaged. Happy Holidays!

Jon H. Teeuwissen
Artistic Advisor for Dance, Detroit Opera

P.S. We invite you to give the gift of dance. Tickets to our upcoming dance presentations of the amazing Alvin Ailey American Dance Theater, France’s Ballet Preljocaj *Swan Lake*, and Tbilisi’s State Ballet of Georgia *Balanchine* program make great stocking stuffers!

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Major support for the Mark Morris Dance Group provided by members of the GRAND DUO CIRCLE with annual gifts of \$12,000 or more.

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STAR SPONSOR

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THE HARD NUT

Based on *The Nutcracker and the Mouseking* by E.T.A. Hoffmann
Music by Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Op. 71 (1891–1892)
Production based on the work of Charles Burns

Mark Morris, *Choreography*
Adrianne Lobel, *Set Design*
Martin Pakledinaz, *Costume Design*
James F. Ingalls, *Lighting Design*

MARK MORRIS DANCE GROUP

MICA BERNAS KARLIE BUDGE BRANDON COUNRAY DOMINGO ESTRADA, JR.
LESLEY GARRISON COURTNEY LOPES* TAÍNA LYONS MATTHEW McLAUGHLIN
DALLAS McMURRAY BRANDON RANDOLPH NICOLE SABELLA
CHRISTINA SAHAIDA BILLY SMITH NOAH VINSON MALIK Q. WILLIAMS

ELISA CLARK JOHN HEGINBOTHAM† DEEPA LIEGEL
AARON LOUX LAUREL LYNCH MAILE OKAMURA MATTHEW ROSE

JANE ABBOTT McCALL ATKINSON KARA CHAN SHAQUELLE CHARLES ZACHARY GONDER
MARY LYN GRAVES QUINTON GUTHIER RACHEL HA-EUN LEE CLAUDIA McDONALD
ALEX MEETH RECHÉ NELSON SARA ELIZABETH SEGER

DETROIT OPERA ORCHESTRA

Colin Fowler, *Conductor and Mark Morris Dance Group Music Director*

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

* apprentice
† understudy



CAST

Marie
Mica Bernas

Fritz
Christina Sahaida

**Louise/
Princess Pirlipat**
Lesley Garrison

Dr. Stahlbaum/King
Malik Q. Williams

**Mrs. Stahlbaum/
Queen**
Laurel Lynch

Housekeeper/Nurse
Brandon Randolph

Drosselmeier
Billy Smith

**Nutcracker/
Young Drosselmeier**
Aaron Loux

Barbie Doll
Elisa Clark

Robot
Alex Meeth

Party Guests
Karlie Budge
Brandon Cournay
Domingo Estrada, Jr.
Courtney Lopes
Matthew McLaughlin
Dallas McMurray
Maile Okamura
Nicole Sabella
Noah Vinson

Changers
Shaquelle Charles
Deepa Liegel
Matthew McLaughlin
Matthew Rose

Rat King
Kara Chan

Rat Soldiers
Jane Abbott
McCall Atkinson
Mary Lyn Graves
Rachel Ha-Eun Lee
Reché Nelson
Sara Elizabeth Seger

G.I. Joe Soldiers
Zachary Gonder
Quinton Guthier
Claudia McDonald
Matthew McLaughlin
Alex Meeth

Snow
Jane Abbott
McCall Atkinson
Karlie Budge
Kara Chan
Shaquelle Charles
Elisa Clark
Brandon Cournay
Domingo Estrada, Jr.
Lesley Garrison
Zachary Gonder
Mary Lyn Graves
Quinton Guthier
Rachel Ha-Eun Lee
Deepa Liegel
Courtney Lopes
Claudia McDonald
Dallas McMurray
Reché Nelson
Nicole Sabella
Christina Sahaida
Sara Elizabeth Seger
Noah Vinson

Rat Queen
Deepa Liegel

Spanish
Domingo Estrada, Jr.
Nicole Sabella

Arabian
McCall Atkinson
Shaquelle Charles
Elisa Clark
Quinton Guthier
Matthew McLaughlin

Chinese
Karlie Budge
Alex Meeth
Christina Sahaida

Russian
Zachary Gonder
Rachel Ha-Eun Lee
Courtney Lopes
Claudia McDonald
Dallas McMurray
Sara Elizabeth Seger

French
Kara Chan
Brandon Cournay
Mary Lyn Graves
Noah Vinson

Suitors
Quinton Guthier
Alex Meeth

Dentist
Jane Abbott

Flowers
Karlie Budge
Kara Chan
Elisa Clark
Domingo Estrada, Jr.
Zachary Gonder
Rachel Ha-Eun Lee
Courtney Lopes
Claudia McDonald
Dallas McMurray
Reché Nelson
Nicole Sabella
Christina Sahaida
Sara Elizabeth Seger
Noah Vinson

DETROIT OPERA ORCHESTRA

*Detroit Federation of Musicians, Local #5,
of the American Federation of Musicians*

Violin I
Laura Leigh Roelofs*
ACTING
CONCERTMASTER
Andrew Wu*
ACTING ASSISTANT
CONCERTMASTER
Anna Bittar-Weller*
Molly Hughes*
Bryan Johnston*
Beth Kirton*
Yuri Popowycz*
Mallory Tabb

Violin II
Daniel Stachyra*
ACTING PRINCIPAL
Emily Barkakati*
Henrik Karapetyan*
Velda Kelly*
Jenny Wan*
David Ormai

Viola
John Madison*
PRINCIPAL
Joseph Deller*
Jacqueline Hanson*
Scott Stefanko*

Cello
Andrea Yun*
ACTING PRINCIPAL
Benjamin Maxwell*
Sabrina Lackey

Bass
Derek Weller*
PRINCIPAL
Clark Suttle*

Flute
Seo Hee Choi*
PRINCIPAL
Dennis Carter

Piccolo
Laura Larson*

Oboe
Sally Heffelfinger-
Pituch*
ACTING PRINCIPAL

English Horn
Yuki Harding

Clarinet
Brian Bowman*
PRINCIPAL
Shannon Orme

Bass Clarinet
J. William King*

Bassoon
Gregory Quick*
ACTING PRINCIPAL
Roger
Maki-Schramm

Horn
Carrie
Banfield-Taplin*
ACTING PRINCIPAL
Kristi Crago
David Denniston
Tamara Kosinski

Trumpet
David Ammer*
PRINCIPAL
Gordon Simmons*

Trombone
Brittany Lasch*
PRINCIPAL
Robyn Smith
Bass Trombone
Bryan Pokorney

Tuba
David Zerkel

Timpani
Keith Claeys
ACTING PRINCIPAL

Percussion
John Dorsey*
PRINCIPAL
Daniel Maslanka

Harp
Maurice Draughn
ACTING PRINCIPAL

Celeste
Robert Conway

** Detroit Opera Core Orchestra
Members of the violin sections
occasionally rotate.*

SYNOPSIS

ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie, and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he's made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight she is frightened by rats. Everything in the room grows to giant size. G.I. Joes led by the Nutcracker battle rats led by the mutant Rat King. Marie kills the Rat King with her slipper. She falls unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard. / **CURTAIN**

ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

THE HARD NUT

Once upon a time a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy the Rat Queen threatened to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for 15 years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly—like a nutcracker...

At this point Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

EPILOGUE

Louise and Fritz are sent to bed. / **CURTAIN**



PYOTR ILYICH TCHAIKOVSKY (1840–1893) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of Harmony at the newly opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions, he managed to produce his most successful opera, *Eugene Onegin* (1877–1878), his Fourth Symphony (1878), and his Violin Concerto (1878) during this period. In 1881, he gave up teaching at the conservatory and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (“Pathétique”) in 1893.



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980 and has since created over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels's Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet am Rhein, Düsseldorf, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts's Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, subsidized rental space for local artists, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience with and without disabilities. Morris's memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.

The MARK MORRIS DANCE GROUP was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts's Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris's commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show*, and PBS's *Live from Lincoln Center*. In 2015, Morris's signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS's *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.

ARTISTS



COLIN FOWLER (conductor, Mark Morris Dance Group music director) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler has led services at numerous houses of worship, including Trinity Wall Street, St. Thomas Church, Marble Collegiate Church, and Park Avenue Synagogue. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, *The Hard Nut*, and *L'Allegro, il Penseroso ed il Moderato*. Praised by *The New York Times* as “invaluable” and “central to Morris’s music,” he was appointed Music Director in 2013.



SAM BLACK (company director) is originally from Berkeley, California, and received his BFA in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced with the company until 2019, when he became the Rehearsal Director. He was promoted to Company Director in 2021.



JANE ABBOTT is a New York native who spent her early years training at Sleepy Hollow Performing Arts, the Alvin Ailey Scholarship Program, and The School at Jacob’s Pillow. In 2018, she graduated with a BA in dance from Columbia University, where she had the opportunity to study under and perform works by Mark Morris, Chase Brock, Trisha Brown, John Heginbotham, Twyla Tharp, Jodi Melnick, Colleen Thomas, Caitlin Trainor, and Marjorie Folkman. Currently, she is proud to be a member of the Chase Brock Experience, with whom she has performed in multiple Off-Broadway productions, including in the original cast of *The Girl with the Alkaline Eyes* and the revival of *The Four Seasons*. Additional favorite credits

include General Mischief Dance Theater, Olivia Palacios Dance, the international tour of *Legally Blonde: The Musical* (Associate Choreographer, Dance Captain, Ensemble), *West Side Story* and *The Music Man* at the North Shore Music Theatre, *Chicago* at Theatre by the Sea, and Brock’s *Splendor* at The Joyce Theater and Fire Island Dance Festival. Finally, she wishes to thank her parents for the endless inspiration, support, and love.



McCALL ATKINSON, originally from Minneapolis, Minnesota, has studied various styles of dance for over 20 years. She began her formal training at the Minnesota Dance Theater and TU Dance Center. Additionally, she has studied at Alvin Ailey, Alonzo King LINES, and Dance Theater of Harlem as a scholarship recipient. She graduated from SUNY Purchase in 2020 with a BFA in dance and a minor in psychology. During her time at Purchase, she had an opportunity to study abroad at the Hong Kong Academy for the Performing Arts as a ballet major and perform work en pointe by Kinsun Chan. She has also performed works including *Decadance* by Ohad Naharin, *Harbor* by Liz Gerring, *Like Photographs* by Sidra Bell, and *Armenian Voices* by Michelle Thompson Ulerich. She is currently rehearsing with Spark Movement Collective and Liz Gerring Dance while she continues to focus on project-based work today.

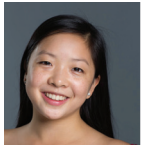


MICA BERNAS, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet and rose up the ranks to Soloist. While at Ballet Philippines, she also studied at De La Salle University and graduated with a bachelor’s degree in organizational communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. She was a guest artist with the Limón Dance Company and worked with Karole Armitage, Gallim Dance, Marta Renzi, and Connecticut Ballet. As an educator, she has taught all levels of dance, including after-school programs, pre-professional, and master classes. She has taught at the Limón Institute and formerly ran the dance program at BIMA at Brandeis University. She joined MMDG as a company member in 2017.

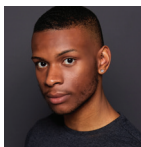
ARTISTS



KARLIE BUDGE grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating *magna cum laude* with a BA in dance and a BS in statistics in 2016. Budge has performed with Graham 2, Merce Cunningham Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



KARA CHAN, originally from Vancouver, Canada, received her early training from Astrid Sherman at Pro Arté Center. She went on to receive her BFA from The Juilliard School and, while a student, she had the opportunity to perform with the Lar Lubovitch Dance Company. Upon graduation in 2015, she danced as a freelance artist with Janis Brenner & Dancers, Kathryn Posin Dance Company, MorDance, Trainor Dance, and the Mark Morris Dance Group. In 2017, she joined Twyla Tharp Dance, touring and performing principal roles in both repertory and new works. As an assistant to Ms. Tharp, she helped stage *Deuce Coupe* and the world premiere of *Ghostcatcher* with American Ballet Theatre in 2019. She continues to perform as a freelance artist in New York City, most recently performing with Pam Tanowitz Dance. She is an alumna of The School of Jacob's Pillow and was featured in *Dance Magazine's* "25 to Watch" for 2020. karachandance.com



SHAQUELLE CHARLES is an Afro-Caribbean solo artist-choreographer who obtained his BFA in dance at Marymount Manhattan College with a concentration in ballet. With an aptitude in numerous forms of creating art, photography, film, and choreography, Charles orchestrates intimate moments drawn on human connection and the external factors of the world that connects us all. Hailing from Atlanta, Georgia, he focuses his efforts on utilizing the physicality of his ballet technique incorporated with his body's history to extend a *sui generis* experience for the audience. He gives credence to the body as an individual source of history and proceeds to pull from these histories and experiences to connect the audience with his movements. Based in New York City, he has choreographed and performed at La Biennale de Venezia's 15th International Festival of Contemporary Dance under the direction of Wayne McGregor. In addition to his work guesting at Chattanooga Ballet, he has a featured artist spread in *GAY TIMES Magazine's* 2018 Pride issue.



ELISA CLARK, an award-winning artist, educator, and administrator from the Washington, DC area, trained at the Maryland Youth Ballet before receiving a BFA from The Juilliard School under Benjamin Harkavy. She first performed with the Mark Morris Dance Group in 2005 and danced full-time with the company through 2011, during which time she won a Princess Grace Award. Since 2011, she's continued to be involved both on and off stage with MMDG. Clark was a founding member of Robert Battle's Battleworks Dance Company, where she also served as Company Manager, and was also a member of Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, Monica Bill Barnes & Company, and performed with Nederlands Dans Theater and the Metropolitan Opera in works by Jiri Kylián and Crystal Pite, respectively. She has been on the faculty at The School at Jacob's Pillow, Princeton University, University of the Arts, the Ailey School, Marymount Manhattan College, American Dance Festival, and at Bard College in partnership with the Gibney Company. Additionally, Clark has taught company class for the Mark Morris Dance Group, Alvin Ailey American Dance Theater, Ailey II, Ballet Hispánico, and Hubbard Street Dance Chicago, in addition to being a répétiteur/restager for Battle and Morris works.



BRANDON COUNRAY is originally from Walled Lake, Michigan, and received his BFA from The Juilliard School. As a freelance artist, he has performed with the Radio City Christmas Spectacular, the Mark Morris Dance Group, Morphoses, the Metropolitan Opera, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. TV/film/industrial credits include PBS's *Great Performances*, *Musical Chairs* (HBO), Puma, *Sesame Street*, and Target. As an educator and répétiteur, he has worked with The Pennsylvania Ballet, Whim W'Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with companies in multiple capacities from artistic direction to administrative management. For many years, he was the Rehearsal Director and Associate Artistic Director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theatre, film, and dance. He joined MMDG as a company member in 2018.

ARTISTS



DOMINGO ESTRADA, JR., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his BFA in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



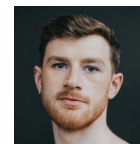
LESLEY GARRISON grew up in Swansea, Illinois, and trained at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and received a BFA from Purchase College. She first performed with MMDG in 2007 and joined the company in 2011. She is an experienced movement educator, teaching classes in Pilates, yoga, and dance at the Mark Morris Dance Center and in masterclasses worldwide. She is fully certified in mat and equipment Pilates through the Kane School of Core Integration and, through Yoga Vida, received her 200-hour, Restorative Yoga and Prenatal Yoga training. Garrison has had the honor of being a teaching artist for the renowned Dance for PD® program since 2011. She lives with her son and husband in Flatbush, Brooklyn. LesleyGarrison.com
[@LesleyGarrisonMovement](https://www.instagram.com/LesleyGarrisonMovement)



ZACHARY GONDER was born in a small suburb north of Chicago and trained at the Chicago Academy for the Arts under the tutelage of renowned choreographer Randy Duncan. He graduated from The Juilliard School in 2018, where he performed works by Austin McCormick, Aszure Barton, Pam Tanowitz, Richard Alston, Gustavo Ramirez Sansano, and Crystal Pite. He is a freelance dancer living in Brooklyn, New York. He has worked for BodyTraffic in Los Angeles as well as the Barton Sisters' Axis Connect Program. He currently dances for Pam Tanowitz Dance, Brian Brooks Moving Company, and PARA.MAR Dance Theater. He is thrilled to be dancing in *The Hard Nut* this year.



MARY LYN GRAVES is a dancer, teacher, and sixth-generation Oklahoman, born and raised in Tulsa, Oklahoma. Her recent performance credits include Joanna Kotze, Megan Williams Dance Projects, Dishman + Co, and collaborations with composer Caroline Davis. From 2012 to 2018, she was a member of Ririe-Woodbury Dance Company in Salt Lake City, Utah. While with Ririe-Woodbury, she originated roles in over 25 new works by artists including Daniel Charon, Ann Carlson, Doug Varone, and Netta Yerushalmy, and toured across the United States, France, Mongolia, and South Korea. She has also performed with Molly Heller, Cheyla Chandler, and the Nikolais/Louis Foundation for Dance. As a teacher, Graves has led classes at universities and conservatories including Wichita State University, Chosun University in South Korea, Mongolian State University of the Arts and Sciences, and the University of Oklahoma. She has been a faculty member of Ririe-Woodbury's Summer Workshops, the Riverdale Y in the Bronx, and numerous other festivals and studios. Additionally, she has facilitated creative movement classes in schools, community centers, and youth shelters across the United States and internationally, specializing in working with elementary-age children.



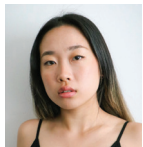
QUINTON GUTHIER is originally from Madison, Wisconsin. He trained in dance at Interlochen Arts Academy Boarding High School in Northern Michigan. He moved to New York City to attend the Fordham University and Alvin Ailey BFA program. Since graduating, he has had the pleasure of dancing with companies such as Taylor 2, Carolyn Dorfman Dance, and JUNTOS Dance Collective. He also currently works as a certified Pilates instructor throughout New York City. He would like to thank his family and friends for their unwavering support.

ARTISTS



JOHN HEGINBOTHAM is originally from Anchorage, Alaska, graduated from The Juilliard School (1993), and was a member of the Mark Morris Dance Group (1998–2012). He is the Artistic Director of Dance Heginbotham (founded in 2011 with Adrienne Bryant). Dance Heginbotham has toured internationally and collaborated with artists and ensembles including Isaac Mizrahi,

Maira Kalman, Tyondai Braxton, Ethan Iverson, Colin Jacobsen, Brooklyn Rider, The Knights, Alarm Will Sound, and Detroit resident Shara Nova. He choreographed the “Footloose” sequence for the Netflix series *The Umbrella Academy* (season 3, 2022), the Tony Award–winning revival of *Oklahoma!* (directed by Daniel Fish, 2019), and has created works for ballet and opera companies including The Washington Ballet, Atlanta Ballet, Opera Theatre of Saint Louis, and recently San Francisco Opera (*La traviata*, directed by Shawna Lucey, 2022). Awards include a 2019 OBIE Award (Special Citation for *Oklahoma!* at St. Ann’s Warehouse), Guggenheim Fellowship (2018), and Jacob’s Pillow Dance Award (2014). He is also the Director of the Dartmouth Dance Ensemble, is on the faculty at Dartmouth College, and is a founding teacher of Dance for PD®. He is happy to be with Mark and MMDG for *The Hard Nut*, and he is grateful for the support of his family, friends, and collaborators. Happy Holidays to All! danceheginbotham.org



RACHEL HA-EUN LEE graduated from New York University with a BFA in dance and a minor in broadcast journalism. Originally from Dallas, Texas, she attended Booker T. Washington High School for the Performing and Visual Arts. She is currently a company dancer for five two Dance Company and is a freelance artist in New York City, having performed in

many different projects, festivals, and workshops. Throughout her career, she has performed works by Grace Yi-Li Tong, Olivia Passarelli, Sophie Gray-Gaillard, Chuck Wilt of UNA Productions, Banning Bouldin of New Dialect, Patricia Hoffbauer, Shamel Pitts, Mike Esperanza, Peter Chu, and more. In 2018, she was in the Off-Broadway production of *Oklahoma!*, choreographed by John Heginbotham. Outside of dance, she is an artist who photographs, illustrates, and writes for other artists and art publications.



DEEPA LIEGEL was born in Calcutta, India, and raised in Seattle, Washington. She grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theatre Group. She received her BFA in dance performance with honors and a minor in arts management from Southern Methodist University. Professionally, she has danced with the Mark Morris

Dance Group, Limón Dance Company, the Metropolitan Opera, BCEFA’s

Broadway Bares, Dance Lab NY, and Delta Rae. During the pandemic, she taught at Western Washington University, Cornish College of the Arts, and The Ballet Spot. Liegel is currently a member of the Limón Dance Company and a certified Pilates instructor through Power Pilates, NYC. Instagram: @deepaleaps. Rep: Jim Keith – Movement Talent Agency, NYC Division.



COURTNEY LOPES is originally from Bermuda and attended the University of North Carolina School of the Arts for her high school education. She graduated *magna cum laude* with a BFA in dance from SUNY Purchase in 2012 and studied in Taiwan at the Taipei National University of the Arts. As a student, she performed works by Paul Taylor, Jessica Lang, Lar Lubovitch, and Huang Yi of Cloud Gate Dance Theater. In addition to performing with Dance Heginbotham for over nine years, she has worked as a freelance artist with Megan Williams, Sameena Mitta, Kathryn Alter, Sue Bernhard, and Robert Mark Burke. As an educator and répétiteur, she has worked with the Mason Gross School of the Arts at Rutgers University, Ballet Tech, 92Y Harkness Dance Center, Dance for PD®, and the José Limón Institute. She first performed with MMDG in 2018 and officially joined as an apprentice in 2022.



AARON LOUX grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his BFA from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance

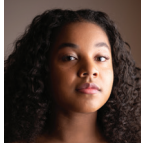
Company before joining MMDG, where he was a company member from 2010 to 2022. He is currently pursuing a BA at Columbia University’s School of General Studies and is on the faculty of Gibney Dance and the Dance for PD® program. He is thrilled to return to *The Hard Nut*.



LAUREL LYNCH began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation, Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an

apprentice in 2006 and was a company member from 2007 to 2021. Many thanks to Gene and Becky.

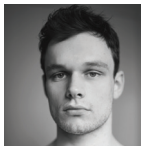
ARTISTS



TAÍÑA LYONS is a San Pedro, California native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training started at the Debbie Allen Dance Academy, eventually being mentored by Debbie Allen herself. She graduated from New York University's Tisch School of the Arts with a BFA in dance and a minor in Spanish in 2020. There she performed in guest works by Ronald K. Brown, Wayne McGregor, and Lar Lubovitch. In the spring of 2019, she also had the pleasure of studying abroad at the Academy of Performing Arts in Prague, Czech Republic. Since graduating, she has had the honor of being a founding member of the Limón Dance Company's Limón2 (L2) company, an apprentice with Ronald K. Brown's Evidence, as well as performing and touring with Kyle Marshall Choreography. She joined MMDG as a company member in 2022.



CLAUDIA McDONALD holds a BFA in dance from Fordham University/The Ailey School. She was a member of Jessica Lang Dance, both as dancer and rehearsal director. She has restaged Lang's work, including her choreography in Seattle Opera's production of *Aida*, and continues to assist her with projects. She has performed with the Mark Morris Dance Group in *The Hard Nut*, *Romeo & Juliet: On Motifs of Shakespeare*, and *L'Allegro, il Penseroso ed il Moderato*, as well as in Morris's production of *Orfeo ed Euridice* at the Metropolitan Opera.



MATTHEW McLAUGHLIN discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a BFA in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his family for their love and inspiration.



DALLAS McMURRAY, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



ALEX MEETH grew up in Dousman, Wisconsin, and began his dance training with Eddy Bray at the age of 13. After graduating from the Kettle Moraine School for Arts and Performance, he was accepted on scholarship to the Boston Conservatory at Berklee, where he graduated with a BFA in contemporary dance performance (emphasis in choreography) in 2022. While at the Boston Conservatory, he performed works by Mark Morris, Catherine Coury, José Limón, Daniel Pelzig, and Bradley Shelver. Since 2019, he has additionally danced with the Boston Early Music Festival under the direction of Kathleen Fay and Melinda Sullivan.



RECHÉ NELSON is originally from West Palm Beach, Florida, where she began her formal training at Palm Beach Ballet Center under the direction of Joan Miller. She continued training at Florida School for Dance Education while attending A.W. Dreyfoos School of the Arts. She spent her summers training with Hubbard Street Dance Chicago and The Ailey School. Reché has performed works by Darshan Bhuller, Meredith Dincolo, Christopher Huggings, Yoshito Sakuraba, Alysia Johnson, and Robert Battle, among others. Reché graduated with honors from the Ailey/Fordham BFA program with a double major in dance and digital technology and emerging media. Since graduating, she has had the honor to perform with Bill T. Jones/Arnie Zane Company's production of *Deep Blue Sea* and other projects throughout New York City. She is currently a freelance artist based in New York City and is the Marketing Assistant for McKoy Dance Project. She is grateful for the opportunity to share the stage with the Mark Morris Dance Group.



MAILE OKAMURA, from San Diego, California, studied ballet with Lynda Yourth and at San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona and has danced with MMDG since 1998. She also dances with Pam Tanowitz Dance.



BRANDON RANDOLPH began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his BFA in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.

ARTISTS



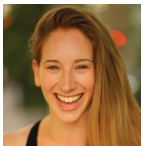
MATTHEW ROSE began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his BFA in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993 to 1996 and, in 1997, began working with MMDG. After several years of performing full-time with the group, he began assisting Mark Morris with the creation of new works. Rose was the company's Rehearsal Director from 2006 to 2016. It is a delight to be working with MMDG again.



NICOLE SABELLA is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her BFA in modern dance performance and the "Outstanding Performance in Modern Dance" Award. She was a performer with Zane Booker's *Smoke*, *Lilies*, and *Jade Arts Initiative*. Sabella first performed with MMDG in 2013 and became a company member in 2015.



CHRISTINA SAHAIDA grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a BFA in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in 2017 and became a company member in 2019.



SARA ELIZABETH SEGER is originally from New Jersey and began her dance training at the North Jersey School of Dance Arts. She attended high school at the University of North Carolina School of the Arts, where she performed works by Mark Morris, José Limón, Larry Keigwin, and others. In 2011, Seger joined RIOULT Dance NY and has toured nationally and internationally. During her 10-year tenure with RIOULT, she originated several new roles in the company, including the title role of Cassandra in Pascal Rioult's *Cassandra's Curse*, which was co-commissioned by the American Dance Festival and premiered at The Joyce Theater in 2016. In May of 2021, she joined Battery Dance Company. Since joining Battery Dance, she has been in the original cast of four new works by various choreographers. In 2021, she received her BA and graduated *summa cum laude* from Saint Mary's College: The LEAP School. Other freelance credits include Lincoln

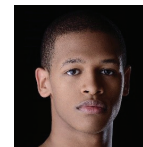
Center Institute, Verlezza Dance, Andrew Harper Choreography, Robert Mark Dance, and Trainor Dance. Seger owes everything to her family for allowing her to chase her dream and love of dance and is thrilled to be working with the Mark Morris Dance Group.



BILLY SMITH grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include *Tulsa* in *Gypsy*, *Mistoffelees* in *CATS*, and *Dream Curly* in *Oklahoma!* Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



NOAH VINSON is originally from Springfield, Illinois, and received his BA in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.



MALIK Q. WILLIAMS is a native of Pittsburgh, Pennsylvania, and was awarded the Lynn Swann Scholarship to attend the Pittsburgh Ballet Theatre during the 2006–07 season. He graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida, as a dance major in 2013, where he worked with Troy Powell, Christopher L. Huggins, Billy Bell, and Margo Sappington. He then went on to The Juilliard School, where he graduated with a BFA in 2017 under the direction of Lawrence Rhodes. At Juilliard, he worked with the choreographers Takehiro Ueyama, Loni Landon, Zvi Gotheiner, Matthew Neenan, and Gentian Doda. He has performed works by Martha Graham, Paul Taylor, and Nacho Duato. Since graduating, Williams has danced with the Limón Dance Company, National Dance Company of Wales, and Lydia Johnson Dance. During this time, he has performed works by José Limón, Caroline Finn, Yin Yue, Caitlin Javech, and Lydia Johnson, among many others. He joined MMDG as an apprentice in 2020 and became a company member in 2021.

PRODUCTION TEAM



ADRIANNE LOBEL (set design) began working with Mark Morris in 1986 on *Nixon in China*. Since then, she has designed his *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée*, *King Arthur*, and *Acis and Galatea*. As a stage designer she has worked in opera, dance, on and off Broadway, in regional theater in America, and in Europe for over 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Metropolitan Opera, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards and has won the Obie, the Lucille Lortel, the Jefferson, and Long Wharf's prestigious Murphy Award.



MARTIN PAKLEDINAZ (1953–2012) (costume design) designed costumes for theater, opera, and dance. He collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, in addition to works by Tomasson, Stowell, Wheeldon, and Balanchine, among others. New York theater credits include *Blithe Spirit* and *Gypsy* with Patti Lupone; *The Pirate Queen*; *The Pajama Game*; *The Trip to Bountiful*; *Thoroughly Modern Millie*; *Wonderful Town*; *The Wild Party*; *Kiss Me, Kate*; *Waste*; and *A Life*. His work in opera includes *Rodelinda* and *Iphigenie en Tauride* for the Metropolitan Opera; *Tristan und Isolde*, *Adriana Mater*, and *L'Amour de Loin* for the Paris Opera/Bastille; and works in Salzburg, Seattle, Santa Fe, and Chicago. Projects include *Lend Me a Tenor*, directed by Stanley Tucci on Broadway; *The Glass Menagerie* with Judith Ivey, Gordon Edelstein directing, off-Broadway; and two operas for the Opera Theatre of Saint Louis, *Eugene Onegin* and *The Golden Ticket*, a world premiere based on Roald Dahl's *Willy Wonka and the Chocolate Factory*, directed by Kevin Newbury and James Robinson. He was awarded two Tony Awards, and the Drama Desk, Obie, and Lucille Lortel awards, among others.



JAMES F. INGALLS (lighting design) has designed several pieces for Mark Morris, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *Mozart Dances*, *Romeo & Juliet*, *On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas* (MMDG). Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle), Twyla Tharp's 50th Anniversary Tour (United States and New York State Theatre), *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and American Ballet Theatre), *Celts*, choreographed by Lila York (Boston Ballet), *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theatre work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals), and *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.

CHARLES BURNS grew up in Seattle in the 1970s. His work rose to prominence in Art Spiegelman's *RAW* magazine in the mid-1980s, and since then he has worked on a wide range of projects including album covers, ad campaigns, and set design. He has illustrated covers for *Time*, *The New Yorker*, and *The New York Times Sunday Magazine*, and is cover artist for *The Believer*. His full-length graphic novel *Black Hole* received Eisner, Harvey, and Ignatz awards. He lives in Philadelphia with his wife and daughters.

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

This fund enables Detroit Opera to produce compelling opera, present innovative dance, and engage with thousands of students and members of our community through our educational and outreach programs. Most importantly, it allows Detroit Opera to preserve David's legacy and his dedication to the young people of Southeast Michigan and young emerging artists from all over the country.

Detroit Opera gratefully acknowledges the generous corporate, foundation, and individual donors whose gifts to The David DiChiera Artistic Fund were made before March 31, 2022.

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CAPITAL CAMPAIGN FOR THE DETROIT OPERA HOUSE

The Detroit Opera Board of Directors began the first phase of fundraising for Detroit Opera House capital improvements in January 2020. This multi-phase capital campaign grew from recommendations identified in the facilities master plan completed by Albert Kahn Associates, Inc. Scheduled facility improvements and upgrades will shape the patron experience at the Opera House for years to come.

We look forward to sharing full details about the capital campaign in the coming months. Until then, we extend heartfelt thanks to the following donors who made contributions that enabled capital improvements to begin.



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The Italian word avanti means "ahead," or "forward." Detroit Opera's Avanti Society represents a designated group of friends who have made plans to include Detroit Opera in their estates—whether by will, trust, insurance, or life income arrangement. We are grateful for the generosity and foresight of those listed below, who have chosen to declare their intentions and join the Avanti Society. ***Thank You Avanti Society Members!***

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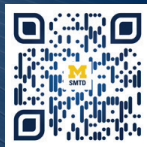
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During the performance, lost and found is located in guest services. Unclaimed items are logged and taken to the Safety and Security office after each performance. To inquire about a misplaced or lost item, please call 313-961-3500. Items left over 30 days will be discarded or donated.

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Entry and presence on the event premises constitute your consent to be photographed, filmed, and/or otherwise recorded, and to the release, publication, exhibition, or reproduction of any and all recorded media for any purpose whatsoever in perpetuity in connection with Detroit Opera and its initiatives. By entering the event premises, you waive and release any claims you may have related to the use of recorded media of you at the event.

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