A NEW PRODUCTION BY

Detroit Opera

The Life and Times of Malcolm X

May 14 / May 19 / May 22
FOR YOUR SAFETY AND COMFORT

Welcome to the Detroit Opera House! Please note that in accordance with our updated COVID-19 safety protocols, masks must be worn at all times inside the Detroit Opera House, unless actively eating or drinking, regardless of vaccination status. For our full COVID-19 Policy, please visit: detroitopera.org/plan-your-visit/covid-19-plan.

Thank you for helping us keep each other safe.

Table of Contents

5 A Message from Wayne Brown
6 A Message from Yuval Sharon
7 Composer's Note by Anthony Davis
8 Librettist's Note by Thulani Davis
11 Sponsor Recognition
12 Cast & Crew
15 Detroit Opera Orchestra
16 Synopsis
18 Anthony Davis's X by David Gutkin
21 Afrofuturism + Detroit by Ingrid LaFleur
25 Artist Profiles
44 Board of Directors
45 Board of Trustees
48 Thank You to Our Donors
60 Administration & Staff

X: THE LIFE AND TIMES OF MALCOLM X

opening summer 2022

#GucciLoveParade
gucci.com
Welcome to Detroit Opera! Following an exciting reaction to the reimagined production directed by Yuval Sharon of Puccini’s *La bohème* last month, we are delighted that you have elected to join us for our season finale. We are now pleased to present Anthony Davis and Thulani Davis’s *X: The Life and Times of Malcolm X*. The Detroit premiere of this new production is a remarkable collaboration with the Lyric Opera of Chicago, the Metropolitan Opera, Opera Omaha, and Seattle Opera. Following the Detroit performances, this production will be mounted by each of our partners in their respective cities over the next three years.

Through this production, our company affirms its commitment to sharing storytelling reflective of our time through opera. Detroit Opera joins with our opera partners in presenting this ambitious musical work and story that was first revealed to the public 36 years ago, as reimagined by celebrated director Robert O’Hara.

We are appreciative to our numerous community partners who have participated in a series of events in connection with the yearlong residency of Detroit Opera’s 2021–2022 Artist-in-Residence: Davóne Tines. *X: The Life and Times of Malcolm X* marks the culmination of many public appearances—including school visits, participation in religious services, and a recital at the Charles H. Wright Museum of African American History—as precursors of Davóne’s role as the title figure in this production.

The Detroit Opera premiere of *X: The Life and Times of Malcolm X* is made possible through leadership gifts by Cadillac, the William Davidson Foundation, Community Foundation for Southeast Michigan, the Fred A. and Barbara M. Erb Family Foundation, the Gilbert Family Foundation, The Mellon Foundation, John S. and James L. Knight Foundation, OPERA America, and numerous individuals and businesses. On behalf of all my Detroit Opera colleagues, we are very appreciative of their generosity.

We thank you for joining us for this performance, and we invite you to take note of the 2022–2023 Detroit Opera and Dance season. Details can be found on our website: detroitopera.org.

Wayne S. Brown
President & CEO, Detroit Opera
Yuval Sharon

Anthony Davis and Thulani Davis’s first opera is not exactly named after its central character, the charismatic and controversial icon Malcolm X. Instead, it is simply called X—shifting the focus from a person to a people. Malcolm X becomes an archetypal example of how the everyday struggles with racism and indignities can be overcome through self-determination and self-transformation. X can’t be confused with Spike Lee’s “biopic” for the silver screen; the opera is an inspired theatrical representation of “The Life and Times of Malcolm X.”

The opera’s title is only one way Anthony Davis defies our expectations of the historic character—and of operatic conventions. Since its New York City Opera premiere in 1986, X looked and sounded like no other opera of its time, or any since. The interpolation of an improvising jazz ensemble into the traditional orchestral texture is simply the most obvious way that Anthony Davis’s score captures the boundary-breaking spirit of Malcolm X and his times. The piece was so unconventional that it remained overlooked and unproduced for decades; it has therefore been a tremendous honor, on behalf of Detroit Opera, to lead the charge in bringing this searing score and inspiring story back to the operatic stage. If Anthony Davis and Thulani Davis were ahead of their time when the piece premiered, their work’s time has come at last. Director Robert O’Hara, with his brilliant design team, offers a powerful case for Malcolm X himself as far ahead of his time as well—pointing more towards the future than the past.

Thulani Davis’s libretto structures the piece around their hero’s three names: Malcolm Little, in Act I; Malcolm X, in Act II, and Malik El-Shabbaz, in Act III. But Malcolm had another name: “Detroit Red.” Part of the urgency behind presenting X now for a city like Detroit is to celebrate and examine the life of a man whose impact on this city has been transformational. Now is the time for that legacy to be lifted up and claimed as we build a future we hope will be more just, and where every person is equally valued. Or, as Malcolm X said, “the future belongs to those who prepare for it today.”

I had many guides in composing the music for the opera. From 10th grade in Italy reading Nietzsche’s The Birth of Tragedy and Kierkegaard’s Either/Or, I was introduced to the idea of opera, what opera could be. When Nietzsche described the binary of the Apollonian and Dionysian in Greek tragedy, I imagined an American opera that drew equally from the African diaspora and the European, where the immediacy of the improvised and subversive spirit of the blues meet the form and structure of a post-tonal harmonic language of Berg and Stravinsky. In creating the musical world of Boston, I could draw on the rhythmic playing of jazz greats like Coltrane, Miles Davis, and McCoy Tyner. In setting words to music, I studied Billie Holiday, Fats Waller, Duke Ellington, and Billy Strayhorn. Later, when he joins the Nation of Islam, his conversion invokes the modal world of John Coltrane, Miles Davis, and McCoy Tyner. In setting words to music, I studied Billie Holiday to understand the elasticity of time, the poly-rhythmic play that allows the voice to rise and swing to assert its independence. Lastly, it was my goal to create a “rhythmic drama” that compels you toward the inevitable. The rhythm of voices, the interplay of polyrhythms conveys the unsettling reality that we are always on that train that doesn’t stop, that there are forces beyond us we can’t control, yet we can find light in the heroic defiance of Malcolm X.
Another change in the intervening years is that we know much more about the life of Malcolm X today than decades ago. Among others, two Pulitzer Prize–winning books have come out in recent years. In keeping with earlier decades and earlier books, the contents of these works continue to be debated, and he is still news. What happened to him still matters and not just because he was a fascinating and charismatic human being, who, like others in our history, took what he knew to be a dangerous journey to speak for those who could not be heard, but because there is still so many living with similar realities and without a powerful voice articulating the needed change. What is most important then is what has not changed: the relevance of the journey taken by Malcolm Little to Malcolm X to El Hajj Malik El-Shabazz. The story of this man born in Nebraska, raised in Michigan, incarcerated and converted in Massachusetts, reborn in Africa, and killed in New York still resonates in each of its phases with the stark realities of the present moment. There were people born long before Malcolm with whom the story would resonate and so many younger generations now across the world for whom the story continues to ring with familiarity. The performances of the opera today were imagined before the COVID pandemic, and before George Floyd’s murder shocked a nation sitting at home with their families as the country shut down. It was being discussed as the biggest and most widespread demonstration that took place across the country despite the pandemic and the political divide that sharpened in 2020—protests in most places arising out of community and without famous leaders. We meet as protests have continued to emerge over the murder of innocent individuals in their homes or cars or sleeping on someone else’s couch, and as young people invoke earlier activism. It is a gift for artists to be able to reconsider how an older work can resonate with “the changing same” of human rights struggle along with the more usual fare that connects us to the trials of love, death, the loss of possible futures, war, and the myths of human life, all of which still play out around us. It has been a privilege to be challenged to make opera with masks on, in digital conferences, and by email with people we have never seen in person, or at the very least, not in years. It has never been just a revival.

The creators of the opera X: The Life and Times of Malcolm X are thrilled to participate in its second act, which has been initiated by Detroit Opera.

X had its first performances in Philadelphia in the American Music Theater Festival, 1985, and its world premiere was September 28, 1986 at the New York City Opera and sold out its performances. This year marks the 36th anniversary of the premiere and over 40 years since we started work on it. It appears now in a much-changed landscape, given the proliferation of new operas by people of color and, notably, the production last year of Terence Blanchard’s Fire Shut Up in My Bones at The Metropolitan Opera—the first by an African American composer and an African American librettist in its history. When we auditioned singers in the early 1980s, Black singers commonly told us they made their living performing Porgy and Bess, the 1935 work by George and Ira Gershwin and DuBose Heyward, and Showboat, the 1927 musical by Jerome Kern and Oscar Hammerstein II. Thomas Young had been in 13 Porgy productions when we hired him. These shows, of course, brought to prominence a long list of great African American singers. I saw the second generation of those stars in the 1960s in productions starring Leontyne Price, Grace Bumbry, William Warfield, Shirley Verrett, and Simon Estes, and later, Kathleen Battle. But what stunned me in the ‘80s was how many singers we saw coming in multiple times to get a spot in an untested work; hundreds came to audition for X. The desire to perform parts created by Black artists, and even better, to originate roles, continues to be a driving force in the concert work of singers. Today, there is another, larger generation of talent, not just singers, of which there is a glorious profusion, but also of orchestra performers, conductors, designers, and, ever so slowly, Black directors, hired in opera. The composers and librettists continue to emerge from various streams of American music, bringing musical and narrative innovations that enrich the sounds and stories of this most complex form of musical theater. I, for one, no longer feel odd as a Black woman who cannot sing, walking into the stage door of an opera house.

Another change in the intervening years is that we know much more about the history. There were people born long before Malcolm with whom the story would resonate and so many younger generations now across the world for whom the story continues to ring with familiarity. The performances of the opera today were imagined before the COVID pandemic, and before George Floyd’s murder shocked a nation sitting at home with their families as the country shut down. It was being discussed as the biggest and most widespread demonstration that took place across the country despite the pandemic and the political divide that sharpened in 2020—protests in most places arising out of community and without famous leaders. We meet as protests have continued to emerge over the murder of innocent individuals in their homes or cars or sleeping on someone else’s couch, and as young people invoke earlier activism. It is a gift for artists to be able to reconsider how an older work can resonate with “the changing same” of human rights struggle along with the more usual fare that connects us to the trials of love, death, the loss of possible futures, war, and the myths of human life, all of which still play out around us. It has been a privilege to be challenged to make opera with masks on, in digital conferences, and by email with people we have never seen in person, or at the very least, not in years. It has never been just a revival.

The opera today is tighter than it was in 1986. It opens with more immediacy, rather than the simple calling of young Malcolm’s name. We have chosen to replace one of Betty’s arias with the original words. The music is the same. I wrote the second version to the same notes in 1986 because so many people in the seats were still suffering the loss of the man in the opera and others killed during the late ‘60s. And though we used some spoken word passages to share Malcolm’s speaking style and rhythms, some of his public speaking is now sung and the language lifted to be more anhemitic. We have added a few lines of singing in places that were musical interludes. In this volume I have also tightened scene descriptions, added some specific information younger audiences may need, and caught a few errors I missed as we rushed to print then. Character specifics, such as “postman” and “numbers runner,” have been removed to allow the director to envision the people in various communities as they choose. Welcome to X’s second century!
BE UNDENIABLE

ALL-ELECTRIC

CADILLAC LYRIQ

TAKING ORDERS MAY 19

CADILLAC.COM/LYRIQ

X: THE LIFE AND TIMES OF MALCOLM X

IS GENEROUSLY PRESENTED BY

Cadillac

Season Sponsor

William Davidson Foundation

WITH SUPPORT FROM

Aretha Franklin Amphitheatre
Chemico LLC
Community Foundation for Southeast Michigan
Fred A. and Barbara M. Erb Family Foundation
Gilbert Family Foundation
Ignition Media Group
Independent Bank
John S. and James L. Knight Foundation
Paulette Moulton Levy
Masco
The Mellon Foundation
Shirley Moulton
National Endowment for the Arts
OPERA America
The Right Productions
Gary L. Wasserman and Charles H. Kashner
Burton A. and Sandra D. Zipser Foundation

All-electric 2023 Cadillac LYRIQ. Limitations apply. See dealer for details. Preproduction vehicle shown. Actual production model will vary. Initial availability first half of 2022.
**X: THE LIFE AND TIMES OF MALCOLM X**

**CAST**

**Conductor** Kazem Abdullah

**Malcolm** Davóne Tines

**Elijah/Street** Victor Ryan Robertson

**Louise/Betty** Whitney Morrison

**Ella/Queen Mother** Ronnita Miller

**Reginald** Joshua Conyers

**Young Malcolm** Charles Dennis

**Social Worker/Reporter 1** Jennifer Cresswell

**Cop/Reporter 2** Steven Andrew Murray

**ENSEMBLE**

**Wayne Arthur**

**Martin Luther Clark**

**Brandon Coleman**

**Garvey Preacher**

**Edwin Jhamal Davis**

**Chantelle Grant**

**Richard L. Hodges**

**Friend**

**Bernard Holcomb**

**Postman**

**Olivia Johnson**

**Emily Mwila**

**Neighbor**

**Elliott Paige**

**Kimberli Render**

**Edward Washington II**

**DANCERS**

**Dorse Brown**

**Swing**

**Christopher Jackson**

**Andre Malcolm**

**Eric Parra**

**Jay Staten**

**Dance Captain**

**SUPERNUMERARIES**

Steven Andridge, Tiara Hood, George Manning, Karen Minard, Cosette Reece, Theresa Thomas
X: THE LIFE AND TIMES OF MALCOLM X

A Co-Production of Detroit Opera, Lyric Opera of Chicago, the Metropolitan Opera, Opera Omaha, and Seattle Opera.

Répétiteur
Michael Karloff
Assistant Conductor
Suzanne Mallare Acton
Assistant Director
Clarissa Marie Ligon
Assistant Choreographer
Arianne Meneses
Associate Set Designer
Diggle
Associate Costume Designer
Heather Stanley
Assistant Lighting Designer
Paige Seber
Assistant Projection Designer
Elizabeth Barrett

Violin I
Eliot Heaton* CONCERTMASTER
Laura Leigh Roelofs* ASSISTANT CONCERTMASTER
Henrik Karapetyan*
Bryan Johnston*
Velda Kelly*
David Ormai
Mallory Tabb
Yuri Popowycz
Florina Petrescu

Violin II
Daniel Stachyra* ACTING PRINCIPAL
Molly Hughes*
Andrew Wu*
Tina Qu
Beth Kirtot*
Judith Teasdle

Viola
Scott Stefanko* ACTING PRINCIPAL
Jacqueline Hanson*
Joseph Deller
James Greer

Cello
Andrea Yun* ACTING PRINCIPAL
Sabrina Lackey
David Huckaby
Irina Tikhonova

Bass
Derek Weller* PRINCIPAL
Clark Suttle*
Jean Posekany

Flute
Laura Larson* ACTING PRINCIPAL
Caen
Thomason-Redus

Oboe
Sally
Heffelfinger-Pituch* ACTING PRINCIPAL

Clarinet
Brian Bowman* PRINCIPAL
J. William King*

Bassoon
Gregory Quick* ACTING PRINCIPAL

Horn
Andrew Pelletier* PRINCIPAL
Carrie
Banfield-Taplin*

Trumpet
David Ammer* PRINCIPAL

Trombone
David Jackson ACTING PRINCIPAL

Bass Trombone
Bryan Pokorney

Timpani
Terence Farmer ACTING PRINCIPAL

Percussion
John Dorsey* PRINCIPAL
Cary Kocher

Jazz Band
James Hughes ALTO SAXOPHONE, SOPRANO SAXOPHONE, FLUTE
Andrew Bishop BASS CLARINET, TENOR SAXOPHONE, SOPRANO SAXOPHONE
Marcus Elliott CLARINET, BARITONE SAXOPHONE
Walter White TRUMPET
Vincent Chandler TROMBONE
Marion Hayden BASS
David Taylor DRUM SET
Cary Kocher VIBRAPHONE
Michael Karloff PIANO

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

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

X: The Life and Times of Malcolm X by Anthony Davis is presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

Zapruder Film © The Sixth Floor Museum at Dealey Plaza

Scenery constructed at Adirondack Studios.

Detroit Opera ORCHESTRA
SYNOPSIS

ACT I Scene 1 | 1931, Lansing, Michigan. At the home of Reverend Earl Little and his wife Louise, a meeting is taking place of the local chapter of Marcus Garvey’s Universal Improvement Association, and Rev. Little is late. Louise has been tense all day and members of the meeting are concerned about active white supremacist groups terrorizing local people.

Louise remembers past attacks that haunt her. A policeman arrives to say that Rev. Little was killed in a streetcar accident. The neighbors ponder what may have really happened and Louise becomes distraught, sings to herself, and shortly becomes unreachable. A social worker comes to the home sometime later and declares the Little children to be wards of the state. Malcolm tries to reach his mother who does not react to him. (She is hospitalized.) His older half-sister appears to take him to her home in Boston.

Scene 2 | About 1940, Boston. Still very much a country boy, Malcolm is introduced to Ella’s middle-class black Boston, and through his discovery of the music there, finds himself in the local after-hours life, with his guide, a character named Street. But as a young adult, he gets involved with some people who rob a wealthy home, and he is arrested.

Scene 3 | In an interrogation room, Malcolm reveals the anger over the troubles that have long plagued people like him.

ACT II Scene 1 | 1946–48. Malcolm broods in jail when his brother Reginald comes to visit. Reginald tells him about Elijah Muhammad, leader of the Nation of Islam, whose teachings he thinks will help his brother. Malcolm begins to study the Nation’s teachings and to read many books. He becomes a serious and more hopeful man. Malcolm X is born.

1952. The jail recedes as Malcolm hears and then sees Elijah. It is as if the word removed the bars. They come face to face. Elijah embraces Malcolm like a son. He tells him he has much to learn, to spread Allah’s word, and sends him out to start temples. He is an electrifying speaker.

INTERMISSION

Scene 2 | 1954–63. Malcolm begins his ministry, helping to found temples in Boston, Philadelphia, Springfield, Hartford, Atlanta, and New York. This scene spans several years in telescopich fashion. The period includes some of the heights of the civil rights era and closes with the assassination of President John F. Kennedy. Malcolm is seen speaking on various Harlem street corners as time passes. He always takes the crowd.

Scene 3 | Malcolm warms to his task when speaking before more and more exuberant crowds and decries some of the peaceful protests in the South as Malcolm defines his own political position.

Scene 4 | He leads an anthem declaring “We are a nation.” At the end he is asked about Kennedy’s death and makes a remark lacking in sensitivity to the nation’s mourning. Elijah is enraged.

Scene 5 | Malcolm and Betty briefly discuss his upcoming meeting with Elijah. They express the hope that their children will be free to dream without fear.

ACT III Scene 1 | 1963. Malcolm is called to see Elijah, who is both disturbed that this spokesman for the Nation may have put the organization in jeopardy and that he may have become too powerful. Malcolm is disparaged by other Muslims as he comes to the meeting. The Nation is splitting into vying factions. Elijah silences Malcolm for three months and Malcolm consents to the will of his leader.

Scene 2 | He visits with his family, disheartened by the turmoil dividing his community and reporters hounding his every step. Betty hands him a ticket and tells him to go to Mecca, to spend time alone, and find his way. He decides to simply trust in Allah and ask for His help.

Malcolm is in Mecca, dressed in the simple cloths of a hajji, and awaiting word as to whether he will be permitted in as a convert and not a man born in Islam. The call to morning prayer is heard and people there begin to go through the traditional motions of prayer, which are new to him. He watches, imitates the others, and tries to learn the orthodox ritual. He has a larger vision of people across the world united together in faith, rather than by a single ideology.

Scene 3 | 1964–65. Just before he returns to Harlem, a riot breaks out there. He returns, now a changed man, but outwardly the same. He is greeted by reporters who question him about the rioting.

Scene 4 | Later, he delivers a speech before his own newly formed group, the Organization of Afro-American Unity. He tells his supporters what he has learned in Africa—that they are a part of a larger movement against colonialism and racism. He is warned of death threats. He is not concerned with the fear so evident around him.

Scene 5 | He arrives to give a speech at the Audubon Ballroom in Harlem. After greeting his audience, he is gunned down.
ANTHONY DAVIS’S X
BY DAVID GUTKIN

A number of years ago I was doing research on Anthony Davis’s X: The Life and Times of Malcolm X at the archives of the New York Public Library when I came across an intriguing clause in the production contract. “The word ‘jazz,’” it read, “should not be used in any connection with this piece, including [in] Anthony Davis’s biography.” The clause was included at Davis’s request. (I have received his approval to use the word here.)

Though Davis had emerged as a young musician in the mid-1970s in what has often been referred to as the New York avant-garde jazz scene, his resistance to the term “jazz” was neither uncommon within that milieu nor unprecedented. Many musicians—and African American musicians in particular—who have been regarded as major jazz innovators have been troubled by the word. The label “jazz” has been seen as an attempt to pigeonhole and constrain musical creativity, a racist term of disparagement, and a way of erecting borders between “high art” and entertainment. In the case of X, Davis was particularly wary of the label “jazz opera.” X, he stated, was a “real opera.”

No argument here. Not only is X clearly a real opera, it is a remarkable one. Still, X is obviously in dialogue with the great constellation of styles that, for better or worse, have been called jazz. Davis himself has even pronounced that tradition the most promising source from which to develop American opera. And in a sense, X is even an opera about that tradition. This is most obvious in those episodes where historical styles are inventively reworked: say, the allusions to Ellington’s lush, subtly shaded harmonies in Act I, Scene 2, or to John Coltrane’s sacred-ecstatic sound of the ’60s in the Allahu-Akbar chorus in Act II, Scene 1. But X is also about this tradition in a more pervasive sense. To understand its message, we must take into account Davis’s whole, rich musical language—one that draws on African American music as well as Richard Wagner, Balinese gamelan, minimalism, and much else besides, while always remaining unmistakably his own.

RHYTHM/COMPOSITION

Anyone encountering X for the first time is bound to be struck by its rhythmic dynamism, the abundance of hard-driving pulsations that are nevertheless notably elusive (difficult to count, ornately layered, loopy). Sometimes different groupings of beats (i.e., “meters”) are superimposed: 11 against 4, 7 against 5, that kind of thing. But Davis takes this polyrhythmic principle further. The groupings might be longer; they may gradually evolve; they may be associated with specific intervals to form recurring motives. And then there are the expansive melodic lines that seem to “float” above the pulses.

Davis developed this characteristic sound world in a series of compositions in the late 1970s that were influenced by Balinese gamelan music. He once clarified that it was never a matter of “imitating” gamelan music but rather of having become “inspired to look at [his] own musical tradition in a different way.” Specifically, the vast rhythmic constructions of the gender wayang style helped Davis perceive in the complex rhythms that were already a part of many African American styles a basis for generating large-scale compositional forms.

This insight about rhythm as form-generating was also one way of addressing a musical issue that had preoccupied Davis since the beginning of his career: the relationship between composition and improvisation in African American music. Davis has often said that Duke Ellington represented a high point in their synthesis. But, he maintained, since then—from bebop through free jazz and its progeny—the development of compositional “structure” had tended to take a backseat to improvisation. The pieces for Epistème were meant to reclaim and build on this often-overlooked compositional legacy, one that did not, however, exclude more recent approaches to improvisation.

DRAMA/NARRATIVE

But all this talk of the abstractly “compositional” obscures the overtly dramatic qualities of Davis’s work. In X the music “participates” (Davis’s word) in the drama depicted onstage in a way that has become unfashionable in some artistic circles. There are the stacked dissonances that express growing dread when Malcolm’s father is late coming home; the choral chanting over luminous orchestral ostinati, muted trumpet solo, and clockwork celesta that provide the meditative frame for Malcolm’s awestruck aria during his transformational visit to Mecca. Or consider the entrance of an off-kilter figure based on a pattern of 11 beats in the first scene. It viscerally communicates the liberation dreams of the Universal Negro Improvement Association Garveyites who sing in chorus of “taking the Black Star home.” Such musical-dramatic associations, however, are never stable. Davis constantly recontextualizes his strikingly economical collection of rhythmic and melodic/harmonic ideas.

These transformations might put one in mind of various operatic precedents, especially Richard Wagner’s use of leitmotivs. Certainly, Davis has made no secret of his profound interest in Wagner’s music dramas. But I think there is another, at least equally fundamental source for his sense of music as drama. When Davis said that he saw a future for American opera in the African American musical tradition, he picks up on a long history of
thinking about narrative in Black music. At some point, it became a commonplace that the great improvisations “tell a story.” More sweepingly, there has been an extensive tradition of thinking about music as a privileged medium for narrating African American historical experience. In this light, Davis’s recomposed period styles might be understood to depict both Malcolm’s individual story and the vaster trajectory of African American history.

**VOICE/TIME WARP**
Perhaps Davis’s deepest debt to African American music, however, is precisely where many were least ready to discern it: in the voice. Although X was greeted with generally positive reviews when it premiered, a number of critics alleged that the vocal writing in particular was overly European. The criticism was galling for Davis, not only because he maintained every right to embrace the vocal heritage of Wagner or Richard Strauss, but also because his rhythmically supple voice writing was derived from nothing so much as Billie Holiday’s performance practice (“how she phrases over the bar, how she bends the rhythm. I write that in,” he would say). Once primed, it is indeed not so hard to hear echoes of, say, Holiday’s artful push-and-pull rhythms from her famous 1939 recording of “Strange Fruit” in Louise’s winding, chromatic aria in Act I, Scene 1 (“The air seems thin...”). Traditions, allusions, debts—yes, but Davis’s work hardly exhausts itself in homage. While the onstage drama ends with Malcolm X’s tragic assassination in 1965, the music is constantly pushing beyond that era, into uncharted territory. One of my favorite episodes in X—the Dance Hall scene in Act I—plays on this disjunction between past and present. A 1940s big band’s performance is wildly reimagined as a dreamlike, slightly sinister music of oscillating and interlocking polyrhythmic figures; “walls” of hypnotically shifting chords; and exuberantly raucous solos. It’s astonishing. So, what should we call such a music? Malcolm X—no stranger to the politics of naming—once said: “Sometimes a label can kill you.” Let’s take that as an invitation to just listen.

In 1980, the city of Detroit gave the key to the city to a man from Saturn, jazz musician Sun Ra. The self-proclaimed martian made music and poetry that spoke of Black liberation, and believed the music he made with his band, the Arkestra, could transport all Black people to Mars, a place where Black people could finally be free. This type of mythmaking during ongoing times of racial discord and deep oppression presented a radical form of resistance. Sun Ra was heavily influenced by the sciences and metaphysics of ancient Egypt, personifying the sun god Ra through his fantastic wardrobe and headdress. He served as a blazing example of defying social norms in order to find personal peace and freedom. Everything about Sun Ra was a reminder that only you can define yourself. For these reasons, Sun Ra is now regarded as the Godfather of Afrofuturism.

Twelve years after Sun Ra’s residency at the now-defunct Detroit Jazz Center, another entry into Afrofuture mythology was born in Detroit. The electronic duo Drexciya’s name was inspired by an imagined aquatopia. James Stinson and Gerald Donald, along with members of the Detroit record label Underground Resistance, mythologized an underwater world populated by the babies of pregnant women who were thrown overboard during the trans-Atlantic slave trade. Its population grew to become well-trained in military exercises to protect their water worlds but eventually opted for a habitable planet in space. The music of Drexciya tracks this myth and archives the sounds coming from this aquatopia. Drexciya, conceived during the nascent artistic era of Detroit Techno, intended their musical narrative to not only reflect ingenuity but also served to reconcile a human horror that is not often—if ever—discussed in history books. With the aquatopia myth becoming a way to honor those ancestors lost to waters never calmed by United States history, Drexciya’s music sonically transforms into a ritual of healing. Through the musical creation of alternative histories and mythmaking, Black minds, bodies, and souls are empowered to imagine beyond current circumstances.
Afrofuturism in the mid-1990s. The term blossomed, becoming the moniker for all speculative fiction that centered on and was influenced by Black people and culture. Afrofuturism has evolved into a global multi-disciplinary movement that creatively expresses alternate futures by addressing socio-economic challenges plaguing Africa and its diaspora. The movement offers an intersectional, multi-temporal, interdisciplinary approach to the future that reflects the mind, body, and soul of Black people. As a liberation movement, it empowers Black identities to craft realities and destinies of inclusion, health, joy, and prosperity using imaginative modalities such as science fiction, surrealism, magical realism, fantasy, and horror. It is inspired by mythologies, legends, and cosmologies from Africa and the diaspora. Real-world applications of Afrofuturism investigate the intersections of race with emerging technologies and sciences, economics, and politics in order to map the future, exploring both utopian and dystopian scenarios.

The Disney film *Black Panther* exploded the concept of Afrofuturism to audiences around the world. Wakanda, a fictional African country where the superhero Black Panther resides and where the powerful mineral “vibranium” is mined, is often referred to as a utopian vision of an African country untouched by exploitation and colonialism. The small country expresses a “What if?” If you were to watch the movie, you would notice nods to Malian architecture and more. An Afrofuture tenant, the past, both near and ancient pasts, is always informing our present. The wisdom of the past is the best guide to the future.

Malcolm X, as a human rights activist, continually bridged that particular wisdom with the present condition of Black people. His goal: a radical vision of the future. When the charismatic leader spoke, he shifted perceptions of Blackness toward imagining new realities where Black women and men could be free from violence and oppressive systems. In 1964, when Malcolm X visited Mecca, he witnessed a “brotherhood” unlike anything he had experienced in the United States. His pilgrimage dramatically reshaped his visions of the future. Malcolm X encountered a racially mixed world that was interconnected via love and compassion. He came back to the States to begin the process of ushering his followers into that future.

What are the shared road-marks to this future? Radical love: to love in spite of assumptions and stereotypes, to love while sitting with the pain; love as a technology of liberation. Ancestral grounding: ancestors are daily guides. Their wisdom and practices cannot be dismissed. Co-creation: the power of the collective manifested. Trust and transparency are values that help build and create collectively. Experiment and explore the possibilities: play is necessary for innovation. Cooperative economics: equitably distribute power and money. Growing generational wealth is necessary for the growth and survival of future generations of Black people. Pleasure and joy: portals of liberation where Black people are not penalized for expressing their desires and dreams. Resilience: remaining flexible and strong, keeps the mind ready for the changes that inevitably come our way. Non-linear time: because life is fractal and fluid.

In various forms throughout literature, films, fashion, music, design, and more, these Afrofuturist principles are common themes, thus, when we say something is Afrofuturist it is forward-thinking, experimental, remixing the past, future, and present, all at once. The engines of change of an Afrofuturist looks for go beyond the capitalist paradigm, knowing there is more to resolution than money, although finances can assist. Ultimately, it is the collective consciousness that is most important. From Sun Ra to Drexciya to Ryan Coogler helming Black Panther, collective imagining has the power to redirect and recreate reality even when the rules are written.

As a visioning practice, Afrofuturism has inspired many design concepts that protect the Black body spiritually and physically. For instance, The Laboratory for Speculative Ethnology, created by Elizabeth Chin, designed protective civic tech gloves which activate a camera the moment the wearer raises their hands as might occur in interaction with law enforcement. The gloves are beautifully adorned with symbols of protection from the Yoruba tradition. These types of innovations can address the systems that control the destinies of Black bodies.

Along the Afrofuture continuum, we cite the cosmologies of the Dogon tribe in Mali, sci-fi writer Octavia Butler, musicians Andre 3000 and Janelle Monae, cultural writer Greg Tate, deputy director of science and society at the White House Office of Science and Technology Policy Alondra Nelson, and many others. Detroit has inspired Afrofuturist writers adrienne maree brown, Zig Zag Claybourne, and Keith Owens, as well as cultural producers Bryce Detroit and Onyx Ashanti. Detroit is so rich with Afrofuturists, the list goes on and on! These Afrofuturists believe in the movement’s ability to shift social and political paradigms by expanding the imagination. Today, Afrofuturism has influenced the development of artistic future-visioning practices around the world and remains in conversation with them. These practices include Sci-Fi Sufism, Gulf Futurism, Indigenous Futurism, Queer Futurism, Chicanafuturism, Muslim Futurism, and more. Just as a melody holds a song together, our liberation for all is inextricably wound together in shared creativity. So are our futures.
Anthony Davis **COMPOSER**

*Opera News* has called Anthony Davis “a national treasure” for his pioneering work in opera. His music has made an important contribution not only in opera, but in chamber, choral, and orchestral music. He has been on the cutting edge of improvised music and jazz for over four decades and continues to explore new avenues of expression while retaining a distinctly original voice. He has composed seven operas, including *X: The Life and Times of Malcolm X* with a libretto by Thulani Davis, which had its world premiere at New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy Award nomination for music composition. His most recent opera *The Central Park Five* with a libretto by Richard Wesley was awarded the Pulitzer Prize in Music in 2020 and was presented at Long Beach Opera in 2019. It was most recently presented at Portland Opera in March 2022 and will be presented this summer at the Delacorte Theater in Central Park, co-produced by New York City Opera and the Public Theater. He has two music theater works in development: *Shimmer*, about the McCarthy Era, with Sarah Schulman and Michael Korie; and *Tupelo*, about the life of Elvis Presley written with Arnold Weinstein.

A graduate of Yale University in 1975, Anthony Davis is currently a Distinguished Professor of Music at the University of California, San Diego. He has been honored by the American Academy of Arts and Letters, New York Foundation of the Arts, National Endowment of the Arts, National Opera Association, Guggenheim Foundation, Massachusetts Arts Council, Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, MAP fund with the Rockefeller Foundation, and Opera America. In 2021, he was elected as a member of the American Academy of Arts and Letters.
Thulani Davis **LIBRETTIST**

Thulani Davis is an interdisciplinary artist and scholar whose work includes works of poetry, theater, journalism, history, and film. Her engagement with African American life, culture, and history is distinguished by poetic economy, passionate musicality, and an investigative concern for justice. While a student at Barnard College, the Virginia native was “schooled” for her first spoken word performance by Gylan Kain and Felipe Luciano of the Original Last Poets, jumpstarting a life of performance that would have her put words to music by Cecil Taylor, Joseph Jarman, Juju, Arthur Blythe, Miya Masaoka, David Murray, Henry Threadgill, Tania León, and others. Living in San Francisco in the 1970s, she joined the Third World Artists Collective, collaborated with Ntozake Shange, and worked for the San Francisco Sun-Reporter, before returning to New York and continuing to incite radical political thought as a reporter and critic for the *Village Voice* for over a decade.

Thulani Davis has collaborated with her cousin, composer Anthony Davis, writing the libretti for the operas *X: The Life and Times of Malcolm X* and *Amistad*, and wrote the scripts for the films *Paid in Full* and *Maker of Saints*, as well as several award-winning PBS documentaries. In 1993, her writing for Aretha Franklin’s *Queen of Soul: The Atlantic Recordings* made her the first woman to win a Grammy Award for liner notes, and her bibliography additionally includes *My Confederate Kinfolk*, novels *1959* and *Maker of Saints*, and several works of poetry. She is currently an Assistant Professor in the Department of Afro-American Studies and a Nellie Y. McKay Fellow at the University of Wisconsin.

Christopher Davis **STORY AUTHOR**

Christopher Davis has worked as an actor and director, in addition to his role as storywriter for *X: The Life and Times of Malcolm X*. He performed the role of Malcolm X in *El Hajj Malik: A Play about Malcolm X* by N.R. Davidson for theater companies in both New Haven, Connecticut and Jamaica, Queens as well as creating the role of Nate Turner in *Against the Sun* by Ihsan Bracy. Since 1990 Christopher has worked in market research for Ipsos NA, a multi-national French-held firm where he is Director of Insights for the Ipsos Affluent Intelligence Group. Christopher is thrilled to see *X: The Life and Times of Malcolm X* return for a whole new generation of artists and audiences.

Kazem Abdullah **CONDUCTOR**

American conductor Kazem Abdullah currently lives in Nürnberg, Germany. He was Music and Artistic Director of the City of Aachen, Germany from 2012 to 2017. A passionate advocate of new music as well as established repertoire, Abdullah continues to develop relationships with national and international orchestras and opera houses. Among his recent orchestral credits are appearances with the symphony orchestras of Oregon, Indianapolis, Detroit, Pittsburgh, and Cincinnati. In the opera arena, he has conducted over 25 operas, including more recently the American premiere of Charles Wuorinen's *Brokeback Mountain* with New York City Opera, and Donizetti's *Maria Stuarda* for Cape Town Opera. In autumn 2021, Kazem returned to the Metropolitan Opera to conduct Terence Blanchard’s *Fire Shut Up in My Bones*. Other highlights include *Così fan tutte* at The Atlanta Opera, and sold-out performances of Scott Joplin’s *Treemonisha* at the Théâtre du Châtelet de Paris. He made his Metropolitan Opera debut in 2009 conducting Gluck’s *Orfeo ed Eurydice*. Trained as a clarinetist, Kazem Abdullah has performed extensively as an orchestral musician, chamber musician, and soloist. Born in Indiana, Kazem studied at the Interlochen Arts Academy, Cincinnati Conservatory of Music, and the University of Southern California.
ARTIST PROFILES

Davóne Tines MALCOLM X

Heralded as “one of the most powerful voices of our time” by the Los Angeles Times, the “immensely gifted American bass-baritone Davóne Tines has won acclaim and advanced the field of classical music” (The New York Times) as a path-breaking artist whose work not only encompasses a diverse repertoire but also explores the social issues of today. As a Black, gay, classically trained performer at the intersection of many histories, cultures, and aesthetics, his work blends opera, art song, contemporary classical, spirituals, gospel, and songs of protest, as a means to tell a deeply personal story of perseverance that connects to all of humanity. Davóne Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color. He also received the 2018 Emerging Artists Award from Lincoln Center for the Performing Arts and is a graduate of Harvard University and The Juilliard School. He is the first Artist-in-Residence for Detroit Opera starting in the 2021–2022 season.

Victor Ryan Robertson ELIJAH MUHAMMAD / STREET

Victor Ryan Robertson’s season highlights include the role of Raymond Santana in Anthony Davis’s The Central Park Five (Portland Opera), Alfredo in La traviata (Orlando Opera), and Hosea in I Dream (Opera Carolina). He recorded the title track for George Wolfe’s new film, Rustin. The tenor repeats the roles of Elijah and Street in X: The Life and Times of Malcolm X in a concert recording with Boston Modern Orchestra Project for commercial release, and at Opera Omaha in a future season. In Terence Blanchard’s celebrated 2017 world premiere of Champion, Victor inaugurated the role of Benny “Kid” Paret at Washington National Opera, later at Detroit Opera and at Opéra de Montréal. Also in 2017, he made his Metropolitan Opera debut in their new production of The Merry Widow as Raoul, and his Broadway debut in its longest running show, The Phantom of the Opera, as Piangi. Other significant highlights include the title role in Candide (Opera National de Lorraine in France), the title role in Orpheus (New York City Opera), Sportin’ Life in Francesca Zambello’s production of Porgy and Bess on tour worldwide, and Rodolfo in Zambello’s La bohème at London’s Royal Albert Hall.

Whitney Morrison LOUISE/BETTY

Rising star Whitney Morrison has earned praise for her “big, gleaming soprano” (Chicago Classical Review) and “vocally sumptuous” performances (Chicago Tribune). A Chicago native and recent alumna of the Ryan Opera Center, Whitney champions the African American aesthetic in classical music, embracing a style of performance that blends classical singing technique with elements of the gospel singing tradition. She makes her Detroit Opera debut as Louise/Betty in X: The Life and Times of Malcolm X, a role she will reprise with Opera Omaha and Odyssey Opera, and will then record with Boston Modern Orchestra Project. She recently appeared as Leonie Baker in the world premiere of Freedom Ride at Chicago Opera Theater and Sister Rose in Dead Man Walking at the Lyric Opera of Chicago to acclaim. While at the Ryan Opera Center, Whitney performed as Countess Ceprano (Rigoletto), Gerhilde (Die Walküre), First Cretan Woman (Idomeneo), and Confidante (Elektra).

Ronnita Miller ELLA/QUEEN MOTHER

American mezzo-soprano Ronnita Miller returns full force in a multifaceted 2021–2022 season on stage and in concert, joining the Metropolitan Opera as Big Stone in Matthew Aucoin’s Eurydice and Detroit Opera as Ella/Queen Mother in a new production of X: The Life and Times of Malcolm X, a role she also performs and records with Boston Modern Opera Project. She also joins the San Diego Symphony and North Carolina Symphony for Beethoven’s Symphony No. 9, and appears in recital with the New World Symphony. In the summer of 2022, she joins the Los Angeles Philharmonic at the Hollywood Bowl as Schwertleite in Die Walküre. Ronnita’s 2020–2021 season saw performances at The Atlanta Opera and Deutsche Oper Berlin, where she was previously a member of the ensemble. In future seasons, she returns to San Francisco Opera as Filippyevna in Eugene Onegin, Atlanta Opera as Erda in Das Rheingold, and to Lyric Opera of Chicago, and reprises the role of Ella/Queen Mother in X: The Life and Times of Malcolm X with Opera Omaha.
Joshua Conyers  **REGINALD**

Baritone Joshua Conyers is quickly becoming known for his captivating performances and continues to be recognized as one the promising young dramatic voices of today. Equally active in contemporary opera, Joshua performed the role of Jason in the world premiere of Matt Boehler’s *75 Miles*, and Uncle Wesley in Carlos Simon’s *Night Trip* for Washington National Opera’s American Opera Initiative. Last season, he was seen as Eustis in *Le maréchal ferrant* with Opera Lafayette, Sprecher in *Die Zauberflöte* with Aspen Opera Theater, and joined The Atlanta Opera as Tonio in *Pagliacci* and Tiger Brown in *The Threepenny Opera*. In the 2021–2022 season, Joshua makes his Seattle Opera debut as Policeman 3/Congregant 3 in Jeanne Tesori’s *Blue*, sings Reginald in these Detroit Opera performances of Anthony Davis’s *X: The Life and Times of Malcolm X*, Schaunard in *La bohème* with Annapolis Opera, and debuts with Opera Memphis as Tonio in *Pagliacci*.

Charles Dennis  **YOUNG MALCOLM**

Charles Dennis makes his production debut in *X: The Life and Times of Malcolm X*. He has studied dance at Rhythm-N-Jump Dance Academy in St. Clair Shores, Michigan, where he is currently a member of the competitive dance team. Charles has earned several awards and scholarships at both regional and national competitions and currently holds the title of Detroit Teen Elite Dancer. He is currently an honor roll student at Jefferson Middle School and loves spending time with his friends. Charles would like to thank his two older sisters, his parents, grandparents, and his dance family for being a major part of the village that has supported him as he follows his performing arts dreams.

Jennifer Cresswell  **SOCIAL WORKER/REPORTER 1**

Jennifer Cresswell is a soprano, librettist, and author with a passion for curating and creating art through a 21st century lens. As a performer, highlights of the 2021–2022 season include recent appearances as Cherubino in Ragnar Kjartansson’s *Bliss* and Mrs. Ford in Robert Xavier Rodríguez’s *Frida* with Detroit Opera, and Olivia in Minnesota Opera’s filmed production of Kamala Sankaram’s *Interstate*, for which she also served as co-librettist with her co-star Kathleen Kelly. Other notable roles in recent years include Magda Sorel in *The Consul*, Santuzza in *Cavalleria rusticana*, The Mother in *Amahl and the Night Visitors*, Charlotte in *Before Breakfast*, Hannah After in *As One*, and Der Trommler in *Der Kaiser von Atlantis*. As an author, Jennifer has been published in *Classical Singer*, *The Middleclass Artist*, and in *An Injustice!* Dr. Cresswell is a graduate of the University of Michigan, where she was named a Rackham Presidential Fellow and a recognized Scholar by the Center for the Education of Women.

Stephen Andrew Murray  **COP/REPORTER 2**

German American tenor Steven Andrew Murray was born in Heidelberg, Germany. He has a Bachelor of Arts in Music with Vocal Performance emphasis from Charleston Southern University and a Master of Music in Vocal Performance from Shenandoah Conservatory. He made his Washington, D.C. area debut as Alfredo in *La traviata* with the Repertory Opera Theater of Washington, and portrayed Lippo Fiorentino in *Street Scene* with Shenandoah Conservatory. He made his debut in the title role of *Faust* with Loudoun Lyric Opera, and sang Tamino in *Die Zauberflöte* with the Bethesda Summer Music Festival. Recent performances include the title role in *La clemenza di Tito* with OperaFest New Jersey and Rodolfo in *La bohème* with Mason Opera. Steven has also performed as Elder Hayes in *Susannah* with Opera Roanoke, as well as with Maryland Lyric Opera, Piedmont Symphony Orchestra, and recently, as tenor soloist in Andrew Lloyd Webber’s *Requiem* at the Woods Memorial Presbyterian Church in Baltimore.
Wayne Arthur **ENSEMBLE**

Baritone Wayne Arthur’s recent engagements include the Ensemble of Terence Blanchard’s *Fire Shut Up in My Bones* at the Metropolitan Opera and Lyric Opera of Chicago. Wayne was in the Ensemble of Gershwin’s *Porgy and Bess* at the Metropolitan Opera, which won a 2021 Grammy Award. Upcoming engagements include reprising Baritone 1 in Anthony Davis’s *X: The Life and Times of Malcolm X* with Opera Omaha. Past credits include Jonathan González’s *Lucifer Landing II* (Abrons Art Center), Errollyn Wallen’s *Liverpool Crossing* (the cell), Kathleen Battle’s *Underground Railroad: A Spiritual Journey* (The Metropolitan Opera), Missy Mazzoli’s *Songs from the Uproar* (LA Opera), and Courtney Bryan’s *Yet Unheard* (National Sawdust).

Martin Luther Clark **ENSEMBLE**

Third-year Ryan Opera Center tenor Martin Luther Clark completed his studies at the Curtis Institute of Music, receiving a master’s degree in opera. In 2019 he sang in concert with the Russian Opera Workshop, as Vaudemont in *Iolanta* and King Charles in *The Maid of Orleans*. A year earlier, he was heard as an Apprentice Artist at Central City Opera and as tenor soloist at the Library of Congress. Other appearances include Lyric Opera of Kansas City as a Resident Artist, University of North Texas Opera in numerous roles and galas, The Dallas Opera, Charlottesville Opera, Opera in Concert, Opera North, and Wolf Trap Opera. For Lyric Opera of Chicago’s 2020–2021 virtual programming, Clark performed in *Lawrence Brownlee and Friends: The Next Chapter*, *Creating The Factotum*, *Sole e Amore*, *Magical Music Around the World*, and *Rising Stars in Concert*. In 2021–2022 with the company, he performs as First Armored Man in *Die Zauberflöte*, and Adult William and Chicken Plucker in Terence Blanchard’s *Fire Shut Up in My Bones*.

Brandon Coleman **ENSEMBLE/GARVEY PREACHER**

Brandon Coleman has been praised for his “exotic vocal coloring” by *Opera News* and “wonderful resonance” by *Classical Singer*. He has performed with Hawaii Opera, Kentucky Opera, Utah Opera Festival, Opera Theatre of Northern Virginia, Connecticut Opera, Connecticut Concert Opera, Opera New Jersey, Sarasota Opera, Tuscia Opera Festival, Dicapo Opera Theatre, Opera North, Toledo Opera, Central City Opera, Opera on the James, Tri-Cities Opera, Middlebury Opera, Syracuse Opera, and Stuttgart Opera in Germany. Brandon has been most recognized for role appearances as Mephistopheles in *Faust*, Ferrando in *Il trovatore*, Crown in *Porgy and Bess*, and Joe in *Showboat*.

Edwin Jhamal Davis **ENSEMBLE**

Edwin Jhamal Davis is a native of Utica, Mississippi. He is an alumnus of Jackson State University, where he earned a Bachelor of Science in Biology with dual minors in Chemistry and Music. In 2014, he made his professional debut with the Mississippi Opera singing Simone in Puccini’s *Gianni Schicchi*. Edwin is a master’s degree recipient of the Manhattan School of Music. He has since become the national winner of the Marian Anderson Vocal Arts Competition hosted by the National Association of Negro Musicians in its centennial celebration, and became the first African American to win one of the top two prizes in the Opera Columbus Cooper-Bing Competition in 2021, second only to Denyce Graves. He is a Metropolitan Opera Eastern Region award winner and he recently served as Resident Artist with the Portland Opera Association for the 2020–2021 season. His 2021–2022 season includes debuts with On Site Opera, Florentine Opera, the Merola Opera Program, and these performances with Detroit Opera.
Chantelle Grant  **ENSEMBLE**

Chantelle Grant is very excited to join the ensemble of *X: The Life and Times of Malcolm X* in 2022 with Detroit Opera and Opera Omaha. She was thrilled to be invited to join the extra chorus of the Metropolitan Opera in the 2021–2022 season for four productions including historic production of Terence Blanchard’s *Fire Shut Up in My Bones*. Chantelle made her solo debut with City Lyric Opera in *The Medium* and Riverside Opera Company in 2019. She has also sung with Trilogy: An Opera Company as Erda in Wagner’s *Siegfried*, Waltraute in *Götterdämmerung*, and Monisha in Scott Joplin’s *Treemonisha*, as well as performed on such illustrious programs as the American Song Book series at Lincoln Center, the Kennedy Center Honors, and the Metropolitan Opera summer concerts in Damrosch Park. Chantelle holds a Bachelor of Music degree from the University of Windsor, an Artist Diploma from The Glenn Gould School, and a Professional Studies Diploma from Mannes College.

Richard L. Hodges  **ENSEMBLE/FRIEND**

Richard L. Hodges is a native of Greensboro, North Carolina. Richard is a 2019 nominee for Best Lead in a Musical with the Las Vegas Valley Awards for his role in *Gianni Schicchi* with Vegas City Opera. His other recent roles include the Preacher in *Sweet Land* with The Industry, Michele in *Il tabarro*, and the title role in *Hamlet*, to name a few. Some of his other roles include Frank in *Die Fledermaus*, Porgy from *Porgy and Bess*, and Peter in *Hansel und Gretel*. He is an Emerging Artist in the Institute for Young Dramatic Voices program and has received several awards. In addition to performing, Richard is also a writer, director, and composer. His most recent work *Women of the Black Panthers* was premiered with Vegas City Opera. Richard received his Doctor of Musical Arts from the University of Nevada, Las Vegas; Master of Music at the University of North Carolina at Greensboro; and a Bachelor of Music from North Carolina Central University. He currently serves as Assistant Professor of Voice at South Carolina State University.

Bernard Holcomb  **ENSEMBLE/POSTMAN**

Tenor Bernard Holcomb has “already made a name for himself in the world of opera” with his “delicate and flexible” voice (*Opera Wire*) and the “appealing sweetness and clarity [of] his tone” (*The New York Times*). Most recently, Holcomb returned to the Dallas Symphony Orchestra as a soloist in *Lush Life: Duke Ellington and Billy Strayhorn*, after making his debut there in 2019 with *Dancing in the Street: The Music of Motown*. He also joined Opera Carolina for Douglas Tappin’s *I Dream*; made his début with Portland Opera to reprise the role of Kevin Richardson in Anthony Davis’s *The Central Park Five*, which he will also sing with Long Beach Opera; sang in Beethoven’s Symphony No. 9 with St. John the Divine, J.S. Bach’s Magnificat and Mozart’s Mass in C Minor for Musica Sacra, and *Love in Action* for the New York Choral Society; and toured with the Harlem Gospel Choir throughout Europe. He will sing in the world premiere of Damien Geter’s *An African American Requiem* with the Resonance Ensemble and the Oregon Symphony.

Olivia Johnson  **ENSEMBLE**

Mezzo-soprano Olivia Johnson was hailed by *Opera News* as a “standout...commanding and reassuring” in her recent portrayal of Girlfriend 3 in Detroit Opera’s production of Jeanine Tesori and Tazell Thompson’s opera *Blue*. Before then, she completed a Fellowship at the Vocal Institute of Music Academy of the West in Santa Barbara, California, where she received an Encouragement Award for the 2021 Marilyn Horne Art Song Competition. After being a Resident Artist at Toledo Opera in 2020–2021, Olivia became the new Artist-in-Residence for ÄPEX Contemporary Performance for 2021–2022. She has appeared with Detroit Opera in the roles of Wellgunde (*Twilight: Gods*), and La Ciesca (*Gianni Schicchi* and *Buoso’s Ghost*), and made soloist appearances with Opera MODO, Rackham Choir, and the Detroit Symphony Orchestra. Olivia Johnson completed a master’s degree in voice performance at the University of Michigan in 2017. In July 2022, she makes her debut with Chautauqua Opera as Gertrude Stein in Virgil Thomson’s *Mother of Us All*.
Emily Mwila  
**ENSEMBLE/NEIGHBOR**

Emily Mwila recently completed her graduate studies at Mannes School of Music in New York, receiving a Master of Music and Professional Studies Diploma in Voice. In 2021, she appeared in the chorus of *Porgy and Bess* at the Metropolitan Opera. She made her operatic debut in New Zealand at Eternity Opera as Zerlina in *Don Giovanni*. Other roles include Susanna in *Le nozze di Figaro*, Mae Jones in *Street Scene*, and Euridice in *Orfeo ed Euridice*. In 2022 Emily made her house debut with Lyric Opera of Chicago performing the role of Evelyn in Terence Blanchard’s *Fire Shut Up in My Bones*.

Elliott Paige  
**ENSEMBLE**

Tenor Elliott Paige is a native of Hampton, Virginia. Most recently, Elliott performed with On Site Opera in their production of *What Lies Beneath* and made his Portland Opera debut in Anthony Davis’s *The Central Park Five*. In previous years, Elliott has sung with the Metropolitan Opera in their production of *Der fliegende Holländer* and was an Apprentice Artist with the Santa Fe Opera, where he sang the role of Parpignol in *La bohème*. Other recent credits include performing as an Apprentice Artist with Palm Beach Opera; being a Young Artist with Glimmerglass Opera, where he performed as Giacomo de Wisants in *L’assedio di Calais*; and being a Gerdine Young Artist with Opera Theatre of Saint Louis, where he sang the role of Bombur Yambarzal in the world premiere of Jack Perla’s *Shalimar the Clown*. He also performed as Duncan in Bloch’s *Macbeth* and Orlando in Haydn’s *Orlando Paladino*. Elliott makes his Detroit Opera debut in these performances of Anthony Davis’s *X: The Life and Times of Malcolm X*.

Kimberli Render  
**ENSEMBLE**

Lyric soprano Kimberli Render recently made her Off-Broadway debut in the Lincoln Center Theater’s critically acclaimed premiere of *Intimate Apparel*, an opera by Ricky Ian Gordon with libretto by Lynn Nottage and directed by Bartlett Sher. She made her Metropolitan Opera debut as a featured chorus soloist in the Grammy Award-winning cast of James Robinson’s new production of Gershwin’s *Porgy and Bess*. Roles include Liu in *Turandot*, Donna Anna in *Don Giovanni*, Hanna Glawari in *The Merry Widow*, Elisetta in *Il matrimonio segreto*, the Governess in *The Turn of the Screw*, and Lucinda in *Into the Woods*. Kimberli’s career includes solo, concert, ensemble, and chorus work. As an extra chorister in the Metropolitan Opera, she has been seen in *Turandot*, *Die Meistersinger*, and *Boris Godunov*. Kimberli completed a Master of Music degree in Vocal Performance at Colorado State University and two Bachelor of Music degrees in Music Education and Vocal Performance at Columbus State University’s Schwob School of Music.

Edward Washington II  
**ENSEMBLE**

American tenor Edward Washington II was born in England, raised in Saudi Arabia, and lives in New York City. He studied voice at Stetson University and later received his master’s degree from Morgan State University. Edward has premiered several new songs by American composers/arrangers including Timothy Amukele and Robert Troeger. He has performed as soloist with the United States Air Force Band, Jacksonville Symphony Orchestra, Orlando Philharmonic, Baltimore Symphony Orchestra, Morgan State University Choir, Vox Fortura, and the American Spiritual Ensemble. He was a featured vocalist twice at Carnegie Hall and has performed with Orlando Opera, Central Florida Lyric Opera, Opera Orlando, International Festival of the Voice, New York City Opera, Lyric Opera of Chicago, and the Metropolitan Opera. Edward was formerly the Music and Education director of the “Negro Spiritual” Scholarship Foundation in Orlando, Florida. He directed their professional choral ensemble, Master Singers. He is still a proud ambassador for the foundation and a proud brother of Phi Mu Alpha Sinfonia.
ARTIST PROFILES

Dorse Brown **DANCER/SWING**

Dorse Brown began his dance career at the age of seven in his hometown of Little Rock, Arkansas. He graduated from the University of Memphis with a bachelor’s degree in music and a minor in dance. While training, Brown received a Young Artist Talent Scholarship to attend the American Dance Festival; he also appeared and competed on the fifth season of TV’s *So You Think You Can Dance*. From 2011 to 2015, he danced with the Dayton Contemporary Dance Company in Dayton, Ohio, after which he moved to Nashville, Tennessee, and participated in guest artist residencies at various universities and companies. On a Royal Caribbean Cruise Line, Dorse performed as an aerialist while being a hip-hop soloist. He was also a Specialty Performer with Cirque Dreams Productions on Norwegian Cruise Lines. Recently, Dorse was selected for the Emerging Black Choreographer Incubator presented by Mojuba Dance Collective and was a dancer in the Metropolitan Opera’s 2021 production of *Fire Shut Up in My Bones*. Dorse is currently in his first season with Camille A. Brown & Dancers.

Christopher Jackson **DANCER**


Andre Malcolm **DANCER**

Andre Malcolm is a Brooklyn native and graduated in 2016 from the American Musical and Dramatic Academy, where he studied Theatre Dance. He has worked with various choreographers all around New York and has traveled with many Broadway tours. His favorite credits include *Finding Neverland* National Tour, *Pippin* National Tour, and *Bandstand* National Tour. He would like to thank his mother Blossom for giving him guidance in his life.

Eric Parra **DANCER**

Eric Parra’s on-stage credits include *Fire Shut Up In My Bones* at the Metropolitan Opera and Lyric Opera of Chicago, as well as *Awaited* at the Arnoff Center for the Arts. He has danced for Limón Dance Company, Carolyn Dorfman Dance, Earl Mosley’s Diversity of Dance, Von Howard Project, and Doug Elkins Choreography. Most recently he has served as a teaching artist for the José Limón Dance Foundation, New Jersey Performing Arts Center, and Earl Mosley’s Institute of the Arts. In 2020, he and his cousin Erica KiKa Parra co-founded Parra La Gente, a project company designed to celebrate Afro-Colombian heritage through music and dance. Eric is currently in his first season with Camille A. Brown & Dancers.

Jay Staten **DANCER/DANCE CAPTAIN**

Jay Staten is a multi-talented artist and community activist whose dance company for African American youth has served more than 200 children and raised over 3.2 million in scholarships. The Washington, D.C. native is a graduate of the Duke Ellington School of the Arts and received a BFA in Dance from Marymount Manhattan College in New York City. His associate choreographer credits include *Toni Stone* (Arena Stage and ACT) and *Fire Shut Up In My Bones* (Lyric Opera of Chicago). His performance credits include *After Midnight* on Broadway (Soloist), *Fire Shut Up In My Bones* (Metropolitan Opera), *Shuffle Along* and *Superfly* The Musical (Workshops), *Cabin in the Sky* (New York City Center), and *New York Spring Spectacular* (Radio City Music Hall). His film and TV credits include *Smash* (NBC), *A Capitol Fourth* (PBS), and *Amici* (Canale S/Italy). His dance company affiliations include Spectrum Dance Theatre in Seattle and The Philadelphia Dance Company in Philadelphia. Jay is currently a member of Camille A. Brown & Dancers, where he also works in the capacity of artistic associate.
**Robert O’Hara  DIRECTOR**

Robert O’Hara is the Tony Award–nominated director of *Slave Play* and is currently working on several film, television, and theater projects. He’s a two-time Obie Award and two-time NAACP Award Winner whose work has been seen around the country.

**Rickey Tripp  CHOREOGRAPHER**

Recent work includes the world premiere of *A Wonderful World* (Miami New Drama); *Hairspray* (Dallas Theater Center, Broadway Sacramento); *Dreamgirls* (North Shore Music Theatre, Dallas Theater Center where he earned the Irma P. Hall Black Award for Best Choreography); and two productions of *Rent* (Virginia’s Signature Theatre and Boston’s Berklee College of Music, which he also directed). Film and television credits include: *Eileen* starring Anne Hathaway (Universal—awaiting release); *A Thousand and One* (Universal—awaiting release); *Pippin* (Encore!/Disney+); and *Harlem* (Amazon) as Co-Choreographer with Camille A. Brown. Associate choreography credits include *Fire Shut Up in My Bones* (The Metropolitan Opera); the Tony Award—winning revival of *Once on This Island* (Broadway/National Tour); *Much Ado About Nothing* (Shakespeare in The Park/PBS Great Performances); *Toni Stone* (Off-Broadway/Roundabout Theatre); *Choir Boy* (Broadway/Manhattan Theatre Club); *Cabin in The Sky* (Encores!/New York City Center); and *BLKS, School Girls…* (MCC); *Bella: An American Tall Tale* (Playwrights Horizons); *The Royale* (Lincoln Center); and *Jesus Christ Superstar Live* (NBC, which won the Emmy for Outstanding Variety Special Live). He has taught masterclasses and set choreography at dance studios across the world, including the prestigious NYU Theatre Department. As a teacher, he has 20-plus years of experience and currently serves on the faculty of Broadway Dance Center and Immersive Artist Experience.

**Clint Ramos  SET DESIGNER**

Clint Ramos is a stage and film designer, advocate, and creative producer. He has designed sets and/or costumes for over 200 theater, opera, and dance productions. Recent memorable designs for the stage include *Slave Play, Eclipsed, Once on This Island, Torch Song,* and *Here Lies Love.* Film credits include production design for *Lingua Franca* for Netflix, and costume design for *Respect,* the Aretha Franklin biopic starring Jennifer Hudson for MGM.

He is the recipient of a Tony Award for his designs for *Eclipsed,* making him the first designer of color to win in this category. He is also a five-time Tony Award nominee. Other honors include two Obies, a Drama Desk, three Lucille Lortel, and two American Theatre Wing Henry Hewes Awards, and the Ani Ng Dangal Presidential Medal for Dramatic Arts from the Republic of the Philippines—an honor received twice. Clint is the Producing Creative Director for *Encores!* at New York City Center and serves on the American Theater Wing’s Advisory Committee. His lifelong advocacy is for an equitable landscape in theater and film for Black, Indigenous, and People of Color and for the rights of immigrants.

**Dede Ayite  COSTUME DESIGNER**

Dede Ayite is a two-time Tony Award–nominated costume designer whose Broadway credits include *American Buffalo, A Soldier’s Play, Slave Play,* *American Son,* and *Children of a Lesser God.* Select Off-Broadway credits include *Merry Wives* (The Public Theater); *Secret Life of Bees, Marie and Rosetta* (Atlantic); *By The Way, Meet Vera Stark* (Signature); *BLKS, School Girls…* (MCC); *Bella: An American Tall Tale* (Playwrights Horizons); *The Royale* (Lincoln Center); and *Toni Stone* (Roundabout Theatre Company). Regionally, Dede’s work has appeared at Oregon Shakespeare Festival, Steppenwolf, Arena Stage, and more. She has worked in television with Netflix, Comedy Central, and FOX Shortcoms. Dede Ayite earned her MFA at the Yale School of Drama and has received an Obie, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Awards, along with four Drama Desk Nominations.
**ARTIST PROFILES**

**Alex Jainchill  
LIGHTING DESIGNER**


**Yee Eun Nam  
PROJECTION DESIGNER**

Yee Eun Nam is a visual artist and a video designer for live performances. Recent collaborations in opera include LA Opera, Opera Theatre of Saint Louis, Boston Lyric Opera, San Francisco Symphony, Los Angeles Chamber Orchestra, New World Center, and The Soraya. Theatre projects include Audible Theatre, Ma-Yi Theater Company, South Coast Rep, Center Theatre Group, Pasadena Playhouse, Geffen Playhouse, Kansas City Rep, Wallis Anenberg Center for the Performing Arts, Getty Villa, Latino Theater Company, and many more. Yee Eun is a winner of the LA Dramatic Critics Circle Theatrical Excellence award for CGI/Video in 2020. She completed her MFA in Theater Design at UCLA.

**Mia Neal  
WIG DESIGNER**

Mia Neal is a highly praised hairstylist and wig designer for film, television, and theater, who made history alongside collaborator Jamika Wilson as the first Black nominees and winners in the Best Makeup and Hairstyling category at the Academy Awards. In addition to her Oscar, Mia’s intricate wig building for *Ma Rainey’s Black Bottom* also led her to be recognized with BAFTA, Critics Choice, Hollywood Critics Association, and Variety Artisans awards. Recognized as one of Essence’s most recent “Black Women In Hollywood To Know,” Neal’s credits also include *Uncut Gems*, *The Humans*, Tyler Perry’s *A Jazzman’s Blues*, *Pose*, and *Annie Live!* Before breaking into film and television, Mia began her career in entertainment on Broadway, where she won the first-ever Drama Desk Award for Outstanding Wig and Hair, for her work on *Shuffle Along*. She also served as the hair designer for *A Raisin in the Sun*. Mia is a graduate of The Juilliard School Professional Internship Program for Wigs and Makeup, and is originally from Gary, Indiana.

**Joanne Middleton Weaver  
MAKEUP DESIGNER & ASSOCIATE WIG DESIGNER**

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. She has since designed at many opera companies throughout the US, including Glimmerglass Opera, Central City Opera, Sarasota Opera, Lyric Opera of Kansas City, and Des Moines Metro Opera. Her notable Detroit Opera credits include *Die Zauberflöte*, *Macbeth*, *The Passenger*, *Frida*, *The Merry Widow*, *Faust*, *Margaret Garner*, *Cyrano*, and *The Pearl Fishers*. 
BOARD OF DIRECTORS
JULY 1, 2021 – JUNE 30, 2022

Chair
Ethan Davidson

Vice Chair
Joanne Danto

Vice Chair
Peter Oleksiak

Vice Chair
Ankur Rungta

Secretary
Gene P. Bowen

Treasurer
Enrico Digirolamo

Immediate Past Chair
R. Jamison Williams

President/CEO
Wayne S. Brown

Naomi André
Lee Barthel
Richard A. Brodie
Elizabeth Brooks
Robert Brown
James Ciroli
Julia Donovan Darlow
Kevin Dennis
Shauna Ryder Diggs
Cameron B. Duncan
Michael Einheuser
Marianne Endicott
Fern R. Espino
Paul E. Ewing
Richard G. Goetz

John P. Hale
Devon Hoover
Danielle Karmanos
Mary Kramer
Barbara Kratchman
Thomas M. Krikorian
Denise Lewis
Alphonse S. Lucarelli
Don Manvel
Dexter Mason
Ali Moini
Donald Morelock
Sara Pozzi
Paul Ragheb
Ruth Rattner
Pam Rodgers
Terry Shea
Matthew Simoncini
Richard Sonenklar
Lorna Thomas
Jesse Venegas
Gary Wasserman
Ellen Hill Zeringue

Directors Emeritus
Margaret Allessee
Shelly Cooper
Marjorie M. Fisher
Barbara Frankel
Herman Frankel
Dean Friedman
Jennifer Nasser
Charlotte Podowski
Audrey Rose
William Sandy
C. Thomas Toppin
Richard Webb

BOARD OF TRUSTEES
JULY 1, 2021 – JUNE 30, 2022

Kenn and Liz Allen
Sarah Allison
Lourdes V. Andaya
Naomi André
Harold Mitchell Arrington
Beverly Avadenka
Lee and Floy Barthel
Mark and Caprice Baun
Joseph and Barbra Bloch
Gene P. Bowen
Betty J. Bright
Richard Brodie
Elizabeth Brooks
Robert Brown and Geraldine Ford-Brown
Wayne S. Brown and Brenda Kee
Charles D. Bullock
Michael and Mary Chirco
James and Elizabeth Ciroli
Lois Cohn
Thomas Cohn
Francoise Colpron
Peter and Shelly Cooper
Joanne Danto and Arnold Weingarden
Helen Daoud
Julia D. Darlow and John C. O’Meara
Maureen D’Avanzo
Lawrence and Dodie David
Ethan and Gretchen Davidson
Kevin Dennis and Jeremy Zeltzer
Cristina DiChiera
Lisa DiChiera

Shauna Ryder Diggs
Enrico and Kathleen Digirolamo
Debbie Dingell
Mary Jane Doerr
Cameron B. Duncan
Michael Einheuser
Kenneth and Frances Eisenberg
Marianne Endicott
Alex Erdeljan
Fern R. Espino and Thomas Short
Paul and Mary Sue Ewing
Margo Cohen Feinberg and Robert Feinberg
Oscar and Dede Feldman
Carl and Mary Ann Fontana
Elaine Fontana
Barbara Frankel and Ron Michalak
Barbara Garavaglia
Yousif and Mara Ghafari
John Gillooly and Ebony Duff
Richard and Aurora Goetz
Carolyn Gordon
Toby Haberman
John and Kristan Hale
Doreen Hermelin
Derek and Karen Hodgson
Devon Hoover
Alan and Eleanor Israel
Una Jackman
Don Jensen and Leo Dovelle
Kent and Amy Jidov
Gary and Gwenn Johnson
George Johnson
Jill Johnson
Ellen Kahn
Peter and Danielle Karmanos
Stephanie Germack Kerzic
Mary Kramer  
Michael and Barbara Kratchman  
Thomas and Deborah Krikorian  
Linda Dresner and Ed Levy, Jr.  
Denise J. Lewis  
Arthur and Nancy Liebler  
Stephan and Marian Loginsky  
Mary Alice Lomason  
Alphonse S. Lucarelli  
Don Manvel  
Florine Mark  
Ronald and Zvjezdana Martella  
Jack Martin and Bettye Arrington-Martin  
Dexter Mason  
Benjamin Meeker and Meredith Korneffel  
Phillip D. and Dawn Minch  
Ali Moin and William Kupsky  
Donald and Antoinette Morelock  
E. Michael and Dolores Mutcher  
Allan and Joy Nachman  
Juliette Okotie-Eboh  
Peter Oleksiak  
Linda Orlans  
Richard and Debra Partrich  
Spencer and Myrna Partrich  
Daniel and Margaret Pehrson  
Sara Pozzi  
Waltraud Prechter  
Paul and Amy Ragheb  
John and Terry Rakolta  
Ruth F. Rattner  
Roy and Maureen Roberts  
David and Jacqueline Roessler  
Audrey Rose  
Anthony and Sabrina Rugiero  
Ankur Rungta and Mayssoun Bydon  
Hershel and Dorothy Sandberg  
Donald and Kim Schmidt  
Arlene Shaler  
Terry Shea  
Matthew and Mona Simoncini  
Sheila Sloan  
Phyllis F. Snow  
Richard A. Sonenklar and Gregory Haynes  
Mary Anne Stella  
Ronald F. Switzer and Jim F. McClure  
Lorna Thomas  
James G. Vella  
Jesse and Yesenia Venegas  
Marilyn Victor  
Bradley Wakefield and Meghnna Rutherford  
Gary L. Wasserman  
R. Jamison and Karen Williams  
Mary Lou Zieve  
Ellen Hill Zeringue

**Founding Members**
Lynn* and Ruth* Townsend  
Avern* and Joyce* Cohn  
John and Mardell De Carlo  
David* and Karen V.* DiChiera  
Aaron* and Bernice* Gershenson  
Donald* and Josephine* Graves  
Roman* and Katherine* Gribbs  
John* and Gwendolyn* Griffin  
Harry* and Jennie* Jones  
Wade* and Dores* McCree  
Harry J. Nederlander*  
E. Harwood Rydholm*  
Neil Snow  
Phyllis F. Snow  
Richard* and Beatrice* Strichartz  
Robert* and Clara* “Tuttie” VanderKloot  
Sam* and Barbara* Williams  
Theodore* and Virginia* Yntema

**Operetta Remix**
JULY 25–AUGUST 5, 2022  
10:00 AM–4:00 PM  
Operetta Remix is perfect for aspiring artists ages 13 to 18 who want to build their skills in singing, acting, stage movement, healthy vocal technique, and audition practice.

**Create & Perform**
JULY 5–15, 2022  
10:00 AM–4:00 PM  
In this innovative two-week program, young artists (ages 8 to 12) create their own stories, music compositions, and dances, culminating in a performance at the Detroit Opera House.

Register now!
DetroitOpera.org/learn/music-and-theater/
THANK YOU TO OUR DONORS

Detroit Opera gratefully acknowledges these generous donors for their cumulative lifetime giving. Their support has played a vital role in the establishment of Detroit Opera since its founding in 1971 and the building of the Detroit Opera House. Their leadership plays an integral part in the company’s viability, underwriting quality opera and dance performances, as well as award-winning community and educational programs.

$10,000,000 and above
Ford Motor Company Fund
The State of Michigan
William Davidson Foundation

$7,500,000 and above
General Motors

$5,000,000 and above
Community Foundation for Southeast Michigan
Fiat Chrysler Automobiles US LLC
The Kresge Foundation

$2,000,000 and above
Mr. & Mrs. Douglas Allison
Mr. & Mrs. Lee Barthel
Marvin, Betty and Joanne Danto
Dance Endowment & Marvin and Betty Danto Family Foundation
Mr. & Mrs. Herman Frankel
John S. and James L. Knight Foundation
Lear Corporation
Linda Dresner & Ed Levy, Jr.
Masco Corporation
McGregor Fund
The Skillman Foundation
R. Jamison & Karen Williams

$1,000,000 and above
Mr.* & Mrs. Robert Allessee
Mellon Foundation
Mr.* & Mrs. Eugene Applebaum
AT&T
Bank of America
Mr. & Mrs. John A. Boll Sr.
Compuware Corporation
Estate of Robert & Rose Ann Comstock
DTE Energy Foundation
Mrs. Margo Cohen Feinberg
& Mr. Robert Feinberg
Mrs. Barbara Frankel & Mr. Ronald Michalak
Jean & Samuel Frankel*
The Fred A. & Barbara M. Erb Family Foundation
Hudson-Webber Foundation
JPMorgan Chase
Mr. & Mrs. Peter Karmanos
Paul Lavnis
Mandell L. and Madeleine H. Berman Foundation
Matilda R. Wilson Fund
Max M. & Marjorie S. Fisher Foundation
National Endowment for the Arts
Richard Sonenklar & Gregory Haynes
United Jewish Foundation
Gary L. Wasserman & Charles A. Kashner
Dr. & Mrs. Sam B. Williams*

Contributors to Detroit Opera
Detroit Opera gratefully acknowledges these generous corporate, foundation, government, and individual donors whose contributions were made between March 1, 2021 and March 31, 2022. Their generosity is vital to the company’s financial stability, which is necessary to sustain Detroit Opera’s position as a valued cultural resource.

Foundation, Corporate, & Government Support
$500,000+
Community Foundation for Southeast Michigan
The Fred A. & Barbara M. Erb Family Foundation
John S. and James L. Knight Foundation
Mellon Foundation
National Endowment for the Humanities
RALPH C. WILSON, JR. FOUNDATION
William Davidson Foundation

$250,000 - $499,999
General Motors Corporation
The Nederlander Company

$100,000 - $249,999
Ford Motor Company Fund
The State of Michigan

$50,000 - $99,999
Burton A. Zipser and Sandra D. Zipser Foundation
Culture Source
Marvin, Betty & Joanne Danto Family Foundation
Max M. & Marjorie S. Fisher Foundation
Hudson-Webber Foundation
Milner Hotels Foundation
National Endowment for the Arts
The Karen & Drew Peslar Foundation

$25,000 - $49,999
DTE Energy Foundation
The Kresge Foundation
Matilda R. Wilson Fund

MGM Grand Detroit
Oliver Dewey Marcks Foundation
Rocket Community Fund
The Williams Family Fund
Worthington Family Foundation

$10,000 - $24,999
J. ADDISON BARTUSH AND MARION M. BARTUSH EDUCATIONAL FUND
Honigman LLP
Ida and Conrad H. Smith Endowment for MOT
John A. & Marlene L. Boll Foundation
Masco Corporation
MGM Resorts International
Penske Corporation
Ralph L. and Winifred E. Poll Foundation
The Rattner and Katz Charitable Foundation
Strum Allessee Family Foundation
Wasserman Projects, LLC
Williams, Williams, Rattner & Plunkett P.C.

$5,000 - $9,999
Gesinge Foundation
The Children’s Foundation
Marjorie & Maxwell Jospey Foundation
Louis and Nellie Sieg Fund
The Samuel L. Westerman Foundation

$1,000 - $4,999
C&N Foundation
Seigman Family Foundation
Italian American Chamber of Commerce
Joyce Cohn Young Artist Fund

Individual Support
$100,000+
Mr. and Mrs. Lee Barthel
Richard and Joanne Brodie
Hon. Avern Cohn*
& Mrs. Lois Pincus Cohn
Robert C. and RoseAnn B. Comstock*
Joanne Danto
and Arnold Weingarten
Ethan and Gretchen Davidson
Paul and Mary Sue Ewing
Maxine & Stuart Frankel
Linda Dresner & Ed Levy, Jr.
The Dolores & Paul Lavins Foundation
MRS. RUTH F. RATTNER
Matthew and Mona Simoncini
Richard Sonenklar & Gregory Haynes
Gary L. Wasserman
& Charles A. Kashner
R. Jamison & Karen Williams

$50,000 - $99,999
Richard and Mona Alonzo
James and Elizabeth Ciroli
Carl and Mary Ann Fontana
Mrs. Elaine Fontana
Alphonse S. Lucarelli
Peter Oleksiatk
Waltraud Prechter

$20,000 - $49,999
Wayne Brown and Brenda Kee
Kevin Dennis
and Jeremy Zeltzer
Karen VanderKloot DiChiera*
Mrs. Barbara Frankel and Mr. Ronald Michalak
Mr. and Mrs. Herman Frankel
Dr. Devon Hoover
Eleanor & Alan Israel
THANK YOU TO OUR DONORS continued

Arthur J. & Ali Moiin and William Kupsky
Ankur Rungta

Mr. and Mrs. C. Thomas Toppin and YESENIA VENEGAS
Mr. Richard D. Ventura

Mr. Joseph A. Bartush

Mr. Thomas Cohn and Neal Walsh
Lisa DiChiera
Mrs. Carol E. Dominia
Dilip and Sofnali Dubey
Mr. Cameron B. Duncan
Marianne T. Endicott
Allan Gilmour and Eric Jergins
James and Nancy Grosfeld
Derek and Karen Hodgson
Mr. William Huiskens
Addison and Deborah Igleheart
Ann Katz
Stephan and Marian Loginsky
Ms. Mary McGough
Mr. Stewart Meiklejohn
Phillip and Dawn Minch
Mrs. L. William Moll
Manuel and Nora Mozoun
Ms. Maryanne Mott
Mr. Jonathan Orser
Brock and Katherine L. Plumb
Mrs. Carolyn L. Ross
Mrs. Rosalind B. Sell
Lois and Mark Shaevsky
Barbara Von Dunen
Prof. Michael Wellman
Beryl Winkelmann
Philanthropic Fund
Ned and Joan Winkelmann
Mary Lou Zieve

$3,000 - $4,999
Anonymous
Gregory and Mary Barkley
Paul and Lee Blizano
Milena T. Brown*
John and Doreen Cole
Carolyn Demps
and Guy Simone
Mr. Michael Einheuser
Michael & Virginia Geheb
Christine Goerke
Mary B. Letts
John and Arlene Lewis
Mr. Loreto A. Manzo
Benjamin Meeker & Meredith Korneffeld, MD
George and Nancy Nicholson
Mr. George &
Mrs. Jo Elyn Nymann
Rip and Gail Rapson
Mr. Michael Simmons
Dr. Gregory E. Stephens, D.O.
Anne Stricker
Norman Thorpe*
John and Barbara Tierney
Dr. John Weber
& Dr. Dana Zakalik
Ellen Hill Zeringue
David and
Kathleen Zmyskowski

$2,500 - $2,999
Thomas and
Gretchen Anderson
Mr. Charles D. Bullock
Dr. & Mrs.
Ronald T. Burkan
Dr. Lynne Carter
Walter and Lillian Dean
Fern Espino and Tom Short
Eugene and Lois Miller
Van Mommon and Pamela L. Berry
Graham* and Sally Orley
Mr. Laurence and
Dr. Barbara Schiff
Susan Sills-Levey and
Michael Levey
Ms. Mary Anne Stella
Buzz Thomas &
Daniel Vender Leey
Dorothy Tomei
Jeffrey Tranchida and Noel Baril
Margaret Winters
and Geoffrey Nathen

$1,000 - $2,499
Dr. Antonia Abbey
Nina and Howard Abrams
Dr. Lourdes V. Andaya
Mr. James Anderson
D.L. Anthony, Ph.D.
Robert and
Catherine Anderson
Robert and Elaine Appel
Mr. Michael Asher
Essel and Nenakia Bailey
Mr. Steve Bellock
Cecilia Benner
Ms. Kanta Bhambani
Mr. Stanislaw Bialogowski
Eugene and
Roselynn Blanchard
Elizabeth Brooks
Bevery Hall Burns
David and Marilyn Camp
Patricia Cosgrove
Brandt and
Vanessa Crucher
Adam Crysler
Marjory Epstein
Dr. Raina Ernoff &
Dr. Sanford Hansell
Sally and Michael Feder
Burke & Carol Fossie

Bharat and Lynn Gandhi
Thomas M. Gervasi
Mrs. Josephine Giddings
Barbara W Glauber
Mr. Lawrence Glowczewski
Ms. Carole Hardy
Ann Hart
Barbara Heller
Ms. Nancy B. Henk
Richard and Jeanne Jessup
Ellen Kahn
Marc Keshishian
& Susanna Szelestey
Mr. & Mrs. Gerd H Reuffel
Ika Knoedler
Edward and Barbara Klarman
Justin and Joanne Klimko
Gregory Knas
Meria Larson
Max Lepler and Rex Dotson
Andy Levin & Mary Freeman
Nancy and Bud Liebler
Mr. John Lovegren &
Mr. Daniel Iensschmid
John and Kimi Lowe
Dr. William Lusk
Ms. Denise Lutz
Stephen and Paullette Mancuso
Ms. Florence Mark
Ms. Janet Growing Marsh
Ronald and
Zyjedana Martella
Ms. Patricia A. McKenna
Darin Mckeever
Patrick and Patricia McKeever
Ms. Evelyn Micheleetti
Dr. Anne Missavage &
Mr. Robert Borchering
Xavier and Maeva Mosquet
Harold Munson and
Libby Berger
Brian Murphy and
Tony Sanchez-Murphy
Joshua and Rachel Opperman
Mark and Kyle Peterson
Dr. Monique Reeves
George and
Aphrodite Roumell
Adam D. Rubin, M.D., Lakeshore Professional Voice Center
William and Marjorie Sandy
Mary Schlaff and
Sanford Koltonow
William and Mary Schwarwz
Kingsley and Larline Sears
Herbert* and
Melody Shanbaum

James and Laura Sherman
Thomas and Sharon Shumaker
Mr. Zon Shumway
Ms. Charlotte Singewald
Joe Skoney and
Luisa Di Lorenzo
Hugh and Andrea Smith
Susan A Smith
Frank and Susan Sonye
Frank and Rose
Marie Sonnoswki
Ms. Theresa Spear &
Dr. Jeff Dooma
Gabriel and Martha Stahl
Ms. Susan Radom Stroh
Mrs. Beverly A. Thomas
James G Tibbetts
Michele and Scott Toenninger
Alice* & Paul Tomboulian
Joyce Urba & David Kinsella
Barbara & Mat Vanderkloot
Joseph and Rosalie Vicari
Gerrit and Beate Vreekom
William Waak
Arthur White
Ms. Leslie Wise
John and Susan Zaretti

$750 - $999
Ms. Geraldine Atkinson
Paul Augustine
Gerald and Marceline Bright
Marsha Bruhn
Frank and Jenny Brzenk
Tonino and Sarah Corsetti
Ms. Joyce E. Delamarter
Lawrence and Irene Garcia
Sumer and Marilyn Katz-Pek
Mary Jane & Jeff Kupsky
Mrs. Marshia Lynn
Steven and Jennifer Marlette
Brian Murphy and
Lisa Meer
Ms. Lynne M. Metty
Ms. Barbara Mitchell
Ms. Felicia Eisenberg Molnar
Katharine Nipper
Mr. Michael Parisi
Peter and Teresa Roddy
Drs. Franziska & Robert Schoenfeld
Daniel and Susan Stepek
Ms. Carol Wilt
Ms. Janet Beth Weir

$500 - $749
Dr. Goncalo Abecasis
Melody and Katherine Alioto

James and Catherine Allen
Ms. Naomi Andre
Ms. Allison Bach
Mr. & Mrs. Fred Baer
Dr. & Mrs. Jeffrey Band
Ms. Mary Anne Barczak
Leland Bassett
Walter and Bill Baughman
Nigel and Eloi Beaton
Ms. Susan Bennett
Henri and Anaruth Bernard
Jack and Jeanne Bourge
Ms. Barbara Bowman
Mr. Donald M. Budry
Ms. Marilyn Burns
Ms. Susan Cameron
Philip and Carol Campbell
Jonathan Cohn and
Daniella Wittmann
James and Christine Cortez
Mr. Timothy R Damschroeder
Ms. Mary J. Doerr
Eugene and Elaine Driker
Daniel and Susan Drucker
Lawrence and
Jacqueline Elkus
Mr. & Mrs. Robert E. Epstein
Daniel H Ferrier
Barbara Fisher
and William Gould
Mrs. Shirley M. Flanagan
Sun Force
Dr. & Mrs. Saul Forman
Yvonne Friday
and Stephen Black
Joseph and Lois Gilmore
Thea Glickman
Mr. Robert
Theodore Goldman
Paul and Barbara Goodman
William and Janet Goudie
Ms. Glynes Graham
Larry Gray
Giacinta Gualtieri
Mr. Tom Hamon
Ms. Joyce M. Hennessey
Beth Hoger & Lisa Swern
Joseph and Jean Hudson
Estate of Mary F. Hutchinson
Mario and Jane Iacobelli
David and Theresa Joswick
Ms. Agatha P. Kalkanis
Geraldine and
Jacqueline Kellar
Ms. Lee Khachaturian

DETROIT OPERA
THANK YOU TO OUR DONORS

52 53

52

53

Walter Opdycke
Walter Shapero
John and Beth Ann Tesluk
James and John McElroy
Choichi Sugawa
Cynthia and Marvin Webb and Dennis and Jennifer Varian
Bruce and Kris Vande Vusse
Debra Van Elslander
Barbara and Stuart Trager
Dona Aleta Tracey
Dr. Gretchen Thams
Mary Margaret Sweeten
Dr. Andrew James Stocking
Carol Treat Morton
Dr. Austin Stewart
Ms. Vera C. Magee
Ms. Margaret MacTavish
Mr. Norman Lewis
Ms. Rosemary Kurr
Mr. Jeffrey D. Marraccini
Dr. & Mrs. Theodore G. Mayer
John McElroy
James and Rebecca McLennan
Carol Treat Morton
Ms. Josephine Mowsinski
Richard & Kathleen Nauer
Ms. Lois Norman
Walter Opdycke
Jane and Sean Panikkar
Ms. Haryani Permana
Miss Alma M. Petrin
Mrs. Janet Pounds
Prof. Martha Ratliff
Mr. Dennis C. Regan & Miss Ellen M. Strand
Benjamin & Florence Rhodes
Felix and Caroline Rogers
Leroy and Maria Y. Runk
Mr. Rodney Michael Rusk
Dr. Christina Shanti
Walter Shapero and Kathleen Straus
Michael Shaw
Mr. & Mrs. Anthony R. Skwiers
Melissa Smiley
Ken and Nadine Sperry
Dr. Austin Stewart and Mr. Charlie Dill
Dr. Andrew James Stocking
Choi Chi Sugawa
Mary Margaret Sweeten
John and Beth Ann Tedluk
Dr. Gretchin Thams
Don Aleta Tracey
Barbara and Stuart Trager
Debra Van Elslander
Bruce and Kris Vande Vusse
Dennis and Jennifer Varian
Marvin Webb and Janice Paine-Webb
Marilyn Wheaton and Paul Duffy
David and Barbara Whittaker
Ms. Kathryn Wilson
Jon and Jennifer Wojtala
Cathy Cromer Wood
Mr. David D. Woodard
IN HONOR OF
Lourdes V. Andaya
Thomas & Sharon Shumaker
Wayne S. Brown & Brenda Kee
Hugh & Andrea Smith
Wayne S. Brown
Hugh Smith & Marsha Kindall-Smith
Ryan Taylor
Rev. William Danaher
Ms. Kathy Brooks
Joanne Danto
Dr. Eva Feldman
Julia Darlow
Essel & Menakka Bailey
Ethan Davidson
Joshua & Rachel Opperrer
Nadim Exzeddin
Jacqueline Wilson
Barbara Frankel
Robert & Elaine Appel
Christine Goerke
M. Calisen Lewis
Beth Kirton
PEO Chapter X
Chelsea Kotula
Bernard & Eleanor Robertson
Mary Kramer
Carol Domina
Barbara Kratchman
Morris & Rhonda Brown
Irwin & Judith Elson
Rick & Marilyn Gardner
Dr. William J. Kupsky & Dr. Ali Most
William & Elizabeth Kupsyk
Mary Jane & Jeff Kupsyk
Paul N. Lavins
Richard & Eileen Polk
Alphonse S. Lucarelli
Adam Crysdale
Carmen Miriam MacLean
Miriam MacLean
Ruth Rattner
Richard & Eleanor Gabrys
Yuvu Sharon & Marsha Music
The Fernwood Fund
R. Jamison Williams
Brad & Sherri Bosart
Williams, Williams, Rattner & Plunkett P.C.
Renaissance Financial Group
Dynamic Edge
IN MEMORY OF
Tikiy Allen
B. Whittaker/BE
Culturally Exposed
Sylvester Bedel
Brandon Frey
Enola Hawkins Bell
Naomi Edwards
Mary Munger Brown
Wayne S. Brown & Brenda Kee
James Chandler
Karen Chandler
Joanne Danto & Arnold Weingarden
Dodie & Larry David
Detroit Musicians Association
Cristina DiChiera & Neal Walsh
Suzanne M. Erbes
Mrs. Barbara Frankel & Mr. Ronald Michalak
Tom Gordon & Susan Feder
Kathryn Bryant Harrison
Shirley Hinton
Chelsea Kotula
Michael & Barbara Kratchman
Laura Larson
Mado Lie*
Maria Lisowsky
Marvin & Belinda Miller
Dr. Marvelene C. Moore
Donald & Antoinette Morelock
Delsenta Murchinson
Angela Nelson-Heesch
Naomi Oliphant
Ethlyn Rollocks
Nina Ray Scott
Yuval Sharon
Sonya A. Thompson
R. Jamison & Karen Williams
Ellen Hill Zeringue
Gloria Clark
Joanne Danto & Arnold Weingarden
Dorothy M Hemming
Brenda & Jack Manning
Debra Van Elslander
Jerry D’Avanzo
Joseph & Julie Beals
Nicole D’Avanzo
Dodie & Larry David
Elyse Germack
Karen VanderKloot
DiChiera
Richard Cavalier
Hon. Avera Cohn*
& Ms. Lois Pincus Cohn
Joanne Danto & Arnold Weingarden
Ethan & Gretchen Davidson
Nancy Kimball
Landmarks Illinois Team
Maryanne Mott
Sarah Mumford Gift Fund
Mary & Chris Pardi
Dr. Austin Stewart & Mr. Charlie Dill
Barbara & Mat Vanderkloot
William & Martha Walsh
Kevin Webber
David DiChiera
Ann Hart
Elva Ebersole
Brenda Shufelt
Dorothy Gerson
Mrs. Ruth F. Rattner
William & Janet Goudie
Edward Goudie
Joan Hill
Karen L. Schneider
G. Peter & Martha* Blom
Marjorie Lee Johnson
Arthurine Turner
Ronald Kohls
Ricki Sara Bennett
Nancy Davis
Betty Morris
Dennis & Judith Voketz
Robin Walker
Cynthia Kozlowski
James Haas
Karyn Lennon
Mr. & Mrs. Darwin Larson
Laura Larson
Nancy Larson Ratajczak
Mado Lie
Adam Lynch
Annie Antar
Gloria L. Lowe
Sarah Mumford Gift Fund
Craig Erickson
Shi-h-Chen Peng
Normayne Day
Catherine Gofrank
Scott & Mary Bedson
James M. Ryan
Ms. Shelzy Ryan
Geraldine Barbara Sills
Valerie Chodoroff
Dr. Richard D. Sills & Mrs. Geraldine B. Sills
Jack A. Massaro
Dr. Charles B. Smith
Peggie Smith
Robert Jane Stimac
Karen Nickolls
Robert Green Sweeten
Mary Margaret Sweeten
Brigadier General Norman Thorpe
Peter Schwartz
The USCAR Family
Diane Wanagat
Alice Touboulain
Paul Touboulain
John E. Tower
Ms. Jennifer Marling
Tamara Lehe Whitty
Sarah Bentley
Dan Convery
Mark Freeman
Daniel Ilenfeld
Robert & Jennifer Moll
Mr. & Mrs. John Shipman Osler, Jr.
Anthony & Theresa Selvaggio
Jennifer Woodman
Michael Novak
Jason & Randi Albright
Marilyn Hudale
John & Arlene Lewis
Adam D. Rubin, M.D.
Lakeshore Professional Voice Center
Every effort has been made to accurately reflect donor names and gift levels. Should you find an error or omission, please contact Samantha Scott at sscott@detroitopera.org or 313.237.3237

Every effort has been made to accurately reflect donor and honoree/memorial names. Should you find an error or omission, please contact Samantha Scott at sscott@detroitopera.org or 313.237.3236

KEY

* Deceased

Gifts In Tribute

We extend a heartfelt thank you to the families, friends, colleagues, businesses, and groups who generously made gifts to Detroit Opera In Honor or In Memory of the special people in their lives, who names are listed in bold below.

Every effort has been made to accurately reflect donor and honoree/memorial names. Should you find an error or omission, please contact Samantha Scott at sscott@detroitopera.org or 313.237.3236

Every effort has been made to accurately reflect donor names and gift levels. Should you find an error or omission, please contact Samantha Scott at sscott@detroitopera.org or 313.237.3237

KEY

* Deceased
THE DAVID DiCHIERA ARTISTIC FUND

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 of our community through our educational and outreach programs.

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.

INDIVIDUAL
Joe Alcorn (in honor of Joan Hill)
Richard and Mona Alonzo
Carl Angott and Tom Ball
Pamela Applebaum
Hon. Dennis W. Archer and Hon. Trudy Duncombe Archer
Gordon and Pauline Arndt
Timothy and Linda Arr
Mr. Jeffrey Atto
Kenan Bakirci
Landis Beard
Virginia Berberian (in memory of Joan Hill)
Jere and Carole Berkey
Henri and Anaruth Bernard
Mr. Robert Hunt Berry
Ms. Christine Jessica Berryman
Martha and Peter Blom (in memory of Joan Hill)
Douglas and Rhonda Bonett
Ms. Priscilla Bowen
Wayne Brown & Brenda Kee
Frank and Jenny Brzenk
Ms. Patricia Byrne
Jeff Cancellosi
James and Susan Catlette
Mr. Richard D. Cavalier
Carol Chadwick
Edward and Judith Christian
Howard and Judith Christie
Hon. Avern Cohn* and Ms. Lois Pincus
Mr. Martin Collica
Deborah L Connelly (in honor of Nadine DeLeury)
Holly Conroy (in honor of Nadine DeLeury)
Helen Constan
Telmer and Carmen Constan
James and Diana Cornell
Pat Cosgrove
Mr. John Crab- Cox
Geoffrey Craig (in memory of Joan Hill)
Mr. Stephen J. Cybulski
Gail Danto and Arthur Roffey
Dodie and Larry David
Walter and Lillian Dean (in honor of Nadine DeLeury)
Kevin Dennis and Jeremy Zeltzer
Kristina DiChiera and Neal Walsh
Lisa DiChiera
Nicholas Dorochoff and Joe Beason
Linda Dresner and Ed Levy, Jr.
Cameron B. Duncan
Mr. Keith Otis Edwards
Ms. Elaine K. Ellison
Marianne Endicott
Daniel Enright
Beth Erman (in honor of Ruth Rattner)
Paul and Mary Sue Ewing
Sandra Fabris
Mr. Andrew D Fisher
Barbara Fisher and William Gould
Carl and Mary Ann Fontana
Mrs. Barbara Frankel and Mr. Ronald Michalak
Mr. and Mrs. Herman Frankel
Peter and Nancy Guess
Lawrence and Ann Garberding
Wika Gomez
Sylvia and Gary Graham
William Greene and Peter McGreevy
Kristina K. Gregg
John and Kristan Hale
Stephen Harrile
Erik Hill
Ms. Rhea Hill
Ms. Rita Hoffmeister
Anne and Bob Horner
Patricia Jelfyn
Dirk A Kacoueneil (in memory of Joan Hill)
Mr. Martin Kagan
Ann Frank Katz and Family (in honor of Ruth Rattner)
Ms. Francine C Kearns-King
Mr. and Mrs. Gerd H Keuffel (in memory of Joan Virginia Hill)
Colin Knapp
Frank Kong
Michael and Barbara Kratchman
Mr. Jacob Krause (in memory of Manya Korkigian)
Arthur and Nancy Ann Krollikowski
James and Ellen Labes
Chak and Lizabeth Lai
Max Leple & Rex L. Dotson
Mado Lie*
Cameron B. Duncan
William and Jacqueline Lockwood
Stephan and Marian Loginsky
James LoPrelte
Stephen Lord
Ms. Renee Lounsberry
Alphonse S. Lucarelli
Evan R. Luskin
Mary Lynch
Paddy Lynch
Marford Charitable Gift Fund
Ms. Jennifer Marling
Diana Marro Salazar
Ms. Alex May
Ms. Mary C. Mazure (in honor of Nadine DeLeury and Gregory Near)
Nadine McKay
Dr. Lisa Melis
Ms. Lynne M. Metty
Ali Moini and William Kupsky
Mary Rose and Bill Mueller (in memory of Joan Virginia Hill)
Sarah Mumford
Katharine Nipper
Ms. Julia O’Brien
Jason O’Malley
Mr. and Mrs. Ralph A. Orlandi
Ms. Sally Orley
Bonnie Padilla (in memory of Joan Hill)
Charles and Mary Parkhill
Nicole Patrick
Christopher Patten
Mr. Michael Poiris
Mr. Wade Rakes, II
Rip and Gail Rapson
Ms. Deborah Remer
Ms. Marija D Rich
Pamela Rowland
Ankur Rungta and Mayssoun Bydon
Ms. Loretta W. Ryder
Barry and Deane Safr
Dmitry and Svetlana Sakharov
William and Marjorie Sandy
Professor Alvin and Mrs. Harriet Saperstein
Dr. Mary J. Schlaff and Dr. Sanford Koltonow
Mr. David Schon
Yuval Sharon
Terry Shea and Seigo Nakao
Dorienne Sherrod
Peter and Mary Siciliano (in honor of Nadine DeLeury)
Ted and Mary Ann Simon
Matthew and Mona Simoncini
Joe Skoney and Luisa Di Lorenzo
Hugh Smith and Marsha Kindall-Smith
Kendall Smith
Lee and Bettye Smith
Richard Sonenberg and Gregory Haynes
Ms. Janet Stevens
Dr. Austin Stewart and Mr. Charlie Dill
Ronald Switzer and Jim McClure
Angela Theis
Mrs. Beverly A Thomas
Buzz Thomas and Daniel Vander Ley
Ms. Patricia A Thuill
Mr. Jason P. Tranchida
Jeffrey Tranchida and Noel Baril
Elliott and Patti Trumbull
Mathew and Barbara Vanderklouot
Berwyn Lee Walker
William and Martha Walsh
Gary L. Wasserman and Charles Kaschner
Kevin and Andrea Webber
Bradford J and Carol White
Mr. and Mrs. Ralph A. Orlandi
Mrs. Sally Orley
Northern Trust Bank
Pal Properties, LLC

COURTROOMS & FOUNDATIONS
Aom, LLC
J. Addison Bartush & Marion M. Bartush Family Foundation
Community Foundation for Southeast Michigan
DeRoy Testamentary Foundation
MOT Orchestra Fund (in honor of Nadine DeLeury)
Northern Trust Bank
Pal Properties, LLC

Detroit Opera
CAPITAL CAMPAIGN FOR THE DETROIT OPERA HOUSE

The Detroit Opera Board of Directors began the first phase of fund-raising 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.

**Leadership Gifts***

- Ethan and Gretchen Davidson
- William Davidson Foundation
- Matthew and Mona Simoncini

**Campaign Contributors***

- Naomi André
- Gene P. Bowen
- Elizabeth Brooks
- Wayne Brown & Brenda Kee
- James and Elizabeth Ciroti
- John and Doreen Cole
- Joanne Danto and Arnold Weingarden
- Ms. Julia Donovan Darlow & Hon. John C. O’Meara
- Kevin Dennis & Jeremy Zeltzer
- Enrico & Kathleen Digirolamo
- Mrs. Carol E. Domina
- Mr. Cameron B. Duncan
- Mr. Michael Einheuser
- Marianne T. Endicott
- Carl & Mary Ann Fontana
- Mrs. Barbara Frankel & Mr. Ronald Michalak
- Mr. & Mrs. Herman Frankel
- Dr. Devon Hoover
- Eleanor & Alan Israel
- The Karen & Drew Peslar Foundation
- Ms. Mary Kramer
- Michael & Barbara Kratchman
- Denise J. Lewis
- Alphonse S. Lucarelli
- Don Manvel
- Donald & Antoinette Morelock
- James and Ann Nicholson
- Peter Oleksiak
- Penske Corporation
- Prof. Sara A. Pozzi Ph. D
- Waltraud Prechter
- Paul & Amy Ragheb
- Mrs. Ruth F. Rattner
- Ankur Rungta & Mayssoun Bydon
- Terry Shea & Seigo Nakao
- The Skillman Foundation
- Richard Sonenklar & Gregory Haynes
- The State of Michigan
- Lorna Thomas, MD
- Mr. & Mrs. C. Thomas Toppin
- Jesse & Yesenia Venegas
- R. Jamison & Karen Williams
- Ellen Hill Zeringue

*Listing reflects gifts and pledges as of March 31, 2022 in alphabetical order.*

**Detroit Opera**

Weddings / Corporate Events / Special Occasions

Contact Our Event Specialist
KL.Pernia@ContinentalServes.com
313.251.1991

Detroit Opera House

There’s only one place in the city where productions have been met with standing ovations for more than a century.

Ready to experience the red-carpet treatment?

1526 Broadway, Detroit, MI 48226 / detroitoperaevents.com
ENSURING THE FUTURE

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!

Mr. and Mrs. Robert Allessee
Sarah Allison
Dr. Lourdes V. Andaży
Mr. and Mrs. Agustin Arboleda
Mr. & Mrs. Chester Arnold
Dr. Leora Bar-Levav
Mr. and Mrs. Lee Barthel
Mr. and Mrs. J. Addison Bartush
Mr. and Mrs. Brett Batterman
Mr. W. Victor Benjamin
Mr* and Mrs. Art Blair
Mr. and Mrs. Richard Bowby
Mrs. Doreen Bull
Mr.* and Mrs. Roy E.
Mr.* and Mrs. Arnold Weingarden

Dr. and Mrs. Thomas E. Carson
Dr.* and Mrs. Victor J. Cervenak
Father Paul F. Chateau
Mary Christner
Mr. Gary L. Ciampa
Ms. Virginia M. Clementi
Hon. Avern Cohn* & Ms. Lois Pincus
Prof. Kenneth Collinson
Douglas and Minka Cornelson
Dr. Robert A. Cornette
Joanne Danto and Arnold Weingarden

Mr. and Mrs. Tarik Daoud
Mr. Randal Darby
Mr. Thomas J. Delaney
Walter and Adel Dissett
Ms. Mary J. Doerter
Mrs. Helen Ophelia Dove-Jones
Mrs. Charles F. Endicott
Mr. Wayne C. Everly
David and Jennifer Fischer
Mr. and Mrs. Herb Fisher
Mrs. Barbara Frankel and Mr. Ronald Michalak
Mr. and Mrs. Herman Frankel
Mr. and Mrs. Harvey Freeman
Mrs. Jane Shoemaker French
Dr. and Mrs. Byron P. Georgeson
Albert and Barbara Glover
Robert Green
Mr. Ernest Gutierrez
Mr. and Mrs. Stephen Hagopian
Mr. Lawrence W. Hall
Mr. and Mrs. Jerome Halperin
Ms. Heather Hamilton
Charlene Handleman
Preston and Mary Happel
Mr. Kenneth H. Hart
Mr. & Mrs. Eugene L. Hartwig
Dr. & Mrs. Gerhardt A. Hein
Ms. Nancy B. Henk
Ms. Fay Herman
Derck and Karen Hodgson
Andrew and Carol Howell
Dr. Cindy Hung
Eleanor and Alan Israel
Ms. Kristin Jaramillo
Mr. Donald Jensen
Mr. John Jesser
Mr. John Jickling
Maxwell and Marjorie Jospay
Mr. Patrick J. & Mrs. Stephanie Germack Kerzin
Josephine Kessler
Edward and Barbara Klarman
Mr. & Mrs. Robert Klein
Mr. & Mrs. Erwin H. Kloper
Misses Phyllis & Selma Korn
The Kresge Foundation
Mr. & Mrs. Arthur Krolikowski
Myron and Joyce LaBan
Mr. Max Lepler & Mr. Rex Dotson
Linda Dresner & Ed Levy, Jr.
Mr. Hannan Lis
Florence LoPatin
Mr. Stephen H. Lord
Ms. Denise Lutz
Laura and Mitchell Malicki
Dores and Wade McCree
McGregor Fund
Ms. Jane McKeever
Bruce Miller
Drs. Orlando & Dorothy Miller
Ms. Monica Moffat & Mr. Pat McGuire

Mr. and Mrs. Dale J. Pangoni
Mr. & Mrs. Charles A. Parkhill
Mr. Richard M. Raisin
Mrs. Ruth F. Rattner
Ms. Deborah Remer
Dr. Joshua Rest
Mr. & Mrs. James Rigby
Mr. Bryan L. Rives
Ms. Patricia Rodzik
David and Beverly Rorabacher
Dulcie Rosenfeld
Concetta Ross
Professor Alvin and Mrs. Harriet Saperstein
Ms. Susan Schooner
Mark and Sally Schwartz
Dr. Heinz & Alice Platt Schwartz
Mrs. Frank C. Shaler
Ms. Ellen Sharp
Ms. Edna J Pak Shin
Mr. & Mrs. Harold Siebert
Mrs. Loretta Skewes
Ms. Anne Sullivan Smith
Ms. Phyllis Funk Snow
Mr.* & Mrs. Richard Starkweather
Ms. Mary Anne Stella
Mr. Stanford C. Stoddard
Dr. Jonathan Swift
Mr. & Mrs. Thomas A. St. Charles
Mr. Ronald F. Switzer
Lillie Tabor
Mary Ellen Tappan Charitable Remainder Trust
Peter and Ellen Thurber
Alice* & Paul Toubolian
Mr. Edward D. Tussett
Jonathan and Salome E. Walton
Susan Weidinger
Mrs. Amelia H. Wilhelm
Mrs. Ruth Wilkins
Mr. Andrew Wise
Mr. & Mrs. Larry Zangerle

Drs. Stephen & Barbara Munk
Miss Surayyah Mawwakil
Mr. Jonathan F. Orser
Ms. Julie A. Owens
Mr. & Mrs. Charles A. Parkhill
Mr. Richard M. Raisin
Mrs. Ruth F. Rattner
Ms. Deborah Remer
Dr. Joshua Rest
Mr. & Mrs. James Rigby
Mr. Bryan L. Rives
Ms. Patricia Rodzik
David and Beverly Rorabacher
Dulcie Rosenfeld
Concetta Ross
Professor Alvin and Mrs. Harriet Saperstein
Ms. Susan Schooner
Mark and Sally Schwartz
Dr. Heinz & Alice Platt Schwartz
Mrs. Frank C. Shaler
Ms. Ellen Sharp
Ms. Edna J Pak Shin
Mr. & Mrs. Harold Siebert
Mrs. Loretta Skewes
Ms. Anne Sullivan Smith
Ms. Phyllis Funk Snow
Mr.* & Mrs. Richard Starkweather
Ms. Mary Anne Stella
Mr. Stanford C. Stoddard
Dr. Jonathan Swift* & Mr. Thomas A. St. Charles
Mr. Ronald F. Switzer
Lillie Tabor
Mary Ellen Tappan Charitable Remainder Trust
Peter and Ellen Thurber
Alice* & Paul Toubolian
Mr. Edward D. Tussett
Jonathan and Salome E. Walton
Susan Weidinger
Mrs. Amelia H. Wilhelm
Mrs. Ruth Wilkins
Mr. Andrew Wise
Mr. & Mrs. Larry Zangerle

We express profound thanks to these Avanti Society members whose planned gifts to Detroit Opera have been received.

Robert G. Abargian Trust
Serena Ailes Stevens
Mr. and Mrs. Mandell Berman
Margaret and Douglas Borden
Charles M. Broh
Milena T. Brown
Charlotte Bush Failing Trust
Mary C. Caggie
Allen B. Christman
Miss Halla F. Claffey
Robert C. and RoseAnn B. Comstock
Mary Rita Cuddhoy
Marjorie E. DeVlieg
Nancy Dewar
James P. Diamond
Dr. David DiChiera
Mrs. Karen V. DiChiera
Dr. and Mrs. Charles H. Duncan
Mrs. Anne E. Ford
Ms. Pamela R. Francisz
Mrs. Rema Frankel
The Edward P. Frohlich Trust
The Priscilla A.B. Goodell Trust
Freda K. Goodman Trust
Priscilla Greenberg, Ph.D.*
Malika Hamady
Patricia Hobar
Mary Adelaide Hester Trust
Gordon V. Hoalman Trust
Carl J. Huss
H. Barbara Johnston
Mrs. Josephine Kleiner
Mr. Philip Leon
Lucie B. Meiningier
Helen M. Miller
Mitchell Romanowski
Ella M. Monroy
Ronald K. Morrison
Ruth Mott
Elizabeth M. Pesceney
Clarice Odgers Percom Trust
Thomas G. Porter

Ms. Joanne B. Rooney
Mr. & Mrs. Giles L. & Beverly Ross
Ms. Merle H. Scheibner
Ms. Laura Sias
Mrs. Marge Slezak
Edward L. Stahl
Dr. Mildred Ponder Stennis
Margaret D. Thorber
Mr. & Mrs. George & Inge Vincent
Herman W. Weinreich
J. Ernest Wilde Trust
Helen B. Wittenberg
Mr. & Mrs. Walter & Elizabeth Work
Joseph J. Zafarana
Mr. & Mrs. George M. Zeltzer

KEY

º Touch the Future donors
* Deceased members

Membership in the Avanti Society is open to all who wish to declare their intention for a planned gift to Detroit Opera. Call Angela Nelson-Hessch to learn more, 313-237-3416.
DETROIT OPERA
ADMINISTRATION & STAFF

Wayne S. Brown
PRESIDENT AND CEO
Yuval Sharon
GARY L. WASSERMAN
ARTISTIC DIRECTOR
Christine Goerke
ASSOCIATE ARTISTIC DIRECTOR

DEPARTMENT DIRECTORS
Julie Kim,
Chief Artistic Production Officer
Alexis Means,
Director of Operations and Patron Experience
Rock Monroe,
Director of Safety and Security, DOH and DOHPC
Angela Nelson-Heesch,
Director of Development
Matthew Princke,
Director of Innovation
Andrea Scobie,
Director of Education
Ataul Usman,
Director of Human Resources
Patricia Walker,
Chief Administrative Officer
Arthur White,
Director of External Affairs

ADMINISTRATION
William Austin,
Executive Assistant

COMMUNITY PROGRAMS
Branden Hood,
Program Coordinator
Mark Vondrak,
Associate Director/Tour Manager Detroit Opera House

HOUSE OPERATIONS
Timothy Lentz,
Archivist & Director, Allesee Dance and Opera Resource Library

Bryce Rudder,
Senior Librarian, Allesee Dance and Opera Resource Library
Catherine Nicolia-Staples,
Archivist
Juan Benavides,
Building Engineer
Holly Clement,
Events Manager
Jennifer George-Consiglio,
Manager of Venue Operations
Dennis Wells,
Facilities Manager

FINANCE
Kimberly Burgess,
Accountant
Rita Winters,
Accountant

HUMAN RESOURCES
Zach Suchanek,
Human Resources Coordinator

PATRON SERVICES
Development
Michelle Devine,
Director of Major Gifts
Christy Gray,
Development Administrator
Chelsea Kotula,
Associate Director of Development, Institutional Giving
Samantha Scott,
Manager of Annual Giving
Gwendolyn Sims,
Database Operations Manager

Marketing/Public Relations
Michael Hauser,
Marketing Manager
Laura Nealsohn,
Board Liaison
Jon Rosemond,
Marketing Operations Coordinator

Box Office
Amy Brown,
Senior Manager of Ticketing and Box Office Operations
Evan Carr,
Box Office Lead
Olivia Johnson,
Box Office Associate
Juanda Pack,
Box Office Associate

ARTISTIC DEPARTMENT
Nathalie Doucet,
Head of Music
Dagny Hill,
Artistic Assistant

DANCE
Jon Teewissen,
Artistic Advisor for Dance
Kim Smith,
Dance Coordinator

INNOVATION
Austin Richey,
Digital Media Manager and Storyteller

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

Technical & Design Staff
Daniel T. Brinker,
Technical Director
Monika Essen,
Property Master
Heather DeFauw,
Assistant Lighting Designer/Assistant Technical Director
Billy Osos,
Assistant Technical Director
Kaila Madison,
Technical Assistant

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

Costumes
Suzanne Hanna,
Costume Director
Amelia Glenn,
Wardrobe Supervisor
Susan Fox,
First Hand
Stacey Elkin,
Draper
Mary Ellen Shuffett,
Fitting Assistant
Maureen Abele, Chyna Jones, Dylan McBride, Paul Moran, Nancy Nelson, Rachel Parrott, Mary Ellen Shuffett, Patricia Sova Jr., Stitchers

Wigs & Makeup
Joanne Middleton Weaver,
Designer
Erika Broderdorf,
Crew Head
Giulia Bernardini,
Kristine Clifton-Higgins, Elizabeth Geck, Shannon Schoenberg, Carol Taylor, Denitra Townsend, Dayna Winalis,
Wig and Makeup Crew

Stage Crew
John Kinsora,
Head Carpenter
Frederick Graham,
Head Electrician
Gary Gilmore,
Production Electrician
Pat McGee,
Head Propertyman
Chris Baker,
Head of Sound
Pat Tobin,
Head Flyman
Mary Ellen Shuffett,
Head of Wardrobe

IATSE Local #38 Stage Crew
IATSE Local #786 Wardrobe

CHILDREN’S CHORUS STAFF
Suzanne Mallare Acton,
Director
Dianna Hochella,
Assistant Director
Twannette Nash,
Chorus Administrator
Joseph Jackson,
Accompanist
Jane Panikkar,
Preparatory Chorus Conductor
Maria Cimarelli,
Preparatory Chorus Accompanist

SAFETY & SECURITY
Lt. Lorraine Monroe
Sgt. Demetrius Newbold
Officer Kenneth Blue
Officer Mike DeSantis
Officer Dasaian Dupree
Officer James Henry
Officer Andre Hightower
Officer Sullivan Horton

Detroit Opera is a proud member of
Nestled in the center of Detroit’s downtown entertainment district are The Statler French-American Bistro and the Statler MKT, both within walking proximity to the Detroit Opera House. The Statler features modern French cuisine, while our incredible market offers gourmet to go and pantry items. Make The Statler your next destination before or after your visit to the opera house or any of the city’s other downtown entertainment venues!

313 Park Ave., Detroit, MI 48226 | (313) 463-7111 | StatlerDetroit.com
HERMÈS, BEAUTY IS A GESTURE

ROUGE HERMÈS, SHADE 64 - ROUGE CASAQUE