

*Compañía
Nacional de Danza*

Carmen



**Detroit
Opera
House**

WED / JAN 17, 2024 / 7:30PM

Detroit Opera in the Community

OPERETTA REMIX 2023

This past summer, Operetta Remix, our summer camp for students 13 to 18 years old, performed on the main stage of the Detroit Opera House for the first time after many years, and with our largest company of 24 students. The repertoire consisted of pieces from the operetta, opera, and musical theatre canon, which were directed by Dr. Mary Martin and involved musical director Joseph Jackson, choreographer Olivia Kimes, and vocal coaches Jessica Fielder and Dorian Dillard. Stay tuned for details soon about Operetta Remix 2024.



PHOTOS BY AUSTIN RICHEY

UNDER THE SNOW

This year, Detroit Opera commissioned a children's opera, in collaboration with the Detroit Puppet Company and composer Shara Nova, called *The Subnivean Zone: Under the Snow*. The opera is about a young child who is encouraged to play outside and discovers another world under the snow, meeting different animals and learning new lessons about life. Carrie Morris of Detroit Puppet Company has created a magical setting with interactive puppetry and with Shara Nova's new harmonic language, *Under the Snow* is a fresh take on opera for young audiences.

STORYBOOK OPERA

Storybook Opera shares Rossini's *Cinderella* and Seymour Barab's *Little Red Riding Hood* in shortened form aimed for audiences pre-kindergarten to first grade. Our teaching artists introduce the stories, dancing, vocal exploration, and a few selections from the operas. With the guidance of Dr. Shannan Hibbard from Wayne State University, this program encourages early literacy comprehension infused with the creativity of song and dance.





EXIT

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KEY

** Deceased*

Introducing

Patty Isacson Sabee

With this month's performance of *Carmen*, we are delighted to welcome Patty Isacson Sabee, who started on January 2 as Detroit Opera's new President and CEO.

"It gives me chills every time to be able to say 'President and CEO of Detroit Opera,'" she says. **"This company is about opportunity. It's about innovation. Most of all, it is about Detroit."**

At Detroit Opera, Wayne Brown proved that he understood what it means to truly bring art to this community, creating a new way for us to work. Detroit Opera is where it's happening, in so many ways! There's the extraordinary legacy of David DiChiera and the historic Detroit Opera House, and the incredible work of the artistic team—Yuval Sharon, Christine Goerke, Roberto Kalb, and Jon Teeuwissen. I've talked to people at Detroit Opera who've worked here 31 years, and people who've been here for 30 days, and you all light up when you talk about Detroit Opera. That says the world to me about what kind of place this is, and what we can be."

You'll be hearing more from Patty in the months to come, but to start off the year we'd like to share an informal interview with Christine Goerke, our Associate Artistic Director, when Patty was introduced to the company's staff and board last August.

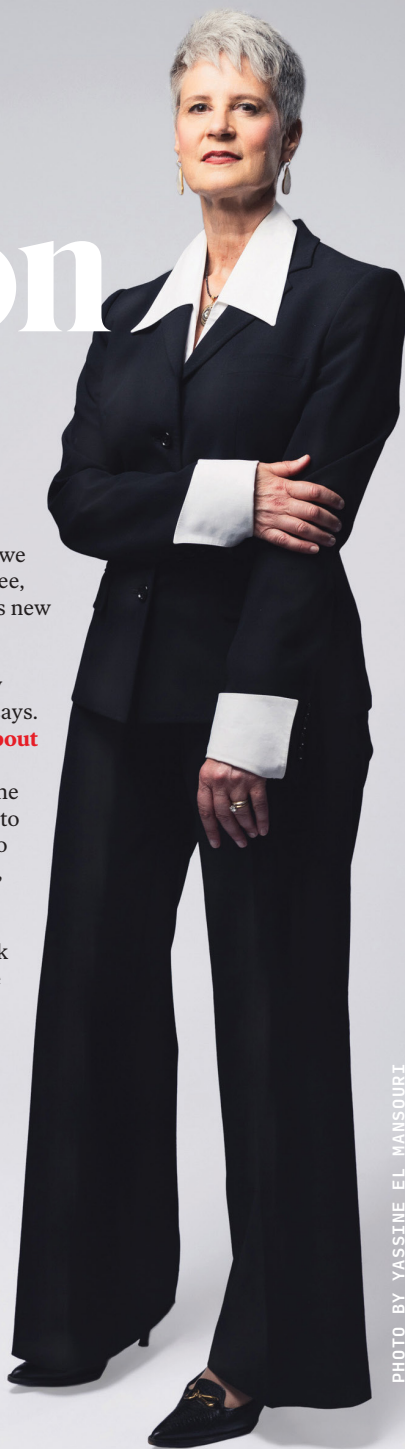


PHOTO BY YASSINE EL MANSOURI

Christine Goerke: We're so thrilled to have you here! It's an exciting time for the company, the way we're moving forward every time we make a change. What are you most looking to about this new chapter?

Patty Isacson Sabee: I am most looking forward to an opportunity to dive into an organization that is really thinking about what it means to be an opera company and a dance presenter and an opera house and a community trusted partner for today's audiences, for what people are experiencing now, for the way that they want to enjoy and nurture their souls. That is what I see Detroit Opera doing.

CG: For the past few years, Detroit Opera has had a national and international impact, which is incredible. What do you think that this means for Detroit—this broader reach?

PIS: I think it means attracting the kinds of international talent that we have seen coming to Detroit. It means attracting the staff and production teams who come to work here, who see the stature and what Detroit Opera can bring. It means an opportunity for our impact to be more than just what happens for the community here, because that's what we all want: to grow more opera lovers. The more people who experience and love opera and the more that people here get to see dance from all over the world—Jon Teeuwissen is bringing all kinds of international companies here—this is the way for Detroit to experience the world, and for the world to experience Detroit. It's amazing!

CG: You've had an immense amount of experience working in both the orchestral and museum worlds. How will you bring that experience to Detroit Opera?

PIS: The experience that I've had in the museum world has been about taking advantage of every way we have now to approach presenting arts and culture. Planet Word, the museum that I helped start in Washington, D.C., doesn't have a collection. It's about ideas, like opera, which is about such big ideas. It isn't necessarily just about reading a text box and looking at something. It's about experiencing the power and beauty and the joy—it's about activating with your own voice. It's about connection across the stage, and this is what I see Detroit Opera doing in the way that we're educating and engaging with the community, the way that we are starting to look at opera and how

it can be deconstructed and constructed, how we can use the vast possibilities of technology and animation to really explode the visuals and the scenic elements, to engage with everything we have, to make opera as exciting and as relevant as it can be.

CG: How would you like to build on the legacy of your two predecessors?

PIS: That's hard to answer, because of the extraordinary work they've done. It's up to all of us to embrace what David DiChiera and Wayne Brown have done for Detroit Opera, and bring it forward. We are a team that's going to make this work together.

CG: Lightning round! What opera character would you play if you could sing any role in opera?

PIS: Actually, I'm shy. So, what is it like to be Brünnhilde?

CG: Oh, it's *really* loud! That's a good one, I'm not going to lie. What's your favorite opera performance or opera experience?

PIS: Oh, my gosh—it's hard to choose, with so many favorite opera experiences! But I do have a guilty pleasure. Do you know the Franco Zeffirelli *La Traviata* film? I've probably seen it 22 or 23 times.

CG: Best topping for Detroit style pizza?

PIS: Pepperoni.

CG: What does the S in Wayne S. Brown stand for?

PIS: Superman?

CG: Tigers, Lions or Red Wings?

PIS: Pistons?

CG: Favorite Motown classic?

PIS: R-E-S-P-E-C-T!

CG: You studied the viola: what's the best viola joke?

PIS: Okay, Christine. So, a violist and a soprano were thrown off a cliff. Who landed first?

CG: I'm terrified by this.

PIS: The violist, because the soprano had to stop halfway down to ask for directions.

CG: I promise the questions will be harder next time!



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A message from **Jon H. Teeuwissen**

According to OPERA America, the national membership organization for opera companies, Detroit Opera is that rare American opera company that in addition to producing opera also presents dance. While this may be unusual in the U.S., most European opera houses are home to performances of both opera and dance. Thankfully, this is the hybrid model that appealed to David DiChiera when he founded this company.

The integration of ballet and opera was first made popular in 18th-century France, during the height of the French Baroque period. That framework was never adopted by Italian opera. Sometimes, ballets within operas become popular as stand-alone works. A perfect example is the *Polovtsian Dances* from Borodin's 1890 Russian opera *Prince Igor*. The ballet from the opera was choreographed by Fokine and had its premiere in 1909; it was so popular that Diaghilev added it to the repertoire of the world-famous Ballets Russes. *La Sonnambula* was a ballet—choreographed by Jean-Pierre Aumer to music by Ferdinand Hérold—before becoming the well-known Bellini opera four years later.

Most frequently, works have premiered as operas before dance versions were created. Two of the most popular ballet versions of operas are *Onegin*, choreographed by John Cranko for the Stuttgart Ballet, and *The Merry Widow*, choreographed by Ronald Hynd for the Australian Ballet in Melbourne. There are many Shakespeare plays that are both ballets and operas: *A Midsummer Night's Dream*, *Othello*, *Romeo and Juliet*, and *The Winter's Tale*.

Bizet's opera *Carmen* has held an attraction for many choreographers. Known for its passion and sensuality, the story can be conveyed in a different way through movement of the human body and dance. Carlos Saura created a flamenco dance-film *Carmen* in 1983, and choreographer Dada Masilo added his ballet version in 2010. In 2015, Johan Inger created an award-winning dance version for the Compañía Nacional de Danza in Madrid that emphasizes the story's universal themes of love and passion, the impact violence can have on those who witness it, and the destruction of innocence. During this North American tour, Detroit Opera is the only U.S. venue to present *Carmen*, heralded as "The biggest, boldest contemporary ballet of the decade" by the *Santa Barbara Independent*.

Enjoy!

A handwritten signature in black ink, reading "Jon H. Teeuwissen". The signature is fluid and cursive, with a long, sweeping underline.

Jon H. Teeuwissen

Artistic Advisor for Dance, Detroit Opera

Detroit Opera

*See what's in store
for Spring 2024...*



John Cage's

Europerras 3 & 4

MARCH 8-10, 2024



Missy Mazzoli & Royce Vavrek's

Breaking the Waves

APRIL 6-14, 2024



Detroit Opera Youth Chorus

Odyssey

APRIL 20, 2024



Janáček's

The Cunning Little Vixen

MAY 11-19, 2024

Visit DetroitOpera.org for more information
and to purchase tickets.

Saluting

Harriet Berg

Detroit's Champion of Dance

Harriet Berg's life work has been to put Detroit on the map for the modern dance, folk dance, and historical dance movements. Anyone who has attended dance productions at the Detroit Opera House for the past three decades will have encountered Harriet in the lobby, the auditorium, or backstage, always eager to share her passion for dance. After Dance Theatre of Harlem's performances here in October, she met with the company's artistic team, recalling her interactions with founder Arthur Mitchell and the role she played in introducing him to David DiChiera in the 1970s. During that time, she and DiChiera were responsible for presenting so many dance companies at Music Hall for the Performing Arts that the hall was referred to as "the dance center of the Midwest." Together with Carol Halsted, Detroit Opera's first Director of Dance, she was responsible for presenting dance symposiums, initiatives, and companies at the Detroit Opera House in the late 1990s through the mid-2000s. She was an integral part of Detroit Opera's dance council.

Harriet Jean (Jeanie) Waratt Berg was born in Detroit on December 6, 1924. She taught dance for many years at Wayne State University and was founder and artistic director of Renaissance Dance Company, Madame Cadillac Dance Theater, Belles and Bachelors of Fort Detroit, and the Isadora Duncan Dance Ensemble, as well as several dance groups based at the Jewish Community Center of Detroit. She has choreographed performances inspired by folk tales and songs, Biblical stories, American and Jewish themes, Israeli folk themes, and French and Detroit history. Expressing history, religious inspiration, and cultural tradition through dance is one of Harriet's unique contributions



to the arts. With her late husband, Irving Berg, she established and endowed the Michigan Dance Archives at the university in the 1980s. Harriet's mentors and friends include Isadora Duncan, Merce Cunningham, Twyla Tharp, Martha Graham, and Louis Falco. She has traveled across the United States and internationally to participate in and teach workshops and perform with her dance companies. Even in her early nineties, Harriet continued to travel to the American Dance Festival at Connecticut College, where she had been present at its founding in 1948.

We salute Harriet Berg, who has inspired generations of dancers who have themselves become professionals, amateurs, and lovers of dance and the arts. Please consider making a gift of \$99 in honor of Harriet's 99th birthday, in support of Detroit Opera's dance programs. Contact Zach Suchanek for further information at 313.237.3427 or zsuchanek@detroitopera.org.

We dedicate this evening's performance to Detroit's Dance Champion.



PHOTO BY CEM GÜLTEPE

Detroit Opera needs you!

Because of your dedication and support, Detroit Opera continues to provide meaningful artistic experiences for our community and inspire audiences of the future.

Please consider a gift to Detroit Opera this season. Your generosity will ensure that our community has access to the highest caliber of dance performances and experiences like Compañía Nacional de Danza's *Carmen*, for years to come!

Charitable contributions to Detroit Opera generate a significant portion of our overall funding and represents an investment in the next generation of dance. Thank you for all the ways you support us!

Detroit Opera

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Compañía
Nacional de Danza

Carmen

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DURATION: 1H 45 MINUTES W/ INTERMISSION



MINISTERIO
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DETROIT OPERA

11



PHOTO BY ARIEL CECILIO LEMUS

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About Johan Inger's *Carmen*

Johan Inger's *Carmen* is a reimagined version of Georges Bizet's opera that takes a contemporary look at Prosper Mérimée's original 1845 story as seen through the eyes of a child. The music includes Rodion Shchedrin's *Carmen* Suite, an arrangement of the Bizet original, plus additional electronic music by Marc Álvarez. Inger's *Carmen* strips the story to its universal themes of love and passion, emphasizing the impact violence can have on those who witness it and on society as a whole. The world premiere of Compañía Nacional de Danza's *Carmen* took place in 2015 at Teatro de la Zarzuela, Madrid, and earned Inger the Benois de la Danse prize in 2016.

"There is a certain mystery within this character," says Inger. "It could be any kid, it could be Don José when he was a boy, it could be a young Micaela or Carmen and José's unborn child. It could even be ourselves, with our very first goodness wounded due to a violent experience that, though brief, has had a negative impact in our lives and our ability to interact with others forever. The story witnessed through the eyes of a young watcher reveals the tale stripped to its mythic and universal elements of passion and violence."

Bizet's *Carmen*, first performed in 1875, tells the story of the downfall of soldier Don José and his obsession with the fiery *femme fatale* Carmen.

It is one of the world's most popular, frequently performed operas, with well-known arias ranging from *Carmen's* "Habanera" to the "Toreador Song," sung by the bullfighter Escamillo. *Carmen* has been adapted numerous times for multiple formats, including Otto Preminger's 1954 film *Carmen Jones*, Peter Brook's stage adaptation *La Tragédie de Carmen* (1983), *Carmen on Ice* (1990) with choreography for figure skaters, and the film *Carmen: A Hip Hopera* (2001) starring Beyoncé Knowles.

This *Carmen* emphasizes timelessness, a contemporary aesthetic with a subtle proximity to the 1960s: removed from stereotype and from the period that we normally associate with the story. Soldiers become corporate executives. The matador resembles a film or rock star. Seville can be anyplace, a tobacco factory any industry, and the mountains of Ronda as the mind of someone on the edge. The floor starts out light and ends darker; costumes in Act I are colorful, and in Act II greys and blacks predominate. Three prisms, moved by three dancers via the choreography, represent the universe depicted in *Carmen*—three are a crowd, three stir up jealousy, three, alas, flow into violence.

Carmen

CHOREOGRAPHY

Johan Inger

MUSIC

Georges Bizet &
Rodion Shchedrin

ADDITIONAL MUSIC

Marc Álvarez

DRAMATURGY

Gregor Acuña-Pohl

COSTUME DESIGN

David Delfín

SET DESIGN

Curt Allen Wilmer

LIGHTING DESIGN

Tom Visser

ASSISTANT CHOREOGRAPHER

Urtzi Aranburu

ASSISTANT SET DESIGN

Isabel Ferrández Barrios



CARMEN	Kayoko Everhart
DON JOSÉ	Alessandro Riga
BOY	YaeGee Park
ESCAMILLO	Álvaro Madrigal
ZUÑIGA	Benjamin Poirier

ACT I

PERROS (DOGS)	Théo Bourg, Erez Ilan Shlomi Shlomo Miara, Juan José Carazo
2 SOMBRAS (SHADOWS)	Erez Ilan, Shlomi Shlomo Miara
SOLDADOS (SOLDIERS)	Felipe Domingos, Niccolò Balossini
MANUELA	Irene Ureña
CIGARRERAS	Shani Peretz, Martina Giuffrida Laura Pérez Hierro, Ayuka Nitta Pauline Perraut, Mariavittoria Muscettola

ACT II

SOMBRAS (SHADOWS)	Benjamin Poirier Niccolò Balossini Erez Ilan Shlomi Shlomo Miara Juan José Carazo Felipe Domingos Théo Bourg Mariavittoria Muscettola Laura Pérez Hierro Martina Giuffrida Pauline Perraut Irene Ureña Shani Peretz Ayuka Nitta
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Compañía Nacional de Danza



KAYOKO EVERHART

CARMEN | FIRST DANCER

Born in Tokyo, Japan, Kayoko Everhart studied from 1993 to 2000 at the Washington Contemporary Ballet under Kay Englert's directorship and took courses at Pacific Northwest Ballet and the San Francisco Ballet School. In 2000 she entered the San Francisco Ballet School and in 2002 transferring two years later to the Tulsa Ballet Theatre, directed by Marcello Angelini. In 2004, she joined the Compañía Nacional de Danza under the artistic direction of Nacho Duato. In 2012 she was promoted to

CND Principal Dancer under the artistic direction of José Carlos Martínez. Since joining CND, she has danced principal roles in ballets choreographed by Nacho Duato, Johan Inger, Goyo Montero, William Forsythe, and Jirí Kylián, including *Jardín Infinito*, *Cobalto*, *Gnawa*, *Alone for a Second*, *Carmen*, *Romeo and Juliet*, *Herman Schmerman*, *In the Middle*, *Somewhat Elevated*, *Artifact II*, and *Sleepless*. She has also danced in ballets by prestigious choreographers such as Mats Ek, Ohad Naharin and Tony Fabre, among others. In November 2020, she was promoted to lead principal dancer under artistic director Joaquín De Luz. Instagram: [@kayoko.everhart](https://www.instagram.com/kayoko.everhart)



ALESSANDRO RIGA

DON JOSÉ | LEAD PRINCIPAL DANCER

Born in Crotone, Italy, Alessandro Riga graduated cum laude from the Teatro dell'Opera di Roma school in 2004. After graduation, he became a soloist and principal dancer at the Semperoper (Dresden) and from 2006 to 2013 was Principal Guest Dancer at Italy's Maggio Musicale Fiorentino, Teatro dell'Opera di Roma, Teatro Massimo di Palermo, Arena di Verona and Teatro La Fenice. His repertoire includes leading roles in classical ballets including *Don Quixote*, *Giselle*, *la Sylphide*, *la Fille mal Gardée*, *Romeo and Juliet*,

and *Cinderella*, as well as contemporary ballets by Roland Petit, Maurice Béjart, William Forsythe, Jirí Kylián, Susanne Lynke, John Neumeier, Andonis Foniadakis, Francesco Ventriglia, and Uwe Scholz. He joined Compañía Nacional de Danza in 2013 as Principal Dancer and later became Lead Principal Dancer; he has danced leading roles in *In the Middle*, *Somewhat Elevated* and *Herman Schmerman* (William Forsythe), *Casi-Casa* (Mats Ek), *Sonatas*, and *Delibes Suite* (José Carlos Martínez), *Allegro Brillante* (George Balanchine) and *Minus 16* (Ohad Naharin). Instagram: [@alessandro.riga](https://www.instagram.com/alessandro.riga)



YAEGEE PARK

BOY | SOLOIST DANCER

Born in the Republic of Korea (South Korea), YaeGee Park graduated from the Korean National University of Arts in 2011. With the Korea National Ballet Company and Universal Ballet Company, she has danced in ballets including *Cinderella*, *Le Corsaire*, *La Bayadère*, *Don Quixote* and *The Nutcracker*. She joined Compañía Nacional de Danza de España in 2012 and was promoted to Soloist dancer in 2014, where her leading roles include *In the Middle*, *Somewhat Elevated*, (William Forsythe), *Carmen* (Johan Inger), *Who Cares* (George Balanchine), *Hikarizatto* (Itzik Galili), *Don Quixote*,

Don Quixote Suite, *Delibes Suite*, *La Favorita* and *Raymonda Divertimento* (José Carlos Martínez), *Le Corsaire pas de deux* by Marius Petipa and *El Festival de las Flores en Genzano* and *La Sylphide* (August Bournonville). Additional ballets include *Falling Angels* (Jiri Kylián), *Minus 16* (Ohad Naharin), *Allegro Brillante* (Balanchine), *Holberg Suite* (Tony Fabre), *Romeo and Juliet* (Goyo Montero), *Polyphonia* (Christopher Wheeldon), *Grosse Fuge* (Hans van Manen), *Concerto DSCH* (Alexei Ratmansky), *Morgen* (Nacho Duato) and *Sad Case* (Sol León and Paul Lightfoot). Instagram: [@yaegee619](https://www.instagram.com/yaegee619)



BENJAMIN POIRIER

ZUÑIGA | CORPS DE BALLET

Born in France, Benjamin Poirier studied ballet at the École National de Danse de l'Opéra de Paris (Nanterre), at the Conservatoire National Boulogne Billancourt and at the English National Ballet School (London). In 2008, he joined the Opernhaus Leipzig Ballet in the demi-soloist category, dancing in choreographies such as *Cinderella* (Tankard), *Jeunehomme* (Scholz), *Les Noces* (Bigonzetti), *Agon* (Balanchine) and *The Taming of the Shrew* (Cranko). Four years later, he joined the Compañía Nacional de Danza of México, where he performed lead roles in the choreographies *La Esmeralda*

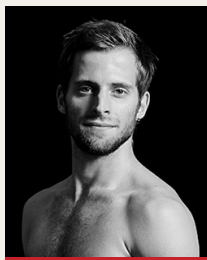
(Burlaka, Medvedev), *La Bayadère* (Petipa), *L'Oiseau de Feu* (Béjart) and *Giselle* (Coralli, Perrot). Throughout his professional career, he has participated in international dance festivals and events in St. Polten, Stuttgart, Madrid, São Paulo, and Tokyo, among others. In 2014, he joined the Compañía Nacional de Danza, directed by José Carlos Martínez, dancing in *Raymonda Variations* (José Carlos Martínez), *Minus 16* (Ohad Naharin), *Carmen* (Johan Inger), *Allegro Brillante* (George Balanchine), *Por vos muero* (Nacho Duato), and *Gods and Dogs* (Jiri Kylián), among others. Instagram: [@benjipoirier](https://www.instagram.com/benjipoirier)



ÁLVARO MADRIGAL

ESCAMILLO | CORPS DE BALLET

Born in Sevilla, Spain, Álvaro Madrigal graduated from the Conservatorio Profesional de Danza of Sevilla. He continued his studies in London, with a scholarship for the London Studio Center under Margaret Barbieri's direction. He began dancing professionally at the Joven Ballet de Málaga and soon joined the Corella Ballet's under the direction of Angel Corella. In 2011 he joined Sarasota Ballet, under the direction of Iain Webb. He has been a member of the Compañía Nacional de Danza since September 2012, under the artistic direction of José Carlos Martínez. Instagram: [@alvaro_m_a](https://www.instagram.com/alvaro_m_a)



NICCOLÒ BALOSSINI | CORPS DE BALLET

Born in Paris, Niccolò Balossini received a diploma from the Ballet School of the Paris Opera and the Conservatory of Music and Dance of Paris. He won the bronze medal at the Grasse (France) international dance competition. In 2011, he joined the Ballet of the Paris Opera and collaborated with the Third Floor company of Samuel Murez. In 2013, he joined the Ballet of the Bordeaux Opera and returned to the Ballet of the Paris Opera. His repertoire includes ballets by Rudolf Nureyev, Maurice Béjart, José Carlos Martínez, Roland Petit, Jiri Kylián, Nicolas Le Riche, George Balanchine, among others. He joined the Compañía

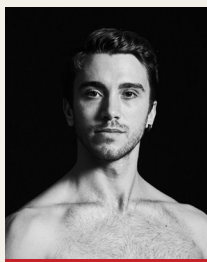
Nacional de Danza in 2015, directed by José Carlos Martínez. Instagram: [@niccolo.balossini](https://www.instagram.com/niccolo.balossini)



THÉO BOURG | CORPS DE BALLET

Théo Bourg was born in São Sebastião, on the north coast of São Paulo, Brazil, and started dancing at the primary school Tia Marisa at age 3. At the city school Tebar, he took ballet, jazz and tap dance classes from age 7 to 11, then moved with his family to São José dos Campos to join the city's Young Dance Company. At age 13, he participated in the Youth America Grand Prix tryouts; he was selected for the final in New York and received a scholarship to study at the Vienna State Opera Ballet School. He remained in Vienna from

age 14 to 18, after which he graduated and spent a year in the Youth Company of Vienna. He danced professionally with the Hungarian National Ballet from 2019 to 2022. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz. Instagram: [@theobourg](https://www.instagram.com/theobourg)



JUAN JOSÉ CARAZO | CORPS DE BALLET

Born in Madrid, Juan José Carazo began his studies in 2001 at the Mariemma Royal Professional Dance Conservatory of Madrid. After graduating, in 2011 he began studies at the School of American Ballet in New York, and in 2012 he was accepted at the American Ballet Theatre II (Studio Company), directed by Franco De Vita, working with teachers including Kevin McKenzie, Raymond Lukens and Alexei Ratmansky. In 2013, he became an apprentice at the Ballet of Orlando, and in 2014 he became a regular member of the company, dancing in ballets including *Swan Lake*, *Coppélia*, and *The Nutcracker*, among

others. He joined the Compañía Nacional de Danza in 2015. Instagram: [@juanjocarazo](https://www.instagram.com/juanjocarazo)



FELIPE DOMINGOS | CORPS DE BALLET

Felipe Domingos was born and raised in São Paulo, Brazil, where at age 10, he began studies at the Ballet Paula Gasparini. He graduated in 2014, the same year he participated in Youth American Grand Prix New York Finals and received a full scholarship to the New Zealand School of Dance, where he performed George Balanchine's *Tarantella*, Kenneth MacMillan's *Agon Concerto* and Anna-Marie Holmes's *Suite Paquita*. At age 18, he joined the Royal New Zealand Ballet, where he performed in premieres of Jiri Bubenicek's *The Piano*, Francesco Ventriglia's *The Wizard of Oz* and *Romeo and Juliet*, and Liam Scarlett's *A Midsummer*

Night's Dream, and in ballets by William Forsythe, Roland Petit, Alexander Ekman, and Jiri Kylián. In 2018, he joined the Finnish National Ballet, performing in Jorma Elo's *Alice in Wonderland*, Liam Scarlett's *Carmen*, Jonh Neumeier's *Sylvia*, Jerome Robbins's *The Concert*, Wayne McGregor's *Infra*, and David Bintley's *Cinderella*. Instagram: [@iamfelipedomingos](https://www.instagram.com/iamfelipedomingos)



MARTINA GIUFFRIDA | CORPS DE BALLET

Born in Catania, Italy, Martina Giuffrida began dance studies at the age of five. She trained at the Teatro alla Scala di Milano, the Académie Princesse Grace in Monte Carlo, and at Artedanza Catanzaro Lido. She graduated from the Víctor Ullate School and in 2014 joined the Víctor Ullate Ballet, where she performed soloist and principal dancer roles in *Carmen*, *El Amor Brujo*, *Antígona*, *De Triana A Sevilla* with Joaquín de Luz (Gala), *Tres*, *30 años de Danza*, *Pastoral* by L.V. Beethoven, *Tierra Madre*, *El Arte de la Danza*, *Bolero*, *Jaleos*, *El sur*, *Samsara* and *La Pharmacé*'s.

In 2019, she performed with the Compañía Nacional de Danza in José Carlos Martínez's *The Nutcracker* and in 2020, she joined the company and she performed in Blanca Li's *Pulcinella*. Instagram: [@martinagiuffry](https://www.instagram.com/martinagiuffry)



EREZ ILAN | SOLOIST DANCER

Erez Ilan was born in Israel, where he studied classical ballet in the School of Ice Skating and Ballet Class in Bat Yam and also studied with Tova Tzuberi and Shay Gotesman in Ness Ziona. In 2004 he entered the Thelma-Yellin High School of Arts; during his time there he also performed with the Juilliard School, Israeli Ballet, and Canada's National Ballet School and won First Prize at the Mia Arbatova Competition. In 2008, he joined the Compañía Nacional de Danza; he was promoted to soloist dancer in 2017. He has danced in *In the Middle*, *Somewhat Elevated* and

Herman Schmerman (William Forsythe), *Romeo and Juliet* (Goyo Montero), and in ballets choreographed by Jiri Kylián, Mats Ek, Nacho Duato, Tony Fabre, José Carlos Martínez, George Balanchine, Marcos Morau, Ivan Pérez, Itzik Galilli, Ohad Naharin and Johan Inger. Instagram: [@erezilan](https://www.instagram.com/erezilan)



SHANI PERETZ | SOLOIST DANCER

Born in Israel, Shani Peretz entered the Thelma-Yellin Higher School of Arts in 2006, studying with David Dvir, Rose Kassel, Jay Augen, Dalia Dvir and Meira Bar-Natan, among others. In 2010 she joined the Israel Ballet directed by Berta Yampolsky, Ido Tadmor and Mate Moray. She has danced solo roles in *Don Quixote*, *The Nutcracker*, *Sleeping Beauty*, *Giselle*, *Cinderella*, and in contemporary works such as *Hikarizatto*, *Slash*, *And the Earth Shall Bear Again* by the Israeli choreographer Itzik Galili, and in *Moon over Jupiter* by Dwight Rhoden. She joined the

Compañía Nacional de Danza in 2015, directed by José Carlos Martínez, and in 2019 she was promoted to soloist under the artistic direction of Joaquín De Luz. She has danced with the company in ballets including *Carmen*, *Por vos muero*, *Enemy in the Figure*, *Artifact Suite*, *Les noces*, *Hikarizatto*, *Minus 16*, *Vertiginous Thrill of Exactitude*, *Don Quixote*, *The Nutcracker*, *Raymonda*, and *Arriaga*. She has also danced in ballets by renowned choreographers including Nacho Duato, Itzik Galili, Ohad Naharin or Johan Inger, Andonis Foniadakis, José Carlos Martínez, Mar Aguiló, Mario Bermúdez.

Instagram: [@shani.peretz](https://www.instagram.com/shani.peretz)



MARIAVITTORIA MUSCETTOLA | CORPS DE BALLET

Born in Naples, Italy, Mariavittoria Muscettola started studying ballet at age six. In 2011, she won a scholarship to attend La Scala Ballet School in Milan, graduating in 2016. From 2016 to 2022 at the Semperoper Ballett in Dresden, Germany, she danced corps de ballet and soloist roles ranging from classical to neoclassical and contemporary choreographies by Kenneth MacMillan, Marius Petipa, Frederick Ashton, Aaron S. Watkin, George Balanchine, William Forsythe, David Dawson, Mats Ek, Alexander Ekman, Pina Bausch, and Johan Inger, among others.

Instagram: [@mavmuscettola](https://www.instagram.com/mavmuscettola)



AYUKA NITTA | CORPS DE BALLET

Born in Yokohama, Japan, Ayuka Nitta began dancing at age 10, studying at the Austrian Ballet School in Tokyo and Tokyo City Ballet. She won gold (2014) and bronze medals (2011) in the International Dance Festival Tanzolymp in Berlin. She was a Demi-Soloist with the National Moravian Silesian Theatre (Czech Republic) from 2014 to 2017, performing Odette and Odile roles in Igor Vejsada's version of Tchaikovsky's *Swan Lake*, Constance in Paul Chalmer's *Three Musketeers*, the Spring and Autumn fairy in *Cinderella* (Paul Chalmer), Mildred and The Tramp roles in *Chaplin*

(Mario Schroder), and Jirí Kylián's *Falling Angels*. She was a member of the corps de ballet at the Greek National Opera Ballet from 2017 to 2021, performing ballets including *Don Quixote* (Marius Petipa/Thiago Bordin), *Herrumbre* (Nacho Duato), *Cacti* (Alexander Ekman), *Le Chant Du Rossignol* (Marco Goecke), *Point of No Return* (Ioannis Mandafounis), *Equilibre* (Andonis Foniadakis) and *The Nutcracker* (Renato Zanella). She joined the Compañía Nacional de Danza in 2021. Instagram: [@loveyuka_n](https://www.instagram.com/loveyuka_n)



LAURA PÉREZ HIERRO | CORPS DE BALLET

Born in Bilbao, Spain, Laura Pérez Hierro started her dance studies at the Artebi Centre for Music and Arts and continued at the Ana Rosa Tercero dance school, Igor Yebra school of dance and choreography, and the José Uruñuela Professional Dance Conservatory, under the directorship of Carmen Tercero. In 2010, she was awarded second place in the superior category at the Torrelavega International Dance Contest. In the 2012–13 season, she joined the Ángel Corella Ballet, dancing in ballets including *Swan Lake*, and made her debut dancing with the L'Ópera National

de Bordeaux. In 2015, she performed with the Compañía Nacional de Danza in ballets including *Don Quixote* and William Forsythe's *Artifact Suite*, and in September 2017, she formally joined the company. Instagram: [@laura_phierro](https://www.instagram.com/laura_phierro)



PAULINE PERRAUT | CORPS DE BALLET

Born in Paris (France), on May 12nd, 1994. She started her training at a private school where she worked with a number of Paris National Opera Ballet teachers, amongst them: Gilbert Mayer, Carole Arbo, Andrey Klemm, Jean Marie Didière and former soloist Eléonore Guerineau. She completed her training abroad, including master classes in Prague and the Forsythe workshops in Berlin. She also took part in internships at the Stuttgart Staatsballett and at the Het National ballet in Holand. At 18 years old she joined the Bordeaux National Opera directed by

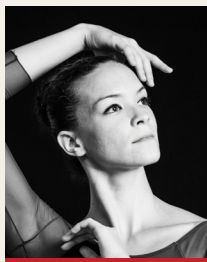
Charles Jude where she danced their classical repertory: *Don Quixote*; *Romeo and Juliette* (friends of Juliette); *The Nutcracker* (the Pastorale); *Swan Lake* (4 little swans) and *Suite en Blanc* composed by Serge Lifar, among other parts. In 2015, she joined the Teatro dell'Opera di Roma under Eleonora Abbagnato to dance *Giselle* and throughout the year she participated in a tour of the most prestigious theaters of Italy, where she danced *Coppélia* of Amedeo Amodio. In 2016 she entered the Teatro Massimo di Palermo, under the directorship of Marco Bellone. In September 2016 she joined the Compañía Nacional de Danza, under the directorship of José Carlos Martínez. Instagram: [@pauline.perraut](https://www.instagram.com/pauline.perraut)



SHLOMI SHLOMO MIARA | SOLOIST DANCER

Born in Beer Sheva, Israel, Shlomi Shlomo Miara began his training at L&L Goodman Bat-Dor with teachers such as Daniella Shapira and Gali Ronan. After graduating in 2011, he joined Kamea Dance Company directed by Tamir Gintz. In 2014, he joined the Israel Ballet directed by Ido Tadmor. In 2015 he joined the Junior Zurich Ballett (Switzerland), directed by Christian Spuck. He was a finalist in the Genée International Ballet Competition and received first prize in the Mia Arbatova Ballet Competition. He has danced repertoire by William Forsythe, Jirí Kylián, Alexei

Ratmansky, Marco Goecke, Christian Spuck, Cayetano Soto and Ohad Naharin. He joined the Compañía Nacional de Danza de España in 2018. Instagram: [@shlomishlomo](https://www.instagram.com/shlomishlomo)



IRENE UREÑA | CORPS DE BALLET

Born in Almuñécar, Spain, Irene Ureña entered the Reina Sofia Professional Dance Conservatory in Granada at age eight and later studied at the Mariemma Royal Professional Dance Conservatory in Madrid, from which she graduated in 2013. She has also studied at the Boston Ballet School. In 2014, she entered the Professional Dance Program of the Madrid Dance Center with Iván Barreto, where she performed multiple roles in *The Little Prince* by José Tirado Danza. She joined the Compañía Nacional de Danza in 2015, where she has danced soloist roles in *Gods and Dogs* by Jirí Kylián,

Por vos muero by Nacho Duato, *Enemy in the Figure* by William Forsythe and *Carmen* by Johan Inger. She has also danced as corps de ballet in *Artifact Suite* by William Forsythe, *Don Quixote*, *The Nutcracker* and *Raymonda Divertimento* by José Carlos Martínez, among others. Instagram: [@ireneurene](https://www.instagram.com/ireneurene)

ABOUT COMPAÑÍA NACIONAL DE DANZA

Compañía Nacional de Danza, based in Madrid, was founded in 1979 as Ballet Nacional de España Clásico and presents classical, neoclassical and contemporary works. Victor Ullate was the company's inaugural director; in February 1983, María de Ávila took on the directorship of both the Ballet Nacional Español and the Ballet Clásico Español, placing special emphasis on opening the doors to choreographers such as George Balanchine and Antony Tudor. María de Ávila commissioned choreography by Ray Barra and later offered him the post as full-time director, which he accepted and held until December 1990. Later directors of the company include Maya Plisetskaya (1987-1990), Nacho Duato (1990-2010), Hervé Palito (2010-2011), and José Carlos Martínez (2011-2019). The company's artistic director since 2019 is Joaquín De Luz, a former principal dancer at New York City Ballet and solo dancer at American Ballet Theater. De Luz's recent choreography includes *Arriaga*, a collaborative work created with Mar Aguiló and Pino Alosa, *Giselle*, *Passengers Within*, focusing on technology, the media, and consumerism, *A tu vera*, and *Swoosh*.



JOHAN INGER CHOREOGRAPHER

Renowned Swedish choreographer Johan Inger's works have been performed by dance companies around the world. From 2003 to 2008 Inger served as artistic director of Sweden's Cullberg Ballet, and from 2009 to 2015 he was associate choreographer with the Nederlands Dans Theater. Previously, Inger had a successful dancing career from 1985 to 1990 with the Royal Swedish Ballet in Stockholm, the last year performing as a soloist.

Fascinated by the works of Jiří Kylián, in 1990 he joined Nederlands Dans Theater, where Kylián was artistic director; he remained a high-profile dancer there until 2002. Inger made his breakthrough as a choreographer in 1995 with the Nederlands Dans Theater's *Mellantid* at the Holland Dance Festival. *Mellantid*, which earned him the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category. Inger's subsequent works for Nederlands Dans Theater include *Dissolve in This*, *Tone Bone Kone*, *I New Then*, *Sunset Logic*, *B.R.I.S.A* and *One on One*. For his ballets *Dream Play* and *Walking Mad* at Nederlands Dans Theater, he received the Lucas Hoving Production Award in October 2001. He won the 2013 Carina Ari medal in Stockholm for his worldwide promotion of Swedish art and dance; was awarded the 2016 Benois de la Danse and 2018 Venice TV Award for *Carmen*; and received the 2016 Danza & Danza prize for best Italian production of the year for *Bliss*. As an independent choreographer, Inger has created versions of more narrative ballets including *Rite of Spring*, *Carmen*, *Peer Gynt* and *Petrushka*. His most recent works include *Petrushka* for Les Ballets de Monte Carlo, *Under A Day* for the Lyon Opera Ballet, *Birdland* for Aterballetto, and *Peer Gynt* for Ballett Theater Basel. Among the companies where his works have been performed are Nederlands Dans Theater, Cullberg Ballet, GöteborgsOperans Danskompani, Royal Swedish Ballet, Compañía Nacional de Danza de España, Staatstheater Nürnberg Ballet, Lyon Opera Ballet, and Alvin Ailey American Dance Theater.



JOAQUÍN DE LUZ

ARTISTIC DIRECTOR

Joaquín De Luz began his ballet studies in Madrid at the school of Victor Ullate. He joined Ullate's company in 1992 and remained for three years, performing choreographies by Ullate, Eduardo Lao, Nils Christie, Hans van Manen, Maurice Béjart, Rudy van Dantzig, Misha van Hoeke and George Balanchine. In 1995 he was invited by Fernando Bujones to dance with the Ballet Mediterráneo. In September 1996, he joined the Pennsylvania Ballet as a soloist dancer, where he

performed leading roles in the classics *Diana and Actaeon*, *Coppélia*, and *Sleeping Beauty*; George Balanchine's *The Nutcracker*, *Tarantella* and *Who Cares*; and pieces by Lynne Taylor-Corbette, Hans van Manen, and Matthew Neenan. He joined the corps de ballet of New York's American Ballet Theater in 1997 and was named soloist dancer a year later. In his seven years at ABT, he performed important leading roles such as the Bronze Idol and Solor in *La Bayadère* (Natalia Makarova after Marius Petipa), Red Cowboy in *Billy the Kid*, Champion Roper in *Rodeo* (A. DeMille), Blue Boy in *Les Patineurs* (Ashton), First Sailor in *Fancy Free* (Jerome Robbins), Birbanto in *Le Corsaire* (A. M. Holmes), Turning Boy in *Etudes* (H. Lander), Benno in *Swan Lake* (Kevin McKenzie after Marius Petipa and Lev Ivanov), *Clear* (Stanton Welch), *Black Tuesday* (Paul Taylor), *Sinfonietta*, *Stepping Stones* (J. Kylián), *Known by Heart* (T. Tharp), *Smile with my Heart* (Lar Lubovitch), *Gong* (Mark Morris), *Sin and Tonic* (James Kudelka), *Spring and Fall* (John Neumeier), *Gaîté Parisienne* (L. Massine), Yellow couple in *Diversions of Angels* (M. Graham), *La fille mal gardée* and *The Dream* (Ashton), *Variations for Four* (A. Dolin), *Bruch Violin Concerto No. 1* (Clark Tippet) and *Symphony in C* and *Theme and Variations* (George Balanchine).

MARC ÁLVAREZ ADDITIONAL ORIGINAL MUSIC

Composer Marc Álvarez, originally from Barcelona, creates original theater, dance, and film scores. In 2007, he wrote music for choreographer Maria Rovira's *El salt de Nijinsky* (for the Trànsit Dansa company), for *La niña farola* (for Ballet Carmen Roche), as well as for choreographer Amaya Galeote's *La incapacidad de exprimirte* and *Destino/destino*. In 2015, Álvarez was invited by choreographer Johan Inger to compose music for his *Carmen*, which has been performed by Compañía Nacional de Danza, Theater Basel, and the SemperOper Dresden. His theater pieces include *Plataforma*, *El arte de la entrevista*, *El pintor de batallas*, *Venus*, *El Plan*, *DJ Peepshow*, *El Cabaret de los hombres perdidos* (Broadway World award) *The Hole 2*, *El Cíclope y otras rarezas del amor*, *Yllana 25*, and *La Calderona* among many others. He has worked with directors Calixto Bieito, David Ottone, Joe O'Curneen, Víctor Conde, Antonio Álamo, Juan José Afonso, Juan José Villanueva, Ignasi Vidal, and Carlos Atanes. He was music director for *The Opera Locos* (winner of Spain's Max Award for best musical), with productions in Spain, France and México. Álvarez was awarded the Bessie Award in 2022 for Best Sound Design/Musical Composition for *Carmen*, by the Compañía Nacional de Danza, performed at the Joyce Theater in New York.

GREGOR ACUÑA-POHL DRAMATURGY

Gregor Acuña-Pohl trained at the Instituto del Teatro (Seville), the École Philippe Gaulier (London), and the Teatro de la Abadía (Madrid). Since 1990, he has worked as an actor at La Cuadra de Sevilla, La Abadía and the Compañía Nacional de Teatro Clásico. In 2001, he joined Clownic, part of the Tricycle gestural theater company, restaging *Exit*, *Slastic* and *Tricycle 20*. In 2004, together with actor/singer Ignasi Vidal and choreographer Isabel Vázquez, he founded the Seville Centro de Artes Escénicas, the first music-theater school in Andalusia. In 2007, Acuña-Pohl, Vidal, and Vázquez created the production group Excéntricas Producciones, producing successful shows including *Hora de Cierre* (Closing Time), Dostoevsky's *The Grand Inquisitor* and *Dignidad* (Dignity). His theatrical clown shows with Oriol Boixader, Xevi Casals and Javier Centeno—including *Waiting for Godot* (2012), directed by Joan Font, *Restaurant tú Three* (2008), *Triálogos Clownescos* (2010) and *Fun-Fun-Fun* (2011)—all attained great success in Spain, Italy, Germany, France and Hong Kong. He has directed musicals including Brecht/Weill's *Happy End* and *Threepenny Opera*, Georg Büchner's *Leonce and Lena*, and *A Chorus Line*. He served as assistant director of operas including Strauss's *Salome* (with director Jose Svaboda), Beethoven's *Fidelio* (with director José Carlos Plaza) and Weber's *Der Freischütz* (with director Achim Thorwald). As dramaturg, he has worked recently with Swedish choreographer Johan Inger for productions including *B.R.I.S.A.* (Nederlands Dans Theater), *Stabat Mater* (Teatro de la Maestranza), *Interludio* (Festival Internacional de Danza de Itálica) and *Carmen* with the Compañía Nacional de Danza.

DAVID DELFÍN COSTUME DESIGN

Spanish designer David Delfín died at age 46 in June 2017—two years after Compañía Nacional de Danza's world premiere of Johan Inger's *Carmen*—of brain cancer. Born Diego David Domínguez González in Malaga, Delfín co-founded a studio in Madrid in 2001, designing for fashion shows and winning Spain's National Award for Fashion Design in 2016 for “developing his own avant-garde universe.” His career included work with film director Pedro Almodovar; he designed costumes for *Los Amantes Pasajeros* (*I'm So Excited*, 2013) and had a cameo acting role in Almodovar's *Julieta* (2016).

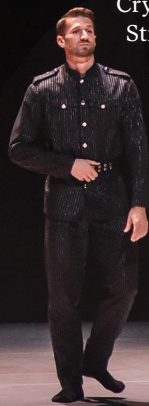


CURT ALLEN WILMER SET DESIGN

Born in Madrid, Curt Allen Wilmer trained as a stage and costume designer at the Academy of Fine Arts in Munich. Early in his career, he worked as an assistant to stage designers Filippo Sanjust, Reinhardt Heinrich and Peer Boysen, and worked as a freelance stage and costume designer in Germany. From 1994 to 1998, he was set designer and technical director of the Teatro de la Abadía in Madrid, Spain, where he worked with directors including José Luis Gómez, Gerardo Vera, Andrés Lima and Ernesto Caballero, among others. From 1998 to 2008 at the design company Acciona Producciones y Diseño in Seville, he designed sets for large events, museums and exhibitions, and interiors for hotels and shopping malls. In 2008, he founded EstudiodeDos with architect Leticia Gañán and worked with directors Alfonso Zurro, Ernesto Caballero, Juan Carlos Rubio, Sergio Peris Mencheta, Joan Font, Juan Mayorga, Magüi Mira, Antonio Álamo, Yayo Cáceres, José Pascual, Ignasi Vidal, Jesús Castejón and Julio Fraga, among others. In the field of dance, he has worked with choreographers Johan Inger on projects for the Compañía Nacional de Danza in Spain, Basel, Dresden and Monte Carlo, with Victor Ullate, Chevi Muraday, Aterballetto in Italy, Eva Yerbabuena and with Goyo Montero in Nuremberg. Wilmer is a co-founder of the Association of Performing Plastic Artists of Spain (AAPEE), where he is currently a board member. He has received numerous awards for his stage and costume designs, including two Max Awards, four ADE Awards and eight Lorca Awards.

TOM VISSER LIGHTING DESIGN

Irish lighting designer Tom Visser began his career in musical theater and later moved to contemporary dance as a member of Nederlands Dans Theater. He has worked extensively with dance companies since 2004, including productions at Nederlands Dans Theater, Royal Ballet London, Les Ballets de Monte-Carlo, Royal Swedish Ballet, National Ballet of Canada, Sydney Dance Company, Ballet Vlaanderen, Norwegian National Opera and Ballet, Hubbard Street Dance Chicago, and Balé da Cidade de São Paulo. He has worked with choreographers Johan Inger, Crystal Pite, Hofesh Schechter, Sharon Eyal, Lukas Timulak, Joeri Dubbe, Stijn Celis, Medhi Walerski, Alexander Ekman, and Imre and Marne van Opstal, among others. In addition to his work in theater and dance, Visser creates art installations and interactive media pieces.



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

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

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The Detroit Opera Board of Directors began the first phase of fundraising for the Detroit Opera House capital improvements in January 2020. This multiphase 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 extend heartfelt thanks to the following donors who made contributions that enabled capital improvements to begin.



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Please observe the lighted exit signs located throughout the theater. In the event of an emergency, remain calm and walk, do not run, to the nearest exit. Ushers and security personnel are trained to assist. An emergency medical technician (EMT) is on-site during most events. Contact an usher or staff member if you need medical assistance.

GUEST SERVICES: Vincent Lobby and Broadway Lounge

There are a variety of amenities for your comfort and use located in both guest services locations. Wheelchairs, booster seats*, earplugs, assisted listening devices, feminine hygiene products, basic first aid items, and more are complimentary and available for your convenience. Coat check is also available. The Vincent Lobby is located on the Madison Street side of the building and the Broadway Lounge is located on the Broadway Street side of the building.

**Limited quantity*

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Photography and/or recording during any performance is strictly prohibited. Photographs taken in the lobby areas, before or after a performance, and during intermission are welcome. As a courtesy to all guests, please turn off all electronic devices and refrain from use during the performance.

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Women's restrooms are located off the Ford Lobby (Broadway Street entrance) and down the stairs, and on third floor (Madison Street entrance). Men's restrooms are located under the Grand Staircase and on the third floor (Broadway Street side). There are two sets of elevators or stairs available to access all third-floor restrooms. All third-floor restrooms are wheelchair accessible (women's restroom, press 3R in the elevator). There are single-use unisex wheelchair accessible restrooms on the first floor of the Broadway Street side of the building and the Madison Street side of the building. There is also a wheelchair accessible women's restroom on the Broadway Street side of the building.

NO SMOKING

The Detroit Opera House is a non-smoking facility. This includes e-cigarettes, vapes, and other "smokeless" products.

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Ushers are stationed throughout the building to assist patrons as needed. Please direct questions, concerns, and feedback to them during your visit. Enjoy volunteering? Please go to guest services or the Detroit Opera website, detroitopera.org/volunteers, for information on becoming a volunteer.

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During the performance, lost and found is located in guest services. Unclaimed items are logged and taken to the Safety and Security office after each performance. To inquire about a misplaced or lost item, please call 313.961.3500. Items left over 30 days will be discarded or donated.

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