

# As One

music and concept by **Laura Kaminsky**  
with a libretto by **Mark Campbell & Kimberly Reed**

ORLANDO  
BALLET

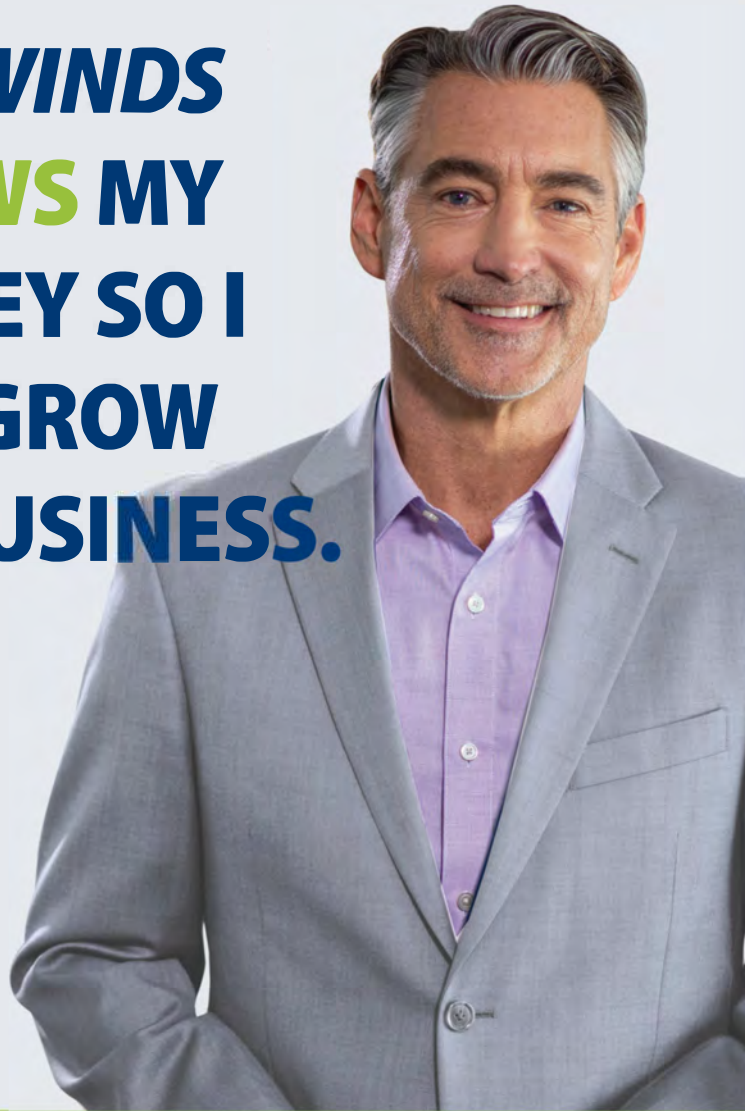
May 21 & 23, 2021  
Harriett's Orlando Ballet Centre

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## 2020-21 | The Curtain Rises

Dear Friends,

It has been a roller coaster of a year, to say the least, and while there were times when it seemed we might not have a season at all, here we are with the final production of our fifth anniversary season. Thank you for being a part of the celebration and for joining us for the Orlando premiere of ***As One*** at Harriett's Orlando Ballet Centre. ***As One*** has taken the opera industry by storm, becoming one of the top most produced operas each season since its world premiere at Brooklyn Academy of Music in 2014. We have been eager to share this work with our community, as it is a timely coming-of-age story of Hannah, a transgender woman. Hannah's story inspires us all to be true to ourselves and hopefully, to be a bit more understanding of the fact that everyone is on their own journey towards self-discovery and, most important, self-acceptance.

***As One*** gives us an opportunity not only to represent the transgender community onstage, but also to actively engage with the greater LGBTQ+ community in a positive and uplifting way. We were honored to organize and host **Together as One**, a community panel discussion about local trans issues, featuring representatives from The Center and the Zebra Coalition, and I want to personally thank our production sponsor, **26 Health**, for their support in making this show a reality. As always, we could not produce what we do without our season and artistic partners: the **Orlando Philharmonic Orchestra**, which provided the string quartet for this production, and the **Orlando Ballet**, which provided this beautiful venue.

We are truly grateful to be back, presenting live theater, and we are looking forward to our very Verdi 2021-22 season with ***La traviata*** and ***Rigoletto***, along with the world premiere of Opera Orlando's first commissioned work ***The Secret River***. Season tickets for our **Opera on the MainStage** series at Dr. Phillips Center for the Performing Arts are now on sale. Take advantage of special early-bird pricing, and get your seats today. We have been known to sell out!

We certainly could not do any of this without you and your amazing support, patronage, and enthusiasm for this glorious art form. It is great to see you back at **The Opera**.



A handwritten signature in white ink, appearing to read 'G. Preisser'.

Gabriel Preisser, executive director  
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## A NOTE FROM THE DIRECTOR

The popularity of this piece speaks to our collective need to connect, understand, and share who we are, both within and without ourselves. We are in a great reckoning of awareness in this country. Transphobia and violence toward trans people are happening all the time. Where is the empathy, the respect, the care for our fellow human beings? The opportunity to tell a beautiful story of a human being finding her balance within is a gift in these times. I am honored to be welcomed to Opera Orlando and these artists with this intimate piece. The artist's job is to help build a better world. Artists reflect the world around us to enlighten, inform, and connect society to itself. We show the world as it has been, as it is, and what we could make it: an equitable, intersectional world thriving with empathy.

This is the story of how Hannah came to be herself. Whole. Nothing hidden or feared. Let Hannah's bravery in action inspire you to look at the world through a new lens of understanding. My favorite art leaves space for the audience, space to identify and connect to our own struggles and revelations. We leave a performance with awareness that we take out into the world, informing how we interact with individuals and society at large. This is how we make change, through awareness, empathy, and engagement with our incredible intersectional world. Make the world you want to see, where all humans are supported as they seek their balance. where there is no before or after. There is just Hannah living her life. Brilliantly.

**Jessica Hanna**, stage director

**If you are inspired to action to support transgender people,  
here are a few local organizations you can engage with:**



Orlando Youth Alliance



Front Page » PFLAG Orlando



The Center Orlando



Zebra Coalition

## A NOTE FROM THE CREATORS

When we created ***As One***, we had little idea how successful the work would be. We were aware that many new operas don't receive subsequent performances, and we also knew that a piece about a transgender protagonist might not jibe with traditional views of opera. But through a confluence of timing and luck, we are happy to report that this production at **Opera Orlando** marks the 44th production of ***As One***.

Much has changed since then. Visibility of trans people has greatly increased and with it, more empathy. While we never intended Hannah, our protagonist in ***As One***, to represent every trans (or nonbinary or gender nonconforming) person, we believe our portrait of her joyful emergence has arrived at a time when audiences are more open to understanding trans people's lives. At the same time, we needed to address an issue that has worsened since 2014, often attributed to increased visibility: violence against trans people. We feel that this part of Hannah's story will resonate with the Orlando community and how it came to terms with the Pulse nightclub shooting.

We are thrilled that increased visibility has also meant advancements in training for trans singers. While we wait for these advancements to be fully realized, we encourage companies to hire trans artists in their productions — onstage when possible, and backstage or through community engagement at the very least.

It's very gratifying that ***As One***'s message about humanity and human rights is reaching so many people. We're honored that **Opera Orlando** has chosen to produce the work ... and done it with such care.

**Laura Kaminsky, Mark Campbell, Kimberly Reed** — May 2021



**Laura Kaminsky**, composer, "makes the most of textures, sometimes delicate and almost weightless, sometimes thick and convoluted, but always vivid," praises the *Washington Post*, and *American Record Guide* finds her music "...strong stuff... full of fire as well as ice, contrasting dissonance and violence with tonal beauty and meditative reflection." Her opera ***As One*** is consistently the most

produced contemporary opera in the U.S., and has played in Canada, Europe and Australia. Her new opera *Hometown to the World* premieres this year at Santa Fe Opera, and *Finding Wright* will premiere at Dayton Opera in 2022.



**Kimberly Reed**, librettist and filmmaker, presented her film *Dark Money* at the 2018 Sundance Film Festival as an award-winning selection, and it was promptly named one of *Vogue's* "66 Best Documentaries of All Time," shortlisted for an Oscar, nominated for Best Documentary of the Year by IDA and for four Critics' Choice Awards, winning the prestigious duPont Columbia Prize for Broadcast Journalism. Her trailblazing film *Prodigal Sons* won fourteen international awards and was the first documentary by a transgender filmmaker to be theatrically released in the US. Ms. Reed recently directed episode two of the four-part non/fiction series *Equal* on HBO MAX, titled "Transgender Pioneers," and served as executive producer of the award-winning HBO documentary *Transhood*. Additionally, she has co/written the libretti for four operas, including ***As One***, and her film projections for opera have been called "worthy of Fellini or Bergman," by *SF Classical Voice*.



**Mark Campbell**, librettist/lyricist, is at the forefront of the contemporary opera scene in this country. He has written 39 opera librettos, lyrics for 7 musicals and text for 6 song cycles and 2 oratorios, and he has been awarded both the Pulitzer Prize and a Grammy Award. Other accolades include: the first Kleban Foundation Award for Lyricist, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a NYFA Playwriting Fellowship, and the first Dominic J. Pellicciotti Award. His best known works are *Silent Night*, *The (R)evolution of Steve Jobs*, ***As One***, *The Shining*, *Elizabeth Cree*, *Sanctuary Road*, *Stonewall*, *Later the Same Evening*, *The Nefarious*, *Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*, *The Manchurian Candidate*, and *Songs from an Unmade Bed*. Additionally, Mr. Campbell is actively involved in the training of future generations of librettists and composers and serves as mentor to the American Opera Project, American Lyric Theater and the American Opera Initiative. In 2020, he also created and funded the first award for opera librettists in the history of the art form: the annual Campbell Opera Librettist Prize, which is administered by OPERA America.





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# As One

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presented by

**OPERAORLANDO**

music and concept by **Laura Kaminsky**  
libretto by **Mark Campbell & Kimberly Reed**

By arrangement with **Bill Holab Music**

Friday | **May 21 at 7:30 p.m.**

Sunday | **May 23 at 2 p.m.**  
Harriett's Orlando Ballet Centre

**Alexandra Enyart**, maestra  
**Jessica Hanna**, stage director

**OPERA ON THE TOWN**

**As One was commissioned and developed by American Opera Projects (AOP).**

**As One** film direction and film by Kimberly Reed, commissioned by AOP. **As One** premiered at Brooklyn Academy of Music, September 2014, made possible in part with funding from BAM/DeVos Institute of Arts Management at Kennedy Center Production Development Program, OPERA America's Opera Discovery Grants for Female Composers Program, supported by Virginia B. Toulmin Foundation, New York State Council on the Arts, National Endowment for the Arts (NEA) Art Works, The Andrew W. Mellon Foundation, Bronx Council on the Arts, Purchase College Development Fund, Tanner FUND at Utah State University, Jeremy T. Smith Fund, Dr. Coco Lazaroff, Lynn Loacker, Judith O. Rubin, and many generous individuals.

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## CAST

**HANNAH (before)** Michael Kelly  
**HANNAH (after)** Elise Quagliata

## PRODUCTION TEAM

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<b>GRANT PREISSER</b>	Technical Director / Props
<b>ALISON REID</b>	Costume Designer
<b>AMBER RAE SANDORA</b>	Hair & Makeup Designer
<b>PHILIP LUPO</b>	Lighting Designer
<b>JESSICA BALAKA</b>	Stage Manager
<b>RAMSEY REYES</b>	Rehearsal Pianist
<b>E WARD</b>	Master Carpenter
<b>TAD SHANE MOHR</b>	Assistant Carpenter
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## THE ARTISTS



**Michael Kelly**, Hannah (before) \*, is an American baritone equally at home in opera, concert, cabaret, and musical theater. He has performed internationally at such venues as Carnegie Hall, Geffen Hall, the Kennedy Center, the Neue Gallerie and Theatre du Châtelet, and has collaborated in recital

with celebrated pianists Kathleen Kelly, Malcolm Martineau, Shannon McGinnis, Jonathan Ware, and Brian Zeger. He can be heard on recordings for Naxos and eOne of world premieres by composers Mohammed Fairouz and David Del Tredici, and seen in the documentary *Secret Music* about the life of Del Tredici. A frequent collaborator with living composers, Mr. Kelly is the curator for the newly released baritone volume of art songs for NewMusicShelf's *Anthology of New Music*, and he is currently a co-curator of the digital concert series *Room | to | Breathe*.



**Jessica Hanna**, stage director \*, is a member of The Kilroys, an activist artists group working for gender parity in the American Theatre. She is also the chair of the board of the SITI Co. and co-founded Bootleg Theater, where she served as producing & managing Director for twelve years. Directing credits include world

premieres of *Death Play* by Lisa Sanaye Dring, *No Homo* by Brandon Baruch, *Four Chords and a Gun* by John Ross Bowle, *The Willows* by Kerri-Ann McCalla, and *Blue Gold & Butterflies* by Stephanie Batiste. She has been a guest director at Adobe Rose Theatre, Lumina Festival, CalState University Long Beach, Occidental College, CalArts and CalPoly Pomona. During the pandemic she directed *DAI 2.0* by Iris Bahr and produced *Breathe* by Philicia Saunders, both online productions for Outside In Theatre and Digital, of which she is also a founder.



**Elise Quagliata**, Hannah (after) \*, is an acclaimed mezzo-soprano especially lauded for her performances of *Carmen*, which she has sung all over the world in over 70 performances. Other career highlights include Elle in *La Voix Humaine*, Hannah After in *As One*, Minkswoman in *Flight*, Emilia in *Otello*, Maria in *Maria de Buenos*

*Aires*, Olga in *Eugene Onegin*, Mrs. Lovett in *Sweeney Todd*, Jo in *Little Women*, Suzuki in *Madama Butterfly*, and Cornelia in *Giulio Cesare*. A pioneer of new works, Quagliata has sung Sister Helen Prejean in *Dead Man Walking* in seven productions and has originated the roles of Joan Clarke in Chen's *The Life and Death(s) of Alan Turing* with ALT and Pellegrina in Prestini's *Edward Tulane* with Minnesota Opera. She was also seen as Zosia in the premiere of Jake Heggie's *Out of Darkness: Two Remain* with The Atlanta Opera. In the summer of 2022, she will premiere the role of Ginny in Kuster's *A Thousand Acres* with Des Moines Metro Opera.



**Alexandra Enyart**, maestra \*, is praised for her storytelling while simultaneously leading ensembles with "remarkable polish" and "flowing performance." She believes in creating a more diverse and equitable musical world by sharing stories that are meaningful and relevant to the audiences that see them. Ms.

Enyart has now conducted *As One* in four productions with over fifteen performances. It is an especially meaningful story for her to tell as a transgender conductor. Her primary goal is to bring more safety to the transgender community by sharing stories showcasing how transgender people are more similar than different. In keeping with that mission she has recently tapped into her bluegrass Kentucky roots to write and perform a 50-minute song cycle for Banjo and voice called *Witness*, which was called "a fascinating story told with unstinting honesty."

\* Opera Orlando debut



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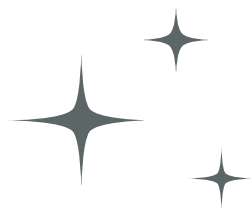
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