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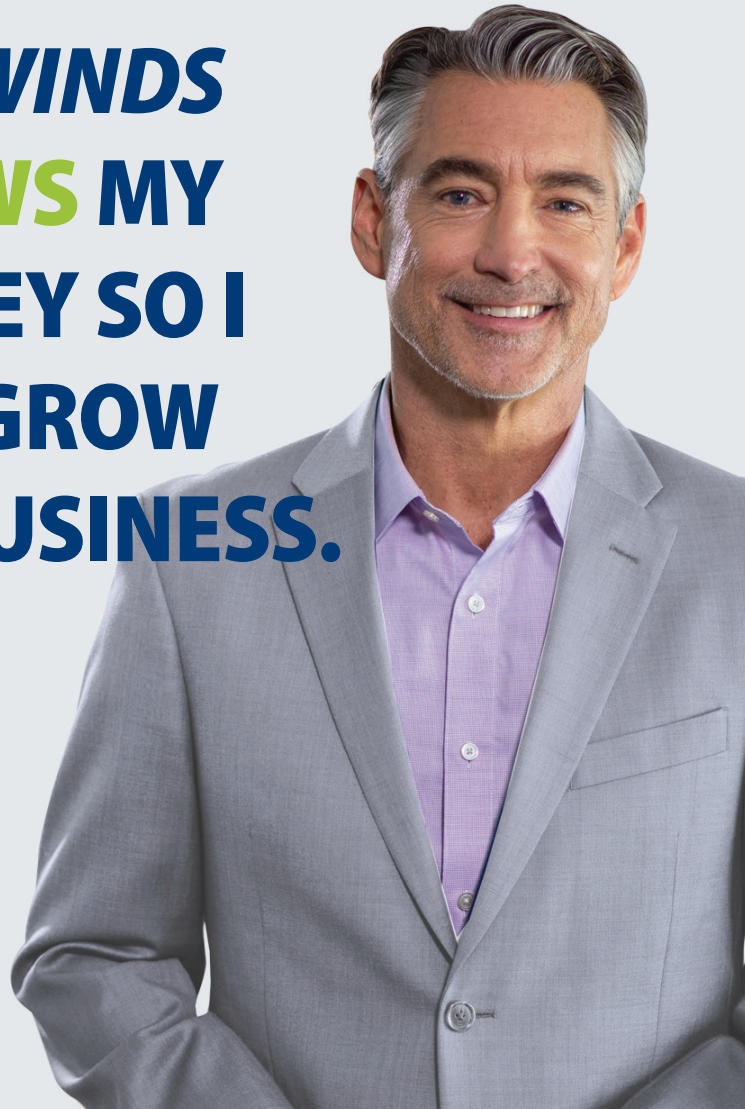
April 1 & 3, 2021
Walt Disney Theater

OPERA ON THE MAINSTAGE

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2020-21 | The Curtain Rises

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OPERAORLANDO ENCORE!

Opera Orlando's *Carmen*
On the MainStage at Dr. Phillips Center | April 2021



2020-21 | The Curtain Rises

Dear friends,

Carmen is finally here! Although many plans have changed over the course of the past year, we have always had our sights set on *Carmen*, not just because of its incredible music and compelling story but more because of the unique setting and concept of this production in particular - 1960s Haiti. So why transport *Carmen* and her friends from 1820s Seville to 1960s Haiti? Well, it all just seemed to make sense, for Orlando, that is. We have a vibrant and growing Haitian-American community in Central Florida, and Creole is actually the third most commonly spoken language in the state of Florida. Given that Creole derives from French, and given the African-Caribbean influences already present in *Carmen*, setting *Carmen* in Haiti was a natural fit and a great way for us to celebrate Haitian culture and influence in our own community. We were excited to partner with the Greater Haitian American Chamber of Commerce for this production and connect with Haitian-American artists, choreographers, and academics. Since *Carmen* is a tale of survival against all odds, we wanted to find a particularly tumultuous time in Haiti's history to make things extra difficult for our heroine, and setting the work in the 1960s under the despotic rule of Francois Duvalier (aka Papa Doc) certainly raised the stakes.

We went to work early with help from Dr. Jean-Elie Gilles, a Haitian linguist and translator, to create a Creole version of dialogue for *Carmen* that would be paired with Bizet's original vocals sung in the French we all know and love. This has created a fantastic and unique world for our nationally-renowned cast and creative team to play in, and we are so excited to share our Creole *Carmen* with you all.

We are happy once again to welcome musicians from the Orlando Philharmonic Orchestra for this production, as well as featuring our wonderful Opera Orlando Chorus and Youth Company. *Carmen* does close out our MainStage season, but we hope you will all join us for our "On the Town" series, which continues with two more productions: a piano workshop of Opera Orlando's first commissioned work *The Secret River* at Mead Botanical Garden, and the intimate and powerful *As One* at Harriett's Orlando Ballet Centre.

We are more grateful than ever to be back, presenting live theater. We could not do it without you and your amazing support, patronage, and enthusiasm for this glorious art form. It is great to see you at **The Opera!**



A handwritten signature in black ink, appearing to read "G. Preisser".

Gabriel Preisser, executive director
Opera Orlando

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Opera Orlando Ambassadors are a devoted group of opera supporters and fans who enjoy friendship and fellowship at special events throughout the season. **Ambassadors** host informative luncheons leading up to productions and present "Behind the Curtain" events to acquaint audiences with performers, themes, and the creative process.



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CARMEN

presented by

OPERAORLANDO

music by **Georges Bizet**
libretto by **Henri Meilhac and Ludovic Halévy**
dialogue by **Sara E. Widzer**
with a with a Haitian Creole translation by **Dr. Jean-Elie Gilles**

Sung in French with Haitian Creole dialogue and English supertitles

OPERA ON THE MAINSTAGE

Thursday | **April 1 at 7:30 p.m.**

Saturday | **April 3 at 2 p.m.**

Dr. Phillips Center for the Performing Arts
Walt Disney Theater

Kelly Kuo, conductor
Sara E. Widzer, stage director

featuring the
Orlando Philharmonic Orchestra
and the
Opera Orlando Chorus and Youth Company

Orchestral reduction of Bizet's *Carmen*, arranged by **Colella**, by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S., Canada and Mexico for Casa Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and copyright owner.



Conceived
and Originally
Directed by
**JOHN-MICHAEL
TEBELAK**

Music and
New Lyrics by
**STEPHEN
SCHWARTZ**

Originally Produced
on the New York
Stage by
**EDGAR LANSBURY
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JOSEPH BERUH**

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music by STELLA SUNG &
libretto by MARK CAMPBELL

PIANO WORKSHOP

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OPERA ON THE TOWN

www.operaorlando.org

As One

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

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

A NOTE FROM THE DIRECTOR

Carmen is a story about love – the love of life, of self and others, and of country. *Carmen* is a story about race, survival and freedom. The people of Haiti, whether of 1960 or today, understand these themes on a guttural level, as do we all, especially after the year we have just lived through. During the summer of 2019, when I was first approached about directing *Carmen* for Opera Orlando, it became very clear to the Company and me that we needed to choose a time and place of instability and disorder that could heighten the themes and experiences already so vividly described and created, both in Mérimée’s novella and in Bizet’s opera. Desire to live, love, and be free is the backbone of *Carmen* and the lifeblood of the Haitian people.

By 1960, Francois “Papa Doc” Duvalier had been president for three years, the Tonton Macoute were only three years from becoming the official militia of Haiti, and the Haitian Army was being completely reorganized and ultimately dismantled. It was considered the “Reign of Terror,” a time when the government imposed a fear of death on its people based on the color of their skin and family heritage, a time familiar to Bizet’s opera and the oppression of the Roma people, and a time familiar to us today. And in the middle of this pressure cooker of corruption and fear exists a woman’s story of survival and her love of self, country, and a man who awakens a new part of her heart and soul. The deeper I dive into Haiti’s history, the more parallels I find between the story of this Spanish Gypsy girl and the fight of many women living under the Papa Doc regime. Both stories have a heartbeat rooted in spirit and culture; whether the traditions of the Roma people or of Vodou, both stories exist in a world where military oppression increases the heat and tension that people are existing under, and both stories find every person – no matter their class, race or gender – doing whatever it takes to survive. There is a saying in Haiti that roughly translates to, “Nothing is what it seems to be,” and it is often said, “In Haiti, you cannot plead death as a reason for despair.” These could be said of the opera *Carmen* as well: While everyone’s past is filled with secrets, a person’s future is fated. Carmen exclaims, “It’s in the cards.” She sees it all: her love, her life, and her death.

Sara E. Widzer, stage director



A NOTE ON THE COMPOSITION

Georges Bizet was a French composer of the Romantic era best known for his operas in a career cut short by his early death. His final work, *Carmen*, was first performed by the Opéra-Comique in Paris on March 3, 1875 and has now become one of the most popular and frequently performed works in the entire opera repertoire.

As an opera written for the Opéra-Comique, *Carmen* was originally structured in musical numbers separated by dialogue as dictated by the theater. After the composer's death, the score was subject to significant amendment, including the introduction of recitative in place of the original dialogue. In fact, there is no standard edition of the opera, and different views exist as to what versions best express Bizet's intentions. However, the music of *Carmen* is universally acclaimed for its brilliance of melody, harmony, atmosphere, and orchestration, and Bizet's adeptness at musically representing the emotions and suffering of his characters, makes this a piece that audiences want to experience again and again.

It was Bizet who first proposed an adaptation of Prosper Mérimée's novella *Carmen* to librettists Henri Meilhac and Ludovic Halévy, upon his receiving a commission for a full-length opera by the Opéra-Comique. Mérimée's story is a blend of travelogue and adventure tale, possibly inspired by the writer's lengthy travels in Spain in 1830. It is set in southern Spain and tells the story of Don José, a naïve soldier who is seduced by the wiles of the fiery gypsy Carmen. José abandons his childhood sweetheart and deserts his military duties, yet loses Carmen's love to the glamorous torero Escamillo. The depictions of common life, immorality, and lawlessness, coupled with the tragic death of the main character on stage, broke new and controversial ground in French opera at the time.

Bizet died suddenly after the 33rd performance, unaware that the work would achieve international acclaim within the following ten years, gaining its reputation through a series of productions outside of France. It rapidly acquired popularity abroad and today consistently ranks in the top three most produced operas each season. It has been recorded numerous times by mezzo-soprano greats that include Grace Bumbry, Marilyn Horne, and Jennifer Larmore, and has been presented in a variety of ways onstage and on film, most notably Otto Preminger's *Carmen Jones*.



Georges Bizet 1838 – 1875

WORTH A WATCH



20th Century Fox
Released: 1954

Directed by **Otto Preminger**, this contemporary version of the Bizet opera features new lyrics by **Oscar Hammerstein** and an African-American cast, including **Dorothy Dandridge** as Carmen and **Harry Belafonte** as Don José.

WORTH A LISTEN



Warner Classics
ASIN : B000CE7FM
Released: 1970

This recording is a classic, featuring **Grace Bumbry** as Carmen, **Mirella Freni** as Micaela, and **John Vickers** as

Don José. This is the original version of the recording, with dialogue spoken by French actors.

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Conducted by **Rafael Fruhbeck De Burgos**



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SYNOPSIS

Haiti | 1960s

ACT I - The streets of Port-Au-Prince

In the bustling market, members of Duvalier's private militia, the Tonton Macoute, patrol the square, while Morales, a corporal in the Haitian Army, chats with fellow soldiers and the local men of Port-Au-Prince. Micaela, a young girl from Anse a Pitres, approaches the men, looking for a specific soldier, Don José. As the children of Port-Au-Prince tease the soldiers in the marketplace, Captain Zuniga and Corporal José arrive. José hears of the young girl who was looking for him and realizes it was Micaela, whom he grew up with and dearly loves. Their conversation is interrupted as the factory bell sounds, marking the lunchtime smoke break for the girls of the *Comme Il Faut* cigarette factory. Among those exiting the factory is Carmen, the most elusive and most desired woman in all of Port-Au-Prince. She attracts the attention of José by throwing him a flower, which he keeps. The girls go back to work, and Micaela returns, bringing José a letter from his mother and some money she saved for him. Shouts are heard from the factory and the square fills with people; Carmen is arguing with a fellow worker and stabs her. Zuniga has her arrested by José and then tries to interrogate her, though he soon loses patience and orders her imprisonment. Carmen sings to José, seducing him and convincing him to let her escape.

ACT II - Club Lilla

Two months have passed, Carmen and her friends, Frasquita and Mercedes, are singing and dancing along with Morales, Zuniga and other patrons of the club. Outside, the crowd sings the praises of Escamillo, the "Toreador," the head of the Tonton Macoute and organizer of illegal bull fights and gambling throughout Haiti. Escamillo is mesmerized by Carmen and tries to talk with her, but she dismisses him. She is in love with José, who was jailed after letting Carmen escape and now is about to be released. As Escamillo leaves with Zuniga and Morales, the smugglers Dancairo and Remendado join Carmen and her friends. They need the girls to divert the attention of the port authorities for a big trade of blackmarket goods. The smugglers want to leave with the girls that night, but Carmen insists on waiting for José. As José arrives, Carmen dances for him and persuades him to join her and her life with the rebels and smugglers. Zuniga appears and the two men fight. Remendado and Dancairo rush in to separate them. José agrees to join Carmen, leaving his life as a soldier behind and embracing freedom as a rebel.

✧ INTERMISSION ✧

ACT III - Smugglers' Warehouse

The smugglers arrive in the cemetery, waiting for news of the shipment. Carmen has grown weary of José, who regrets having sacrificed everything for her and threatens leaving. Carmen reminds José that their future is written in the cards and that whatever happens, happens. The smugglers go away, leaving José

to guard the drugs. Micaela arrives looking for José but is spooked by a gunshot and hides, just as Escamillo arrives to meet Carmen. He introduces himself to Don José, and tells him he came to find Carmen, with whom he is in love. José challenges Escamillo to a knife-fight, and the smugglers return and separate them. Escamillo invites everyone to be his guest at the next big fight during the Kanaval festivities, challenging José to finish their fight. The smugglers are about to leave when Remendado discovers Micaela. She tells José that his mother has sent her to plead for him to return home. Carmen tells him to leave, but he swears he would not leave her to go off with her new lover. In a last act of desperation, Micaela tells José that his mother is dying and longs to see him. He decides to leave with Micaela, warning Carmen that they will meet again.

ACT IV - The Iron Market

It is Kanaval and the evening of the big fight. The people of Haiti are excited and fill the streets, celebrating the upcoming festivities. Escamillo appears with Carmen on his arm. He makes a public proclamation of his love for her and then leads everyone to the fight. Frasquita warns Carmen that José has been hiding in the crowd watching her and that she should be careful. Carmen is scornful of the warnings and remains in the market. When José arrives, he tells her he has not come to threaten her but to beg for her love. She rejects him cruelly. In a fit of rage, José kills Carmen as the cards foretold.

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**CARMEN
DON JOSÉ
MICAELA
ESCAMILLO
ZUNIGA
MORALES
FRASQUITA
MERCEDES
DONCAIRO
REMENDADO
MAMMAN LILLA**

CAST

Briana Elyse Hunter
Noah Stewart
Brittany Renee
Norman Garrett
Lloyd Reshard
Brandon Martin
Kyaunnee Richardson
Gloria Palermo *
Andrew Thomas Pardini
Brent Doucette
Alina Alcántara

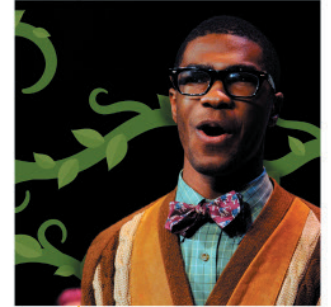
* *Carmen* cover

CARMEN

Opera Orlando's appearance at the Walt Disney Theater is graciously underwritten by **John & Audrey Ruggieri**. A capital contribution from Dr. Phillips Charities named Dr. Phillips Center for the Performing Arts in perpetuity to honor Dr. P. Phillips and his family's legacy.

PRODUCTION TEAM

Teresa Ancaya	Chorus Master & Rehearsal Pianist	John Sublette	Carpenter
Robin Jensen	Youth Chorus Master	Richard Dean	Carpenter
Maxine Montilus	Choreographer	Tad Shane Mohr	Carpenter
Dan Granke	Fight & Intimacy Director	E Ward	Props Carpenter
Jean-Elie Gilles	Translator & Dialect Coach	Heidi Kneisl	Scenic Artist
Michelle Engleman	Production Stage Manager	Caitlin Durrance	Costume Assistant
Grant Preisser	Scenic & Props Designer	Dale Jones	Stitcher
Kristie Chiyere Osi Schackelford	Costume Designer	Alison Reid	Draper
Anika Seitu	Hair Designer	Emily Plonski	Draper
Ali Pohanka	Makeup Designer	Gina Makarova	Hair & Makeup Assistant
Sarah Riffle	Lighting Designer	James Robinson	Lighting Assistant
Hope Griffin	Assistant Stage Manager	Laura Zalneraitis	Supertitles
Julius Sanchez	Assistant Stage Manager		
Natalie Hoefling	Production Assistant		
Tyler Thomas	Technical Director		



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Little Shop of Horrors

May 5 - 23, 2021

THE ARTISTS



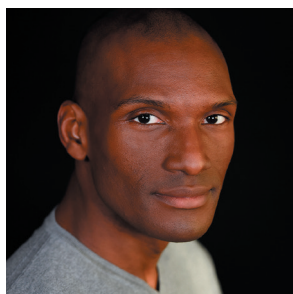
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BRIANA ELYSE HUNTER * | Carmen

HOMETOWN: New York, NY

PREVIOUS ENGAGEMENTS

Mother, **Blue** - The Glimmerglass Festival (NY)
Grandmother, **Sweet Potato Kicks the Sun** - Santa Fe Opera (NM)
Hannah **After**, As One - New York City Opera (NY)
Prince Orlovsky, **Die Fledermaus** - Opera Theatre of Saint Louis (MO)
Dee Dee Reyes, **The Last American Hammer** - UrbanArias (DC)



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NOAH STEWART * | Don José

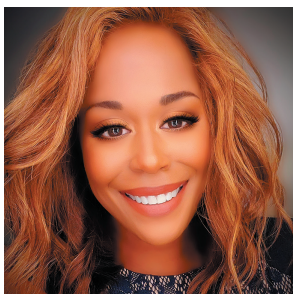
HOMETOWN: New York, NY

PREVIOUS ENGAGEMENTS

Samson, **Samson et Dalila** - Festival International Clásico de Mérida (Spain)
Tenor Soloist, **A Child Of Our Time** - The Brighton Festival (England)
Hoffmann, **Tales of Hoffmann** - Nashville Opera (TN)

UPCOMING ENGAGEMENTS

Guest Artist, Concert - Tulsa Opera (OK)



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BRITTANY RENEE | Micaela

HOMETOWN: Minneapolis, MN

OPERA ORLANDO ENGAGEMENTS

Guest Artist, **Valentine's Salon Concert**, 2020
Countess Almaviva, **The Marriage of Figaro**, 2019
Constanza, **Star Trek: Abduction from the Seraglio**, 2018

PREVIOUS ENGAGEMENTS

Soloist/Company Member, **Porgy & Bess** - The Metropolitan Opera (NY)
Bess, **Porgy & Bess** - Teatro Regio (Italy)
Konstanze, **The Abduction from the Seraglio** - Opera San Jose (CA)

UPCOMING ENGAGEMENTS

Destiny/Loneliness/Greta (cover), **Fire Shut Up in My Bones** - The Metropolitan Opera (NY)

* OPERA ORLANDO DEBUT

THE ARTISTS *Cont'd*



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NORMAN GARRETT * | Escamillo

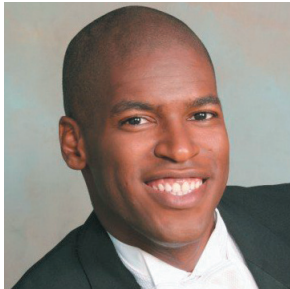
HOMETOWN: Lubbock, TX

PREVIOUS ENGAGEMENTS

Don Giovanni, ***Don Giovanni*** - Dayton Opera (OH)
Jim, ***Porgy and Bess*** - Metropolitan Opera (NY)
Larkens, ***Fanciulla Del West*** - Bayerische Staatsoper (Germany)

UPCOMING ENGAGEMENTS

Jake, ***Porgy and Bess*** - Elbphilharmonie, (Germany)
Arthus, ***Le roi Arthus*** - Bard (NY)
Foreman, ***Fire Shut up in my Bones*** - Metropolitan Opera, (NY)
Count Almaviva, ***Le nozze di Figaro*** - Seattle Opera (WA)



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LLOYD RESHARD | Zuniga

HOMETOWN: Niceville, FL

OPERA ORLANDO ENGAGEMENTS

Ensemble Member, ***All is Calm***, 2019
Balthazar, ***Amahl and the Night Visitors***, 2019

PREVIOUS ENGAGEMENTS

Escamillo, ***Carmen*** - Peach State Opera (GA)
Guglielmo, ***Così fan tutte*** - Fargo-Moorhead Opera (ND)

UPCOMING ENGAGEMENTS

Joe, ***Show Boat*** - GLOW Lyric Theatre (SC)
Angelotti, ***Tosca*** - GLOW Lyric Theatre (SC)
Michael, ***Murder Ballad*** - PenArts (FL)



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BRANDON MARTIN * | Morales

HOMETOWN: Orlando, FL

PREVIOUS ENGAGEMENTS

Coalhouse Walker, Jr.; ***Ragtime*** - Garden Theatre (FL)
Baritone, ***The Voices of Liberty*** - Walt Disney World (FL)
Soloist, ***Holiday Pops Concerts*** - Orlando Philharmonic Orchestra (FL)

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KYAUNNEE RICHARDSON | Fransquida

HOMETOWN: Miami Gardens, FL

OPERA ORLANDO ENGAGEMENTS

Grete, ***Hansel and Gretel***, 2021

Adele, ***Die Fledermaus***, 2020

PREVIOUS ENGAGEMENTS

Alice/Dr. Marigold, ***The Amazing Adventures of Alvin Allegretto*** - Orchestra Miami (FL)

Nella, ***Gianni Schicchi*** - Opera Fusion (FL)

Clara, ***Porgy and Bess*** - South Florida Symphony Orchestra (FL)

UPCOMING ENGAGEMENTS

Calpurnia, ***The Secret River*** - Opera Orlando (FL)



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GLORIA PALERMO | Mercedes

HOMETOWN: Cocoa, FL

OPERA ORLANDO ENGAGEMENTS

Hansel - ***Hansel and Gretel***, 2021

Ida - ***Die Fledermaus***, 2020

Wowkle - ***Girl of the Golden West***, 2020



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Andrew Thomas Pardini | Doncairo

HOMETOWN: Philadelphia, PA

OPERA ORLANDO ENGAGEMENTS

Father (cover), ***Hansel and Gretel***, 2021

Dr. Falke, ***Die Fledermaus***, 2020

PREVIOUS ENGAGEMENTS

Schaunard, ***La Bohème*** - Gulfshore Opera (FL)

Niks Krogstad, ***A Doll's House*** (World Premiere) - Voice Afire Opera-Cabaret (NY)

Edmund Bertram, ***Mansfield Park*** - Opera Modesto (CA)

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THE ARTISTS *Cont'd*



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Brent Doucette | Remendado

HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS

Gerasim, *Death of Ivan Ilych*, 2021

Trin, *Girl of the Golden West*, 2020

Mike, *All is Calm*, 2019

PREVIOUS ENGAGEMENTS

Trio, *Trouble in Tahiti* - Great Lakes Chamber Music Festival (MI)

Hank/Lou, *The Grapes of Wrath* - Michigan Opera Theatre (MI)



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Alina Alcántara * | Mamman Lilla

HOMETOWN: Orlando, FL

PREVIOUS ENGAGEMENTS

Abuela Claudia, *In The Heights* - Orlando Shakes (FL)

Elodia, *The Charm of Love* (film) - Sunshine Films (FL)

UPCOMING ENGAGEMENTS

Celeste, *Love Afloat* (film) - Hallmark Channel



Barakissa Coulibaly * | Dance Captain

HOMETOWN: Abobo, Abidjan, Côte d'Ivoire.

CURRENT ENGAGEMENTS

Adjunct Lecturer, Traditional West African Dance - University of Florida (FL)

Director, Don-Ba African Diaspora Dance Festival (FL)

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PRODUCTION TEAM



Kelly Kuo * | Conductor

HOMETOWN: Hermiston, OR

PREVIOUS ENGAGEMENTS

Conductor, *Charlie Parker's Yardbird* - Seattle Opera (WA)
Conductor, *Romeo et Juliette* - Brevard Music Festival (NC)

UPCOMING ENGAGEMENTS

Conductor, *Don Giovanni* - Opera Columbus (OH)
Conductor, *Cendrillon/Savitri* - Wolf Trap Opera (VA)



Sara E. Widzer * | Stage Director

HOMETOWN: Los Angeles, CA

PREVIOUS ENGAGEMENTS

Director, *The Tragedy of Carmen* - Opera Santa Barbara (CA)
Director, *The Death of Orpheus* - Los Angeles Opera (CA)

UPCOMING ENGAGEMENTS

Director, *The Tragedy of Carmen* - Charleston Opera Theatre (SC)
Director, *Devised Piece* - The Lee Strasberg Theatre and Film Institute (CA)



GRANT PREISSER | Scenic & Props Designer

HOMETOWN: Chicago, IL

OPERA ORLANDO ENGAGEMENTS

Stage Director, *Die Fledermaus: The Revenge of the Bat*, 2020
Stage Director, *All is Calm*, 2019

PREVIOUS ENGAGEMENTS

Stage Director, *Frida* - Opera Steamboat (CO)
Stage Director, *Così fan tutte* - Rochester Philharmonic Orchestra (NY)

UPCOMING ENGAGEMENTS

Stage Director, *La Traviata* - Opera Orlando (FL)
Scenic Designer, *The Secret River* - Opera Orlando (FL)



Maxine Montilus * | Choreographer

HOMETOWN: Brooklyn, NY

PREVIOUS ENGAGEMENTS

Afro-Cuban/Haitian Folklore consultant, *Once On This Island* - Broadway (NY)
Choreographer, *The Taste of It* - BallyBeg Production (NY)

UPCOMING ENGAGEMENTS

Choreographer/Performer, *My Body, No Apologies* - CUNY Hunter College (NY)
Thesis project in completion of her MFA in Dance

* OPERA ORLANDO DEBUT



Sarah Riffle * | Lighting Designer

HOMETOWN: Chicago, IL

PREVIOUS ENGAGEMENTS

Lighting Designer, *The Three Queens* - Lyric Opera Chicago (IL)

Lighting Designer, *La Bohème* - Des Moines Metro Opera (IA)

UPCOMING ENGAGEMENTS

Lighting Designer, *Rappaccini's Daughter* - Chicago Opera Theater (IL)

Lighting Designer, *Queen of Spades* - Des Moines Metro Opera (IA)



Michelle Engleman | Production Stage Manager

HOMETOWN: Pittsburgh, PA

OPERA ORLANDO ENGAGEMENTS

Production Stage Manager, *Death Of Ivan Ilych*, 2021

Production Stage Manager, *Die Fledermaus*, 2020

PREVIOUS ENGAGEMENTS

Production Stage Manager, *Looking for Violeta* - Quantum Theatre (PA)

Production Stage Manager, *Dido & Aeneas* - Opera Steamboat (CO)

UPCOMING ENGAGEMENTS

Production Manager, *As One* - Opera Orlando



Anika Seitu * | Hair Designer

HOMETOWN: Miami, FL

PREVIOUS ENGAGEMENTS

Wig Design, *Candide* - The Philadelphia Orchestra (PA)

Wig & Makeup Design, *Amazing Grace* - Museum of the Bible (DC)

Wig Design, *Demon* - Richard B. Fisher Center For The Performing Arts at Bard College (NY)

UPCOMING ENGAGEMENTS

Wig & Makeup Design, *The Secret River* - Opera Orlando (FL)



Ali Pohanka * | Makeup Designer

HOMETOWN: Takoma Park, MD

PREVIOUS ENGAGEMENTS

Hair and Makeup Designer, 2021 Festival - Palm Beach Opera (FL)

Associate Makeup Designer, *Disney's Frozen* 1st National Tour

Hair and Makeup Designer, Various Productions - Olney Theatre Center (MD)

* OPERA ORLANDO DEBUT

PRODUCTION TEAM *Cont'd*



Kristie Chiyere Osi Shackelford * | Costume Designer

HOMETOWN: Houston, TX

PREVIOUS ENGAGEMENTS

Costume Designer, *Kassandra/The Leader* - Opera in The Heights (TX)

Costume Designer, *I, Too, Am America* - The Ensemble Theatre (TX)

UPCOMING ENGAGEMENTS

Costume Designer, *Marian's Song* - Houston Grand Opera (TX)



Dan Granke * | Fight & Intimacy Director

HOMETOWN: Tampa, FL

PREVIOUS ENGAGEMENTS

Intimacy/Fight choreographer, *Sender* - Urbanite theatre (FL)

Intimacy/fight choreographer, *Vietgone* - American Stage (FL)

Fight choreographer, *Rigoletto* - St. Petersburg opera (FL)

UPCOMING ENGAGEMENTS

Director, *Unto These Hills* - Cherokee Historical Association (NC)



Dr. Gilles Jean-Elie * | Translator & Dialect Coach

HOMETOWN: Jacmel, Haiti

CURRENT ENGAGEMENTS

Rector, Université Publique du Sud-est (Haiti)

WORKS IN PROGRESS

Researching an anthology of abstracted French literature (both prose and poetry)

Development of Musique Populaire et Classique de Jacmel et du Reste de la République d'Haïti

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Associate Concertmaster
The Jeanne and John Blackburn Chair

Sacha Phelps

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Dina Fedosenko

SECOND VIOLINS

Alexander Stevens, principal
Concertmaster

Victor Ferroni, Assistant Principal

Julia Gessinger
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VIOLA

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ONSTAGE

Rolin Alexis
Erin Cheeseborough
Kathiana Dargenson
Antonio Esposito
Kassy Eugene
Annalycia Franklin
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Jacob Pence
Chris Teixeira
John Teixeira
NeShea Thompson

OFFSTAGE

Chance Anderson
Andrew Campbell
Nicole Carrion
Seth Elsheimer
Jason Ernst
Lisamarie Guadalupe
James Kelley
Miguel Montalvo
Jacquelyn Pileckas
Gabrielle Pitchford
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Melony West

OPERAORLANDO
YOUTH COMPANY

ONSTAGE

Ebeisse Bouele
Kennedi Butler
Jude Frazier (Smuggler)
Cooper Labelle
Daniella Labelle
Ethan Aurick Prendergast
Diya Somnali (Guide)

OFFSTAGE

Austin Bonneau
Noelani Ernst
Mary Eshleman
Gabriel Gutensohn
Elsa Mejeur
Jurrien Mejeur
Aaliyah Montane-Moran
Adria Velez
Brooke Weiner

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attend the board of directors annual meeting	✧	✧	✧						
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attend MainStage dress rehearsals	✧	✧	✧	✧					
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