



**OPERA
ORLANDO**

Annual Report

2020-21 Season

Our mission is to produce high-quality operatic entertainment and educational programs that engage Central Florida audiences.

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www.Operaorlando.org

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General Director Report

Highlights

Opera Orlando's "Opera on the Main Stage" series at Dr. Phillips Center featured a sold-out run of Bizet's *Carmen* featuring the Orlando Philharmonic Orchestra. The Orlando Sentinel and Opera News both praised the production for its unique take on *Carmen* which set the opera in Haiti with a Creole dialogue. The production was presented in partnership with the Greater Haitian American Chamber of Commerce of Central Florida and was also broadcast on WUCF (local PBS station) reaching over 2,000 individuals. Opera Orlando also presented the first full, indoor operatic production in the country since the lockdown of March, 2020 with *Die Fledermaus* also presented at Dr. Phillips Center to a socially distanced in person audience. Matt Palm of the Orlando Sentinel called the production "a merry and welcome night at the opera."

Opera Orlando continued its "Opera on the Town" series with the World Premiere of *Death of Ivan Ilych* presented in the Grand Gallery of the Orlando Museum of Art. The production was another sold out success with international press and attention including Opera Orlando's first mention in Opera Magazine. The Opera also presented the Orlando premiere of *As One* at Harriett's Orlando Ballet Centre partnering with 26 Health, the Zebra Coalition, and the LGBTQ Center to highlight the connection of this work with Orlando's transgender community. Lastly, the Opera presented a piano workshop of *The Secret River* at Mead Botanical Garden which was free and open to the public. The workshop featured puppetry from Michelee puppets and members of the Opera Orlando Youth Company. *The Secret River* is Opera Orlando's first commissioned work and is based on the book by Marjorie Kinnan Rawlings with a libretto by Pulitzer Prize winner Mark Campbell and music by Stella Sung. The World Premiere of *The Secret River* will be presented by Opera Orlando in December of 2021 at Dr. Phillips Center.

The Opera also recorded its production of Hansel & Gretel which had four sold out performances at Dr. Phillips Center. The professional recording of Hansel & Gretel, filmed with multiple camera angles, was shared for free with local schools, Florida virtual school, Nemours Children's Hospital, Arnold Palmer's Children's Hospital, Ronald McDonald House, Big Brothers and Big Sisters, and New Hope for Kids. The recording reached over 3,600 youth and their families.

Since the organization's inception in January 2016, the company has experienced consistently increased revenue each season. The company has successfully quintupled its annual budget and revenues in a four-year period while remaining fiscally solvent and in the black and while increasing cash reserves.

Looking Ahead

Our company goals for the 2021-22 Season and beyond have a three-fold focus:

1. Engage, expand, and diversify the audience with captivating, original productions.
2. Maintain fiscal stability and steady growth.

3. Continue to Increase contributed income to sustain larger productions.

We also recognize the following organizational needs:

1. Opera Orlando needs a full time Education Director to oversee the company's already robust educational initiatives. With the reopening of schools in 2021, the need is even greater as the demand for in-school programming increases. The proposed annual salary would be roughly \$50,000 - \$70,000. The goal is to establish the position in the 2021-2022 Season.
2. Opera Orlando needs a full time Marketing Director in order to maintain audience growth as the company expands into larger venues at the Dr. Phillips Center for the Performing Arts. The proposed annual salary would be roughly \$60,000 - \$80,000, possibly being established in the 2022-2023 Season.
3. Opera Orlando needs to procure its own rehearsal and office space or needs to renovate and remodel its current space to allow for a larger footprint for rehearsals which will match the size of the larger stages at Dr. Phillips Center. Purchase or renovation would roughly cost between \$500,000 and \$2 million.
4. Opera Orlando needs to initiate an Opera Orlando endowment to best provide for the future of the art form and create financial stability. Opera Orlando needs a minimum of \$50,000 to begin an endowment.

Personal Note

I am proud to lead Opera Orlando as we head into our sixth full season and continue the 400-year legacy of the operatic art form. I am consistently inspired by the passionate commitment of our performers, designers, and production team members, both locally and nationally. I am ever grateful for the dedication of our board of directors, the dedicated work of our staff and volunteers, and the unwavering support of our community, manifested by our growing patron and donor base.

During the 2020-21 season, Opera Orlando reached a total audience of more than 15,000 through our productions, education programs, online broadcasts, and ancillary events. Despite the impact of the CoVid-19 pandemic, Opera Orlando produced a total of five productions, including a sold-out, socially distanced run of *Carmen* at Dr. Phillips Center, the world premiere of *Death of Ivan Ilych*, and the Orlando premiere of *As One*. Opera Orlando also invested in broadcasting our MainStage series and presented multiple online series and classes throughout the season.

Opera Orlando's spirit of collaboration, innovation, and community is truly what sets it apart. We seek to continue to collaborate dynamically throughout the region with other arts groups, performers, artists, and musicians. In addition, we seek to maintain and enhance our ongoing artistic partnerships with the Orlando Philharmonic and the Orlando Ballet as we all prepare for the advent of Steinmetz Hall in the 2020-21 season.

To help prepare us for the future, Opera Orlando developed a five-year strategic plan at the end of the 2016-17 season with the assistance of industry consultant Michael Kaiser. As the 2020-21 season came to a close, Opera Orlando doubled the financial projections of our strategic plan and is poised to maintain its enhanced programming and company growth in the upcoming 2021-22 season. As an indicator of our growth, the company has added a development director, Russell Allen, who has over 30 years of experience in arts administration and leadership.

I thank the Central Florida community for its support of Opera Orlando, enabling us to bring world-class talent to Orlando while also showcasing and developing local talent and allowing us to enrich our community with the culture, beauty, and inspiration of the culmination of all art forms. See YOU at the opera!

Fiscal Report

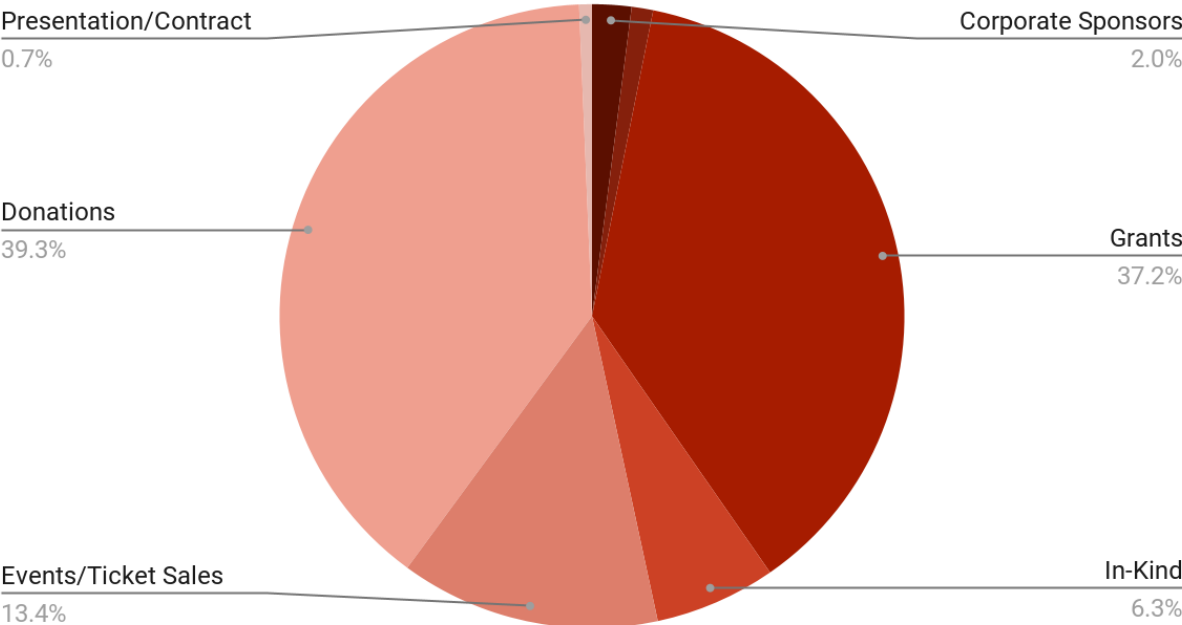
Major Takeaways

As Opera Orlando approaches the conclusion of its fifth consecutive performance year on June 30, 2021, the company, even in this pandemic-laden season, has recorded surplus revenue over expense. Contributed revenue has filled in the gaps in earned revenue created by the requirement of having audiences be socially-distanced. The 2020-2021 Season ends in the black with enough revenue to reinvest in its upcoming season. Opera Orlando has maintained end-of-fiscal year cash reserves of over \$150,000 for numerous years and carries no debt. The company has grown significantly over the last five years from a \$200,000 annual budget to now over \$1,300,000. In the fall of 2020, the company added a full-time Development Director to its staff to help maintain and increase fundraising as the company finalizes the transition to larger venues at Dr. Phillips Center.

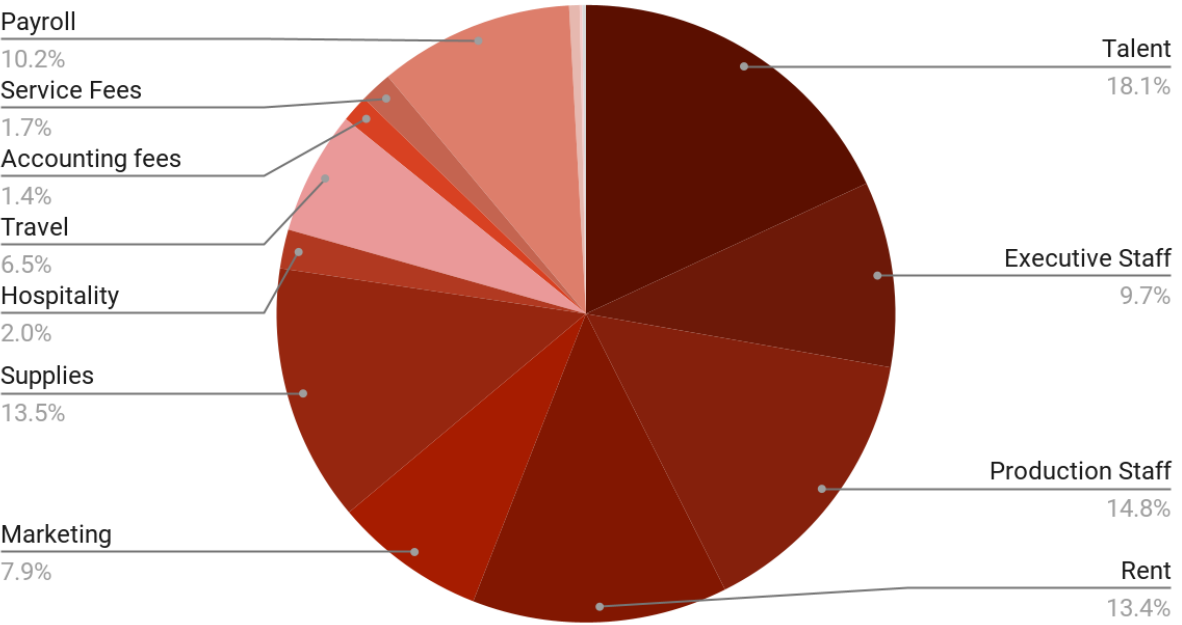
A growing audience and contributed financial support, along with operating within an approved expense budget, sustains Opera Orlando's positive fiscal condition. Revenue resources include earned revenue (subscription & single tickets) and contributed revenue (individual, corporate, foundation giving, and special events). A strong board of directors (20 current members) created this strong financial foundation and operates with six pro-active standing committees.

Sponsors and major supporters include: The Winifred Johnson Clive Foundation, Opera America, Bogin, Munns & Munns, P.A., Fairwinds Credit Union, Orlando Health, 26 Health, Dr. Phillips Charities, the Ginsburg Family Foundation, Orange County Cultural Affairs, and the City of Orlando. Numerous individuals support Opera Orlando and contribute five-figure gifts annually, and in-kind support across the region is growing, helping keep expenses down.

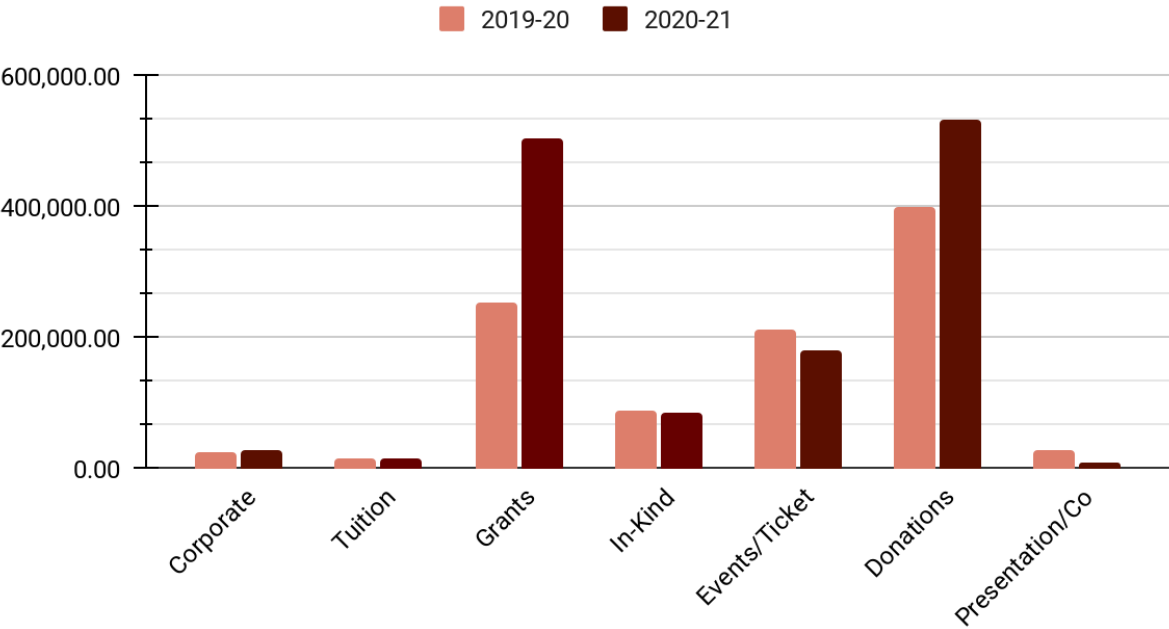
Operating Revenue and Support



Operating Expenses



Operating Revenue & Support Comparison



Marketing Report

Our Team

- Lizette Valarino**, board of directors marketing chair
- Janessa Gursky**, content creator, *joined team in April 2021*
- Grant Preisser**, artistic director
- Gabriel Preisser**, executive director
- Beatriz Ramirez**, managing director
- Lizette Valarino**, board of directors, Hispanic liaison
- Vincent LaRuffa**, board of directors
- Alina Alcantara**, volunteer

Year in Review

Total Marketing Budget:	\$ 115,850.00
Total Marketing Actual:	\$ 109,095.59
Total Marketing Cash Budget:	\$ 80,928.12 (WITHOUT IN-KIND)
Total Marketing Cash Actual:	\$ 81,096.00

Development Report

Our Team

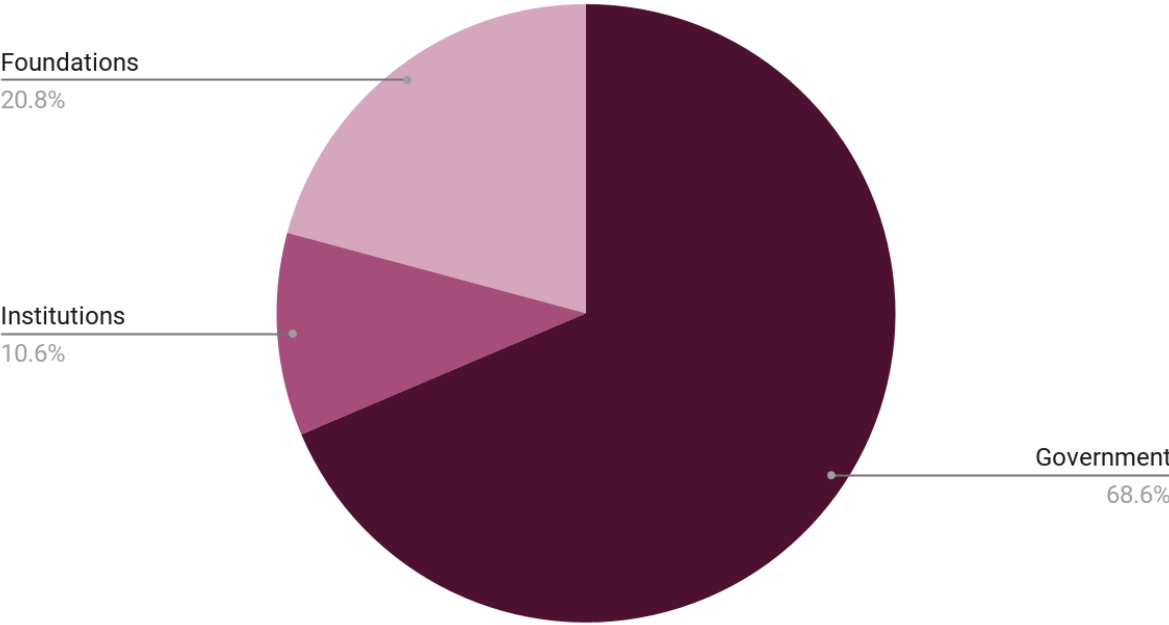
Russell Allen, development director
Rita Wilkes, board of directors, development chair
Alecia Dupont, board, individual giving sub-committee
Rita Wilkes, emeritus board, production chair, planned giving chair
Gabriel Preisser, executive director/artistic director
John Wettach, board, president
Sherry Bremer, board, VP, nominating chair
Deede Sharpe, board, ambassador co-chair
John Parker, board, ambassador co-chair
Kara Robertson, grants sub-committee
Nicole Leacock, grants sub-committee
Nadia Greenidge, grants sub-committee
Beatriz Ramirez, managing director
Kristen Noble, board, Forte Society coordinator

Year in Review

Grants for 2020-21 Season

Projected Income:	\$ 325,500.00
Actual Income:	\$ 503,627.83
Difference:	+\$ 178,127.83

2020-21 Grant Income



Development Special Events

5th Anniversary Party September 20,2020 | Virtual

Total Expense:	\$ 11,671.00
Budgeted Expense	\$ 9,850.00
Gross income:	\$ 131,184.16
Budgeted Gross:	\$ 100,000.00
Net income:	\$ 119,422.83
Budgeted Net	\$ 90,150.00
Difference	+\$ 29,422.83

A Toast, A Toast, A Toast May 15, 2021 | Loews PortoFino Bay Hotel

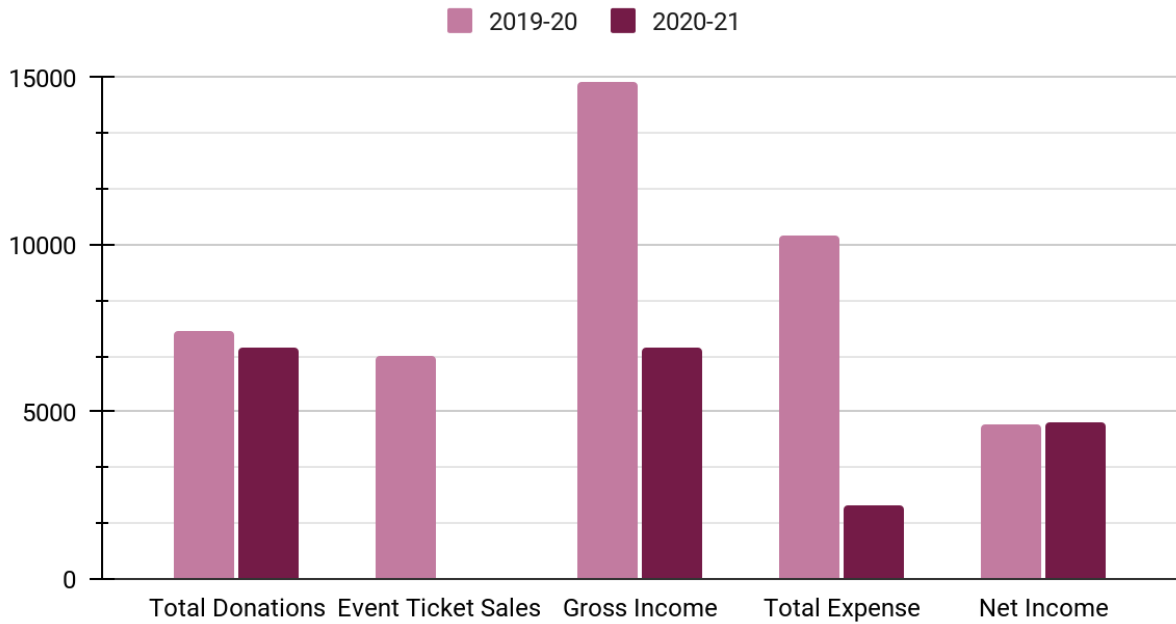
Total Expense:	\$ 20,040
Budgeted Expense	\$ 15,237
Actual income:	\$ 80,505
Budgeted income:	\$ 70,000
Net income:	\$ 60,465
Budgeted Net	\$ 54,763

Ambassadors

Expenses: \$ 2,209.16
Gross income: \$ 6,916.5
Net income: \$ 4,707.34
Total events: 1 EVENT

Memberships: 181 FAMILY
166 INDIVIDUAL

2019-20 2020-21 Ambassador Comparison



Annual Campaign

Expenses: \$ 69,503.00
Gross income: \$ 850,499.95
Net income: \$ 780,996.95

United Arts

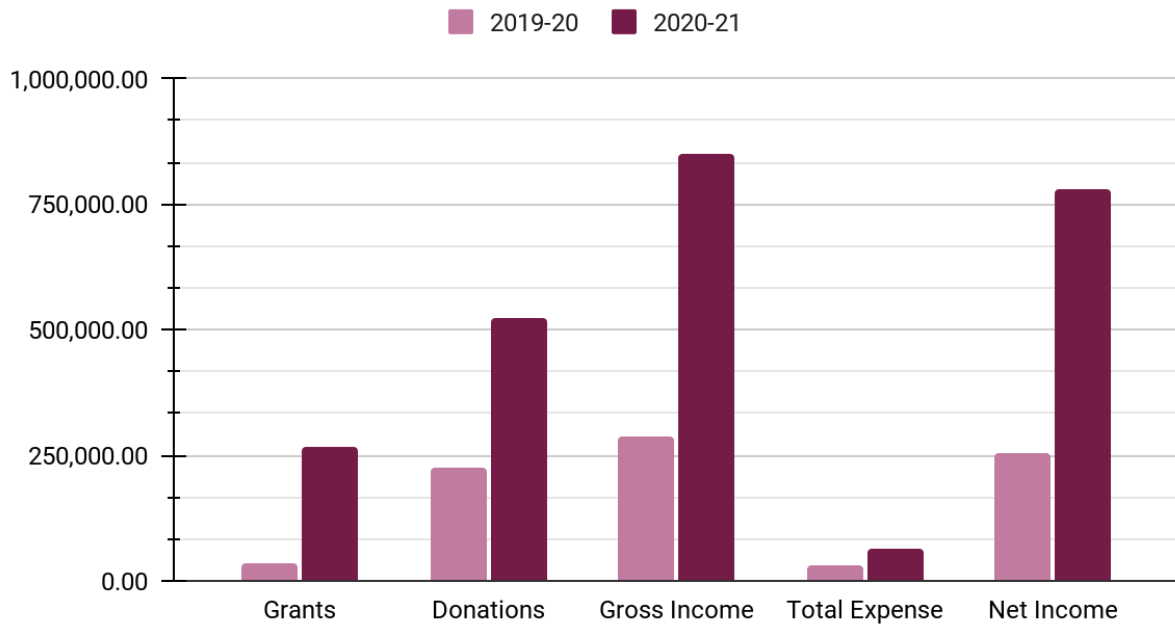
Empower the Arts Campaign

Gross income: \$ 46,558.00

Collaborative Campaign

Gross income: \$ 290,230.00

2019-20 & 2020-21 Annual Campaign Comparison



Production Report

Year in Review



Die Fledermaus: Revenge of the Bat– December 17&19, 2020 at **Dr. Phillips Center Disney Theater** | Audience attendance: 666

Die Fledermaus ENCORE! December 31-January 21, 2021 | Attendance: 705

Production budget:	\$ 286,550.00
Actual :	\$ 244,793.33
Difference:	-\$ 41,756.67

Projected loss:	\$ 36,816.00
Actual loss:	\$ 131,927.04
Difference:	+\$ 95,111.04

PRODUCTION TEAM:

Stage Director	Grant Preisser
Conductor	Jorge Parodi
Ast. Conductor/Pianist	Howard Watkins
Stage manager	Michelle Engleman
Ast. Stage Manager/Prop	Julius Sanchez
Costume Designer	Alison Reid
Hair & Makeup Designer	Dawn Rivard
Lighting designer	Nate Wheatteley
Choreographer	Mila Makarova
Chorusmaster	Jeffrey Redding
Video Editor	Kristiyan Petkov
A1 Sound Engineer	Avery Stein
Production Asst.	Jihyun Choi
Costume Asst.	Caitlin Durrance
Hair & Makeup Asst.	Gina Makarova
CH Hair & Makeup Asst.	Natalie Garcia

Supertitles Operator
Youth Company Coordinator
Orchestra Librarian
Rehearsal Pianist

Laura Zalneraitis
Javon Stonewall
Simone Sile
Lizzy Kriger



Hansel & Gretel - January 29-31, 2021 at Dr. Phillips Center - Pugh Theater

Audience attendance: 331

Hansel & Gretel ENCORE! - February 12 - March 05, 2021 | Attendance: 5,120

Production budget:	\$ 128,250.00
Actual:	\$ 132,842.69
Difference:	+\$ 4,592.69

Projected loss:	\$ 24,965.03
Actual loss:	\$ 63,593.91
Difference:	+\$ 38,628.91

PRODUCTION TEAM:	Stage Director & Scenic Designer	Grant Preisser
	Conductor/Chorusmaster	Robin Jensen
	Production Manager	Michelle Engleman
	Stage Manager	Stephanie Canada
	Costume Designer	Kim Welborn
	Hair & Makeup Designer	Rocco Gaglioti
	Lighting Designer	Nate Wheatley
	Prop Designer	Johnmichael Bohach
	Ast. Stage Manager	Emily DeNardo
	Wardrobe Asst.	Caitlin Durrance

Hair & Makeup Asst.
Lighting Asst.
Supertitles Operator
Youth Company Coordinator
Orchestra Librarian
Rehearsal Pianist

Melissa Duran
Heather Sladick
Laura Zalneraitis
Javon Stonewall
Simone Sile
Julie Tompkins



The Death of Ivan Ilych – February 19 & 21, 2021 at **Orlando Museum of Art**
Audience attendance: 115

Production budget:	\$ 32,100.00
Actual:	\$ 35,722.30
Difference:	+\$ 3,622.30

Projected loss:	\$ 0.00
Actual loss:	\$ 14,500.25
Difference:	+\$ 14,500.25

PRODUCTION TEAM:	Stage Director	Grant Preisser
	Conductor	Deniz Uz
	Production Stage Manager	Michelle Engleman
	Costume Designer	Alison Reid
	Hair & Makeup Designer	Justine Montoya
	Pianist (Rehearsal & Perf.)	Teresa Ancaya



Carmen – April 3 & 4, 2021 at Dr. Phillips Center Disney Theater

Audience attendance: 1,393

Carmen ENCORE! April 16 - May 7, 2021 | Attendance: 1,302 add broadcast

WUCF Broadcast May 2, 2021 | Attendance 1,846

Production budget:	\$ 295,678.00
Actual :	\$ 341,732.26
Difference:	+\$ 46,054.26

Projected loss:	\$ 45,944.00
Actual loss:	\$ 154,847.81
Difference:	+\$ 108,903.81

PRODUCTION TEAM:	Stage Director	Sara E. Widzer
	Conductor	Kelly Kuo
	Translator	Jean-Elie Gilles
	Choreographer	Maxine Montilus
	Fight & Intimacy Director	Dan Granke
	Production Stage Manager	Michelle Engleman
	Scenic Designer	Grant Preisser
	Costume Designer	Kristie Chiyere Osi Shackelford
	Makeup Designer	Ali Pohanka
	Lighting Designer	Sarah Riffle
	Asst. Stage Manager #1	Julius Sanchez
	Asst. Stage Manager #2	Hope Griffin
	Rehearsal Prod. Asst.	Hope Griffin
	Production Asst.	Natalie Hoefling

Draper
 Draper
 Costume Asst.
 A-1 Sound Designer
 Lighting Assistant
 Supertitles Operator
 Technical Director/Carp.
 Props Carpenter
 Scenic Carpenter
 Scenic Carpenter
 Hair & Makeup Asst.

Alison Reid
 Emily Plonski
 Caitlin Durrance
 Tristan Jackson
 James Robinson
 Laura Zalneraitis
 Tyler Thomas
 E. Ward
 John Sublette
 Richard Dean
 Gina Makarova



As One – May 21 & 23, 2021 at **Harriett's Orlando Ballet Centre**
 Audience attendance: 109

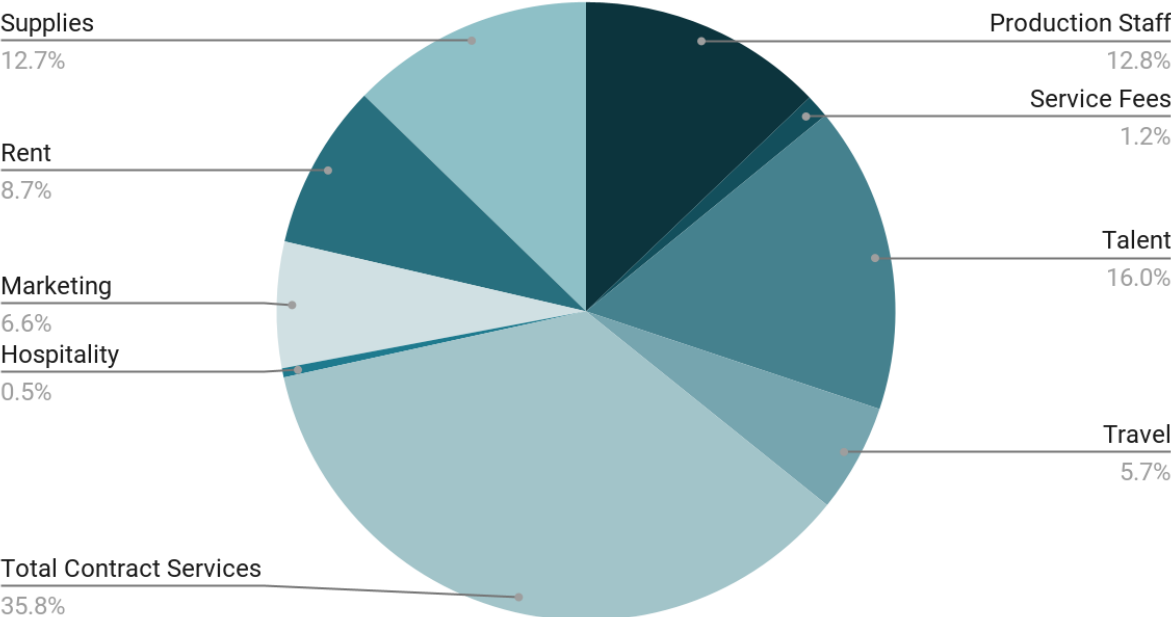
Production budget:	\$ 43,800.00
Actual :	\$ 43,294.29
Difference:	-\$ 505.71

Projected loss:	\$ 0.00
Actual loss:	\$ 33,053.91
Difference:	-\$ 33,053.91

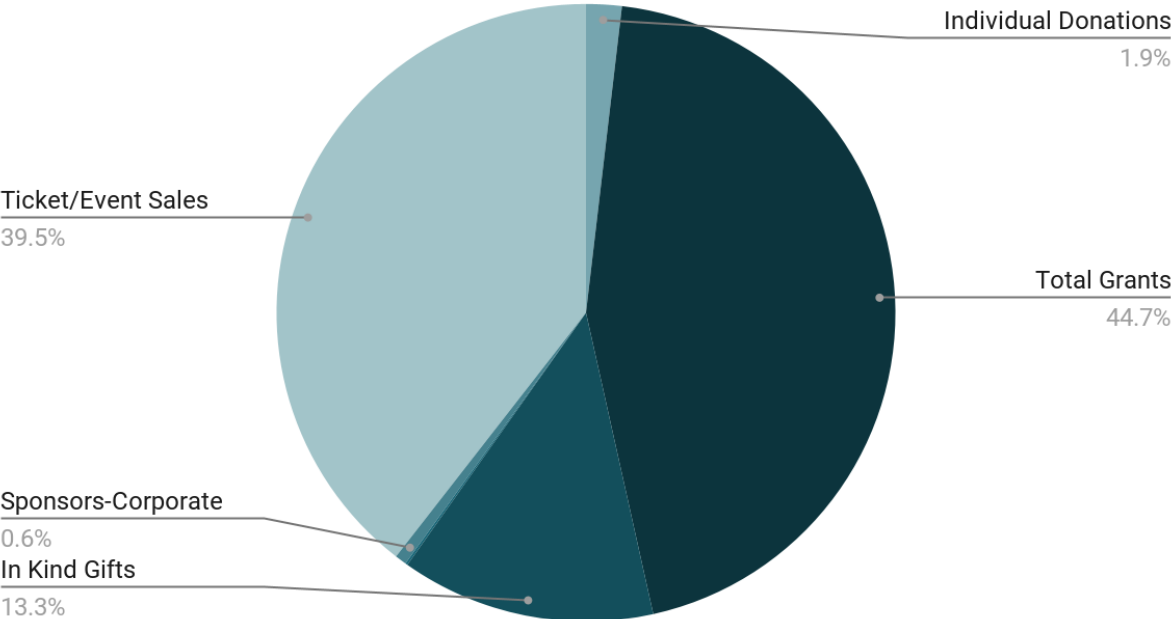
PRODUCTION TEAM:	Stage Director	Jessica Hanna
	Maestra	Alexandra Enyart

Production Manager	Michelle Engleman
Stage Manager	Jessica Balaka
Scenic Designer/Props	Grant Preisser
Costume Designer	Alison Reid
Hair & Makeup Designer	Amber Rae Sandora
Lighting Designer/Projections	Phillip Lupo
Lighting Asst.	Danie Johnson
Rehearsal Pianist	Ramsey Reyes

2020-21 Production Expenses



2020-21 Production Income



Education Report

Our Team

Robin Jensen-Education director
Javon Stonewall - Youth Company Manager
Timothy Williams- Drama instructor/stage director
Amado Bobadilla- Collaborative piano/vocal improvisation

Year In Review 2020-21

Youth Company

Income totals for 2019-20 Season

Projected income:	\$ 55,000.00
Actual income:	\$ 30,088.00
Difference:	-\$ 24,912.00

Projected expense:	\$ 120,185.00
Actual expense:	\$ 81,541.84
Difference:	-\$ 38,643.16



The Secret River Workshop – April 24, 2021 at Mead Garden
 Audience attendance: 200

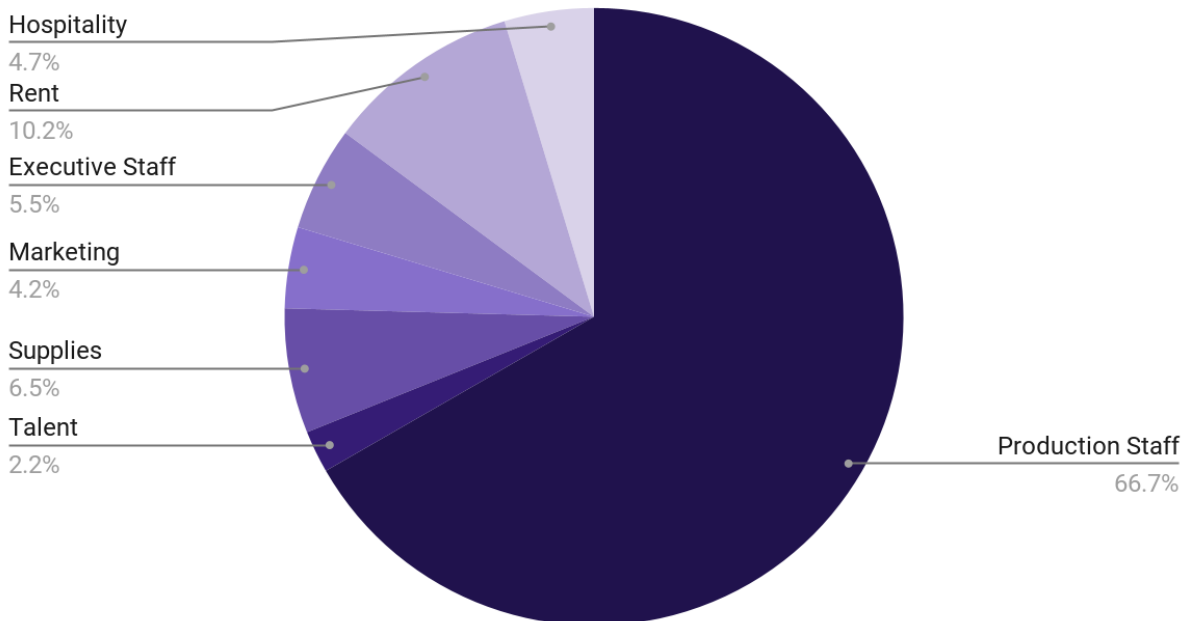
Production budget: \$ 61,250.00
 Actual : \$ 32,973.57
 Difference: -\$ 28,376.43

Projected loss: \$ 6,250.00
 Actual loss: \$ 2,855.57
 Difference: +\$ 3,394.43

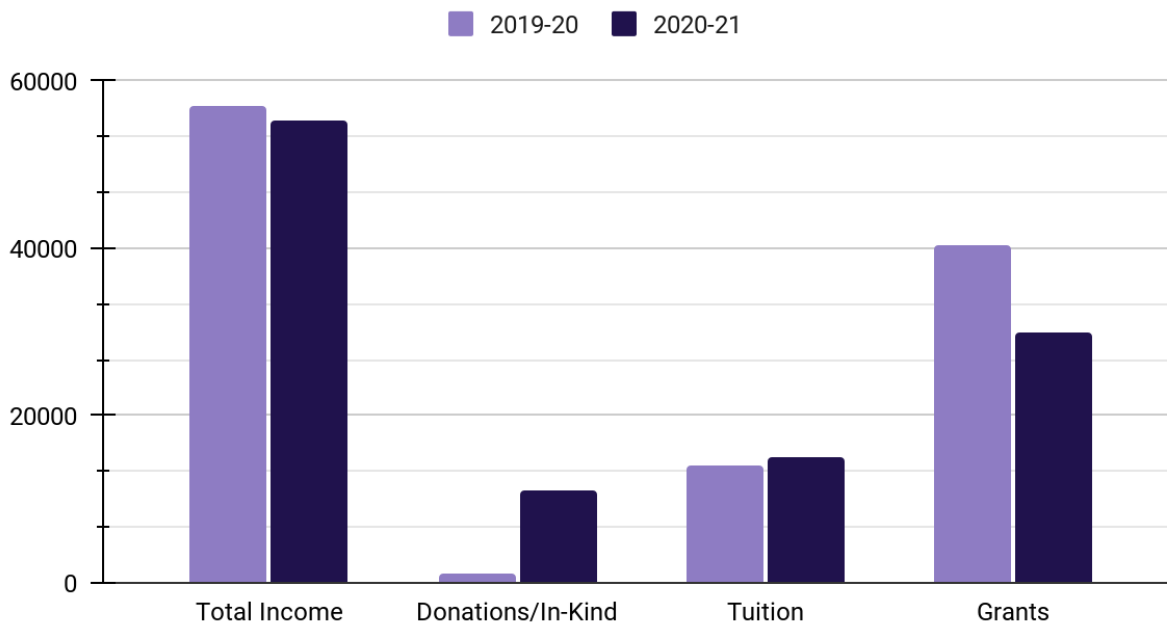
PRODUCTION TEAM:

Stage Director	Dennis Whitehead Darling
Conductor	Everett McCorvey
Asst. Conductor	Chevalier Lovett
Production Stage Manager	Michelle Engleman
Scenic Designer	Grant Preisser
Costume Designer	Kristie Chiyeri Osi Shackelford
Hair & Makeup Designer	Anika Seitu
Puppet Designer	Tracey Connor
Videographer	Kristiyan Petkov
Sound Engineer	Kris Majocho

Youth Company Expenses



Youth Company Totals 2019-20 vs. 2020-21



Studio Artist Program, In-School Programs, and Educational Outreach

Program director: Sarah Purser

Studio Artists:

Kyaunnee Richardson, soprano

Gloria Palermo, mezzo-soprano

Brent Doucette, tenor

Andrew Pardini, baritone

Program budget: \$ 60,050.00

Actual : \$ 17,517.80

Difference: -\$ 42,532.20

Projected loss: \$ 14,100.00

Actual loss: \$ 15,067.80

Difference: +\$ 967.80

Staff Contact Information

Gabriel Preisser

General Director

gpreisser@operaorlando.org

Grant Preisser

Artistic Director

grant.preisser@operaorlando.org

Beatriz Ramirez

Managing Director

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Michelle Engleman

Production Manager

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Carol Stuckey

Financial Controller

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Janessa Gursky

Content Creator

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Robin Jensen

Youth Company Director

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Sarah Purser

Studio Artist Coordinator

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Emily DeNardo

Artistic Admin. Assistant

emily@operaorlando.org

Russell P. Allen

Development Director

Russell@operaorlando.org

Company Contact Information

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