



OPERA  
ORLANDO

ANNUAL REPORT  
2021-22

**Opera Orlando's** mission is to engage and entertain Central Florida audiences through the transformative experience of opera. **Opera Orlando** presents high-quality, relevant productions, and educational programs for all ages that enrich and reflect our community's diverse culture.

(407) 512-1900

406 E Amelia Street | Orlando, FL 32803

[www.OperaOrlando.org](http://www.OperaOrlando.org)

# Contents

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<b>General Director Report</b>	<b>3</b>
<b>Fiscal Report</b>	<b>5</b>
<b>Marketing Report</b>	<b>6</b>
<b>Development Report</b>	<b>8</b>
<b>Production Report</b>	<b>15</b>
<b>Education Report</b>	<b>21</b>
<b>Staff Contact Information</b>	<b>27</b>
<b>Company Contact Information</b>	<b>28</b>

## General Director Report

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Opera Orlando's "Opera on the Main Stage" series at Dr. Phillips Center featured sold-out performances of the World Premiere of *The Secret River*—Opera Orlando's first commissioned opera based on the book by Marjorie Kinnan Rawlings, with music by Stella Sung and a libretto by Mark Campbell. The Opera received rave reviews in *Musical America Magazine* and *Opera Magazine* out of the United Kingdom. The Opera also presented an updated take on Verdi's classic *La Traviata*, setting the action in modern day New York City with dancers from the Orlando Ballet and musicians from the Orlando Philharmonic. Then, the Opera came home to Steinmetz Hall with packed houses for *Rigoletto*, far surpassing the company's past sales records for a single production and again receiving rave reviews.

Opera Orlando continued its "Opera on the Town" series with the first opera ever presented at Loews Portofino Bay Hotel at Universal Orlando—Verdi's *King for a Day*. The production sold out and received stellar reviews leaving audiences saying "what will they think of next?" The Opera also presented the Florida premiere of *Lizbeth* by Thomas Albert which explores the life of infamous axe-murderer Lizzie Borden. Audiences were in for a different kind of opera, a real psychological thriller featuring the Alterity Chamber Orchestra and presented at Harriett's Orlando Ballet Centre.

Additionally, the Opera recorded its production of *The Secret River*, filmed cinematically with multiple cameras, and was shared for free with schools in Orange, Lake, Osceola, and Alachua counties; 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 was subsequently broadcast on the local PBS station, WUCF, in January of 2022, and shared with the schools reaching more than 28,600 youth.

Since the organization's inception in January 2016, the company has experienced consistently increased revenue and ended its 2021-2022 fiscal year with roughly \$2,000,000 in income and approximately \$1,950,000 in expenses. The company has successfully grown from a modest \$250,000 annual budget in 2016 to more than \$2 million in a short six-year period while remaining fiscally solvent and in the black. On top of that, the company has increased cash reserves and created an endowment fund.

## **Looking Ahead**

Our company goals for the 2022-23 Season and beyond have a three-pronged 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 to add a full-time Marketing Director in order to maintain audience growth as the company has expanded to three full scale productions in Steinmetz Hall at 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.
2. Opera Orlando needs to procure 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 Steinmetz Hall at Dr. Phillips Center. Purchase or renovation would roughly cost between \$2-5 million.
3. Opera Orlando also needs to continue to grow its endowment fund to best provide for the future of the art form and create financial stability. The company has a goal of \$10 million to be raised by its 10th Anniversary Season (June, 2026). Currently the company has \$2 million committed or invested towards that goal.

## **Personal Note**

I am proud to lead Opera Orlando as we head into our seventh 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 2021-22 season, Opera Orlando reached a total audience of more than 33,000 through our productions, education programs, online broadcasts, and ancillary events. Despite the continued impact of the COVID-19 pandemic, Opera Orlando produced a total of five productions, including a hugely successful World Premiere of Opera Orlando's first commissioned opera, *The Secret River*, with music by Stella Sung and a libretto by Mark Campbell. The Opera also finally came home to Steinmetz Hall with *Rigoletto*, which set a new company ticket sales record with more than 2,000 patrons in attendance.

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 now call Steinmetz Hall our home.

To help prepare us for the future, Opera Orlando developed a five-year strategic plan at the end of the 2016-2017 season with the assistance of industry consultant Michael Kaiser. Opera Orlando has

successfully accomplished all of the goals and objectives of that plan and is now working with community partners and outside consultants to create the company's next five-year strategic plan, which is set to publish in August of 2022. It is an exciting time for the Opera with a new hall, returning audiences, and a growing staff. The company recently added senior development director Russell Allen to our team who has over 30 years of experience in arts administration and leadership. Also, we are excited to promote Sarah Purser to a full-time position as our education director starting in July of 2022. Both Sarah and Russell are invaluable team members who have enabled us to expand our programming and impact.

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!

Gabriel Preisser  
general director and Grammy Award-winning baritone

## **Fiscal Report**

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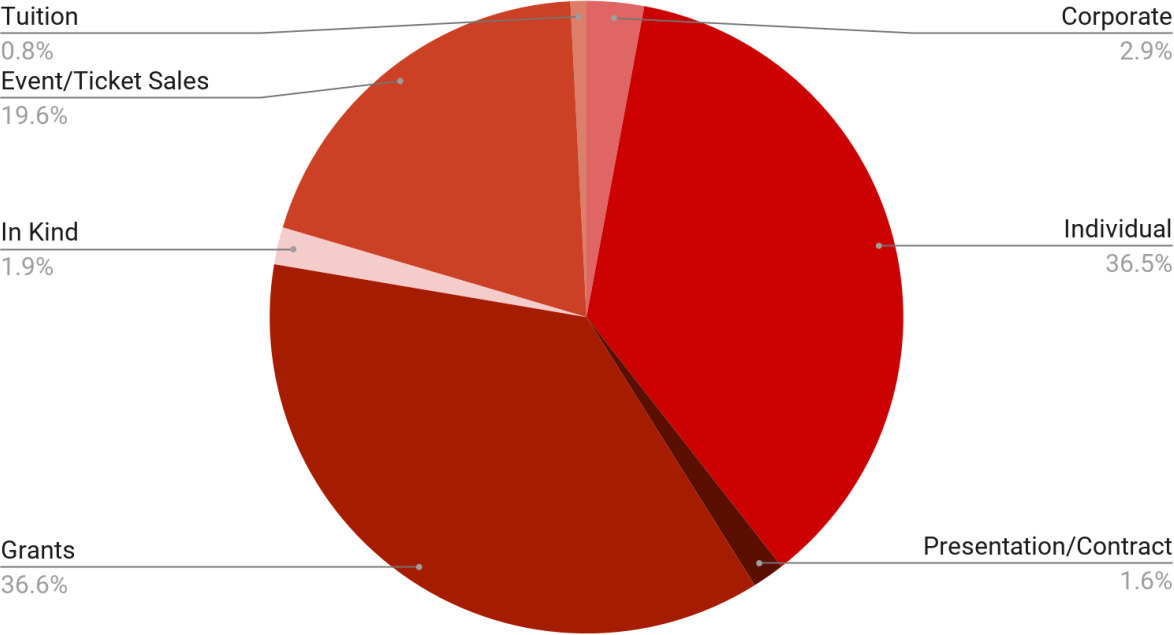
As Opera Orlando approaches the conclusion of its sixth consecutive performance year on June 30, 2022, the company, even in a season impacted by the ongoing COVID-19 pandemic, has recorded surplus revenue over expense. Contributed revenue and ticket sale revenue are both up from the previous fiscal year. The 2021-22 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 more than \$150,000 for numerous years and carries no debt. The company has grown significantly over the last six years from a \$250,000 annual budget to now more than \$2,000,000. 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 finalized the transition to Steinmetz Hall 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 (21 current members) created this strong financial foundation and operates with six pro-active standing committees.

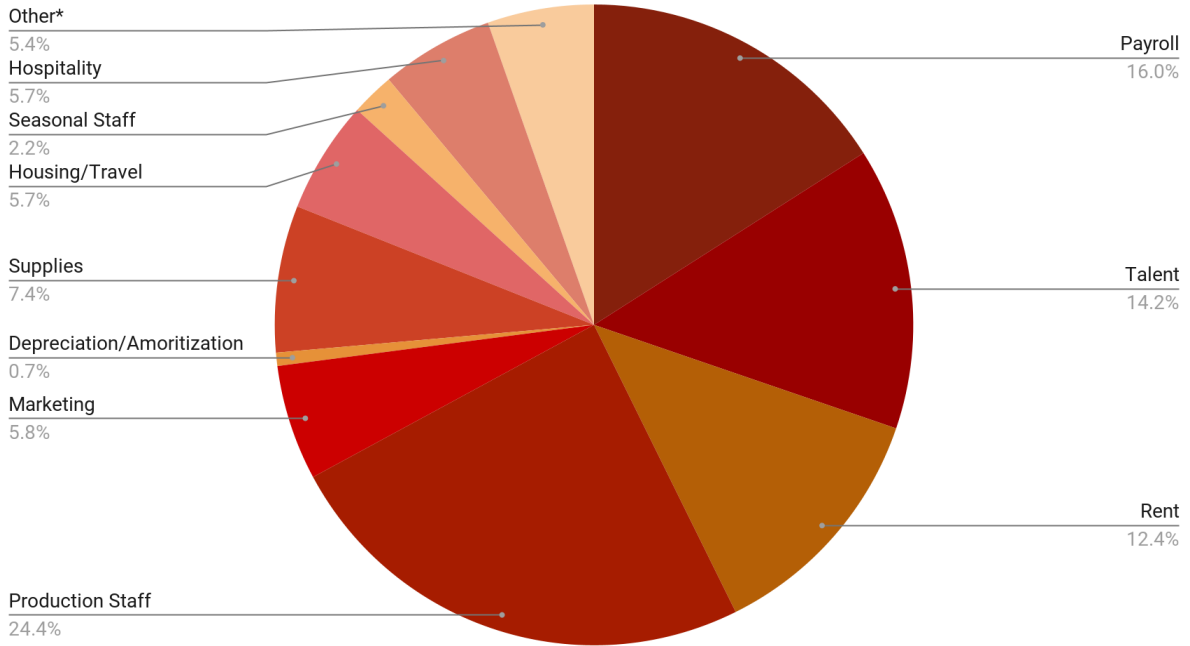
Sponsors and major supporters include: The Winifred Johnson Clive Foundation, Opera America, Bogin, Munns & Munns, P.A., Fairwinds Credit Union, Orlando Health, 26 Health, Dr. Phillips Charities, the Ginsburg Family Foundation, Orange County Cultural Affairs, and the City of Orlando. Numerous individuals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

Opera Orlando started an endowment fund set up as a separate 501(c)(3). There are already more than \$2 million in pledges and payments towards the Opera Orlando endowment with a goal of \$10 million to be raised by June of 2026.

**OPERATING REVENUE & SUPPORT**

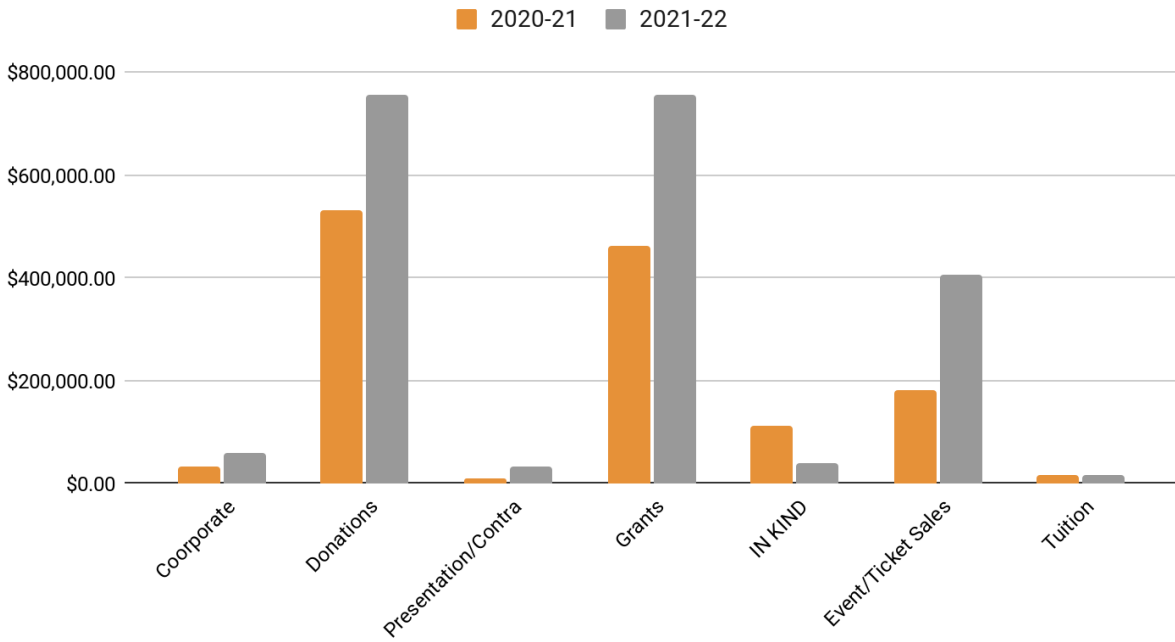


OPERATING EXPENSES



\*Other includes Fees, Office Expense, Insurance, and Memberships

OPERATING REVENUE & SUPPORT COMPARISON



# Marketing Report

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## Our Team

**Lizette Valarino**, board of directors marketing chair

**Grant Preisser**, artistic director

**Gabriel Preisser**, general director

**Evan Couch**, executive assistant

**Efrain Rivera**, marketing manager

**Kat Supina**, email marketing and design

**Vincent LaRuffa**, board of directors

**Alina Alcantara**, volunteer

## Year in Review

<b>Total Marketing Budget:</b>	\$ 129,050.00
<b>Total Marketing Actual:</b>	\$ 106,821.00
<b>Total Marketing Cash Budget:</b>	\$ 74,300.00 (WITHOUT IN-KIND)
<b>Total Marketing Cash Actual:</b>	\$ 102,821.00

Marketing goals for the 2021-22 Season were as follows:

- 1) **Drive sales by 25% compared to 2019-20**
- 2) **Drive subscriptions to 800 total and align Ambassador program with subscription program**
- 3) **Drive brand awareness with a 10% increase on all social media platforms**
- 4) **Expand and enrich target audience markets**
- 5) **Maintain and expand reputation of excellence**

Opera Orlando did see an increase overall in sales by 27% compared to 2019-20. While sales started off slowly with *La Traviata*, Opera Orlando was able to meet revenue goals for *The Secret River* and *King for a Day*, and far surpassed its budgeted goal and stretch goal for *Rigoletto* in Steinmetz Hall. Season Ticket revenue was the most ever made by the company in 2021-22 with 441 subscriptions sold. Looking ahead to 2022-23, the Opera already has 300 subscriptions sold for the MainStage series, which is now a three-show subscription all in Steinmetz Hall and for 2022-23 the Opera has already matched its Season Ticket revenue mark from 2021-22.

The Opera did fall short of its subscription goal for 2021-22 but the company was successful in aligning its Ambassador program with its subscription program and remains focused on hitting the 800 subscriber goal for the 2022-23 season.



Followers were up by more than 10% on all social media platforms with total followers currently as listed below:

	<b>June 30, 2022</b>	<b>June 30, 2021</b>
<b>Facebook</b>	7,500 followers	6,600 followers
<b>Instagram</b>	2,745 followers	2,380 followers
<b>Twitter</b>	484 followers	323 followers
<b>Youtube</b>	343 followers	303 followers

Opera Orlando joined the East Orlando Chamber of Commerce and Indian Chamber of Commerce during the 2021-22 season while continuing its membership with the African-American Chamber of Commerce, Hispanic Chamber, Winter Park Chamber, and Haitian-American Chamber. The Opera participated in 63 events throughout the community during the 2021-22 Season and reached over 33,000 individuals in person and over 20,000 online. For a full list of 2021-22 events, please visit [HERE](#).

The Opera also received critical acclaim locally, nationally, and internationally. *The Secret River* specifically garnered international press in Musical America and Opera Magazine while also garnering outstanding local acclaim from The Orlando Sentinel. See all press links and clippings [HERE](#).

While Opera Orlando welcomed new marketing team staff members in the 2021-22 Season, the company is still in search of a full-time marketing director.

# Development Report

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## Our Team

**Russell Allen**, development director  
**Rita Wilkes**, board, development chair  
**Gabriel Preisser**, general director  
**Alecia Dupont**, board, individual giving sub-committee  
**John Wettach**, board, president  
**Sherry Bremer**, board, VP, nominating chair  
**Kara Robertson**, gala committee chair  
**Nicole Leacock**, grants sub-committee  
**Nadia Greenidge**, grants sub-committee  
**Roseann Harrington**, board, The Mozart Dinner committee chair  
**Charlie Gibbon**, corporate giving sub-committee chair

The 2021-22 Season at Opera Orlando brought the level of contributions from individuals to a record high. With the Artist Patrons Program taking off and new donors beginning to contribute, and not counting special events, individual contributions rose by 7.5%. Only in its second year as a part of the United Arts Collaborative Campaign, Opera Orlando ranked in the top five achievers of the 31 participating organizations. Special events netted an additional \$100,000 over budget. Overall, direct contributions from all sources in 2021-22 rose by a remarkable 17.5%.

In addition, a bona fide Endowment Fund was established with a new 501(c)(3) organization founded to ensure the Endowment's purpose of supporting Opera Orlando in perpetuity. And a signature new fundraiser, *The Mozart Dinner*, was established as the premiere special event in Steinmetz Hall and a new signature event for Opera Orlando.

After the bane of COVID subsided, special events exceeded expectation in attendance and support. Along with *The Mozart Dinner*, the Opera's long-awaited and oft-postponed Annual Gala, *Viva L'Opera* took place with great success. Post-opera receptions returned in 2021-22, as did a full range of Ambassador special activities, including the ever-popular luncheons. A number of Artist Patrons Program events took place as well.

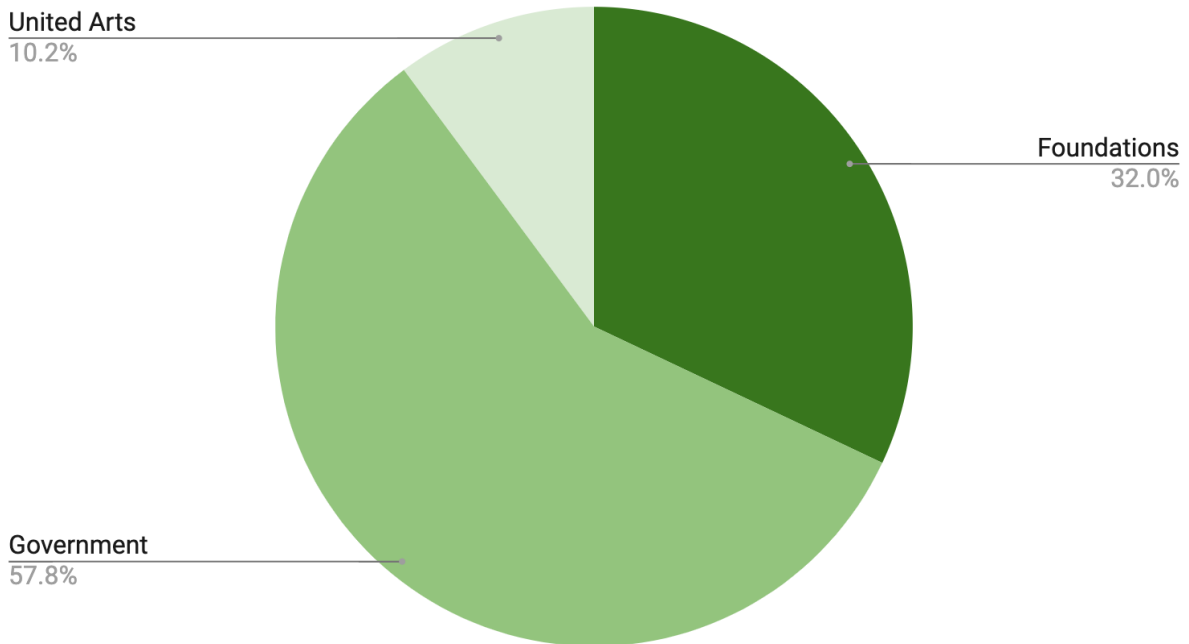
The 2021-22 Season was a great season for building existing resources and establishing new resources.

## **Grants for 2020-21 Season**

Projected Income:	\$ 448,000.00
Actual Income:	\$ 734,769.00*
Difference:	+ \$ 286,769.00

*\*includes \$155,000 from Shuttered Venues Program*

### 2021-22 GRANT INCOME



## **Development Major Special Events**

### **THE MOZART DINNER** April 22, 2022 | Steinmetz Hall\*

Total Expense:	\$ 45,905.00
Budgeted Expense	\$ 39,336.00
Gross income:	\$ 174,266.16
Budgeted Gross:	\$ 160,000.00
Net income:	\$ 128,361.16
Budgeted Net	\$ 120,664.00

**VIVA L'OPERA** May 21, 2022 | The Alford Inn

Total Expense:	\$ 57,026.86
Budgeted Expense	\$ 65,500.00
Actual income:	\$ 179,255.00
Budgeted income:	\$ 166,250.00
Net income:	\$ 122,228.14
Budgeted Net	\$ 100,750.00

**Annual Campaign Individual Giving**

Budgeted Income:	\$ 387,960.00
Actual income:	\$ 501,358.00
Difference:	\$ 113,398.00

## Production Report

Opera Orlando presented its most ambitious season yet with every production in a different venue, requiring a more robust scale of production. The 2021-22 season was a critical and artistic success with a World Premiere, original production of *The Secret River* with sets, costumes, and puppetry built by Opera Orlando, an original production of *La Traviata* with sets built by Opera Orlando, and an original production of *Rigoletto* with sets built by Opera Orlando. Both *On the Town* productions were also original productions, with the *Lizbeth* sets and costumes being built by Opera Orlando. The company made significant investments in shop materials, supplies, sets, and costume rentals, greatly expanding the build capability and capacity of the shared shop with the Orlando Ballet.

The company did face setbacks, supply chain issues, and labor shortages, forcing the company to hire IATSE carpenters and source costume rentals from multiple companies which resulted in significant overages in production budgets. With these challenges came many lessons learned as the company is shifting its production personnel and contracting earlier to avoid similar issues. The investments made in shop materials and supplies will serve the company moving forward and those assets have been capitalized on the balance sheet of the organization.

The company continues to find great success with its site-specific production, surpassing income goals and staying under budget. On the other hand, the second "On the Town" production which traditionally has aligned with the Orlando Fringe Festival has yet to meet its revenue goals. Due to the venue and timing of that production, the company is exploring an earlier time period and a different venue for the upcoming season and beyond for that production.

The Company acknowledges the need to better monitor and mitigate labor costs, and the company plans to leverage and maximize the investments it made in the 2021-22 season for future seasons. This season will focus on greening rental packages for production assets with the aim of making the Opera Orlando shop a cost center in and of itself.



# *La Traviata*

October 29 & 31, 2021 at **Dr. Phillips Center, Walt Disney Theater**

Audience attendance: 1,356

Production budget:	\$ 267,500.00
Actual :	\$ 283,222.00
Difference:	- \$ 15,722.00

Projected loss:	\$ 7,898.00
Actual loss:	\$ 49,512.00
Difference:	- \$ 41,614.00

<b>PRODUCTION TEAM:</b>	Stage Director & Scenic Designer	Grant Preisser
	Conductor	Stephanie Rhodes-Russell
	Choreographer	Mila Makarova
	Company Manager	Emily DeNardo
	Stage Manager	Hope Griffin
	Technical Director	Tyler Thomas
	Costume Designer	Ann Piano
	Hair & Makeup Designer	Jason Estrada
	Lighting Designer	Nate Wheatley
	Prop Designer	Grant Preisser
	Audio Designer	Billy Williamson
	Asst. Conductor & Chorusmaster	Chelsea Gallo

1st Ast. Stage Manager  
2nd Ast. Stage Manager  
Wardrobe Asst.  
Hair & Makeup Asst.  
Supertitles Operator  
Supertitles Preparation  
Orchestra Librarian  
Rehearsal Pianist

Abby Schneck  
Emily DeNardo  
Caitlin Durrance  
Gina Makarova  
James Guild  
Laura Zalneraitis  
Maggie Thompson  
Ramsey Reyes



## *The Secret River*

December 17-19, 2021 at **Dr. Phillips Center - Pugh Theater**

Audience attendance: 1,056

***The Secret River ENCORE!*** on WUCF and in the schools: 28,617 reached

Production budget:	\$ 269,900.00
Actual:	\$ 313,875.00
Difference:	- \$ 43,975.00

Projected loss:	\$ 63,278.00
Actual loss:	\$ 48,431.00
Difference:	\$ 14,847.00

### **PRODUCTION TEAM:**

Composer	Stella Sung
Librettist	Mark Campbell
Stage Director	Dennis Whitehead Darling
Conductor	Everett McCorvey
Company Manager	Emily DeNardo
Stage Manager	Michelle Engleman
Technical Director	Tyler Thomas
Scenic & Props Designer	Grant Preisser
Costume Designer	Kristie Osi Shackelford



Hair & Makeup Designer	Anika Seitu
Lighting Designer	Tlaloc Lopez Waterman
Puppet Designer	Nic Park
Choreographer	Maxine Montilus
Puppetry	Tracy Conner
Youth Chorus Master	Robin jensen
Videographer	Anthony Narciso
Ast. Conductor	Chevalier Lovett
Ast. Stage Manager	Lauren Lenz
Assoc. Costume Designer	Leah Smith
Wardrobe Supervisor	Caitlin Durrance
Hair & Makeup Asst.	Gina Makarova
Lighting Asst.	James Robinson
Supertitles Operator	James Guild
Supertitles Preparation	Laura Zalneraitis
Orchestra Librarian	Maggie Thompson
Rehearsal Pianist	Julie Thompkins



## *King for a Day*

March 4 & 6, 2022 at **Loews Portofino Bay Hotel**

Audience attendance: 225

Production budget:	\$ 85,600.00
Actual:	\$ 78,849.00
Difference:	\$ 6,751.00

Projected Gain:	\$ 6,900.00
Actual Gain:	\$ 10,500.25
Difference:	\$ 3,600.25

**PRODUCTION TEAM:**

Stage Director	Andrew Neinaber
Music Director	Keith Chambers
Company Manager	Emily DeNardo
Stage Manager	Tiffany Lyn Meadows
Costume Designer	Alison Reid
Scenic Designer	Grant Preisser
Hair & Makeup Designer	Gina Makarova
Production Assistant	Zane Alcorn



# Rigoletto

April 22 & 24, 2022 at **Steinmetz Hall at Dr. Phillips Center**

Audience attendance: 2,096

Production budget:	\$ 276,350.00
Actual :	\$ 354,594.00
Difference:	- \$ 76,628.00

Projected loss:	\$ 15,850.00
Actual loss:	\$ 37,789.00
Difference:	- \$ 21,939.00

<b>PRODUCTION TEAM:</b>	Stage Director	Kathleen Belcher
	Conductor	Gregory Buchalter
	Company Manager	Emily DeNardo
	Technical Director	Tyler Thomas
	Choreographer	Mila Makarova
	Fight Choreographer	James Sang Lee
	Production Stage Manager	Tiffany Lyn Meadows
	Scenic Designer	Grant Preisser
	Costume Designer	Ann Piano

Chorus Master  
Makeup Designer  
Lighting Designer  
1st. Ast. Stage Manager  
2nd. Ast. Stage Manager  
Ast. Costume Designer  
Wardrobe Supervisor  
A-1 Sound Designer  
Lighting Assistant  
Supertitles Operator  
1st Hair & Makeup Ast.  
2nd Hair & Makeup Ast.  
Rehearsal Pianist  
Ast. Rehearsal Pianist

Jeffrey Redding  
Jason Estrada  
Nate Wheatley  
Zane Alcorn  
Christine Kindred  
Daniela Toscano  
Caitlin Durrance  
Tristan Jackson  
James Robinson  
Laura Zalneraitis  
Gina Makarova  
Amber Rae Sandora  
Andrew Pham  
Olena Zatynina



## Lizbeth

May 20 & 22, 2021 at **Harriett's Orlando Ballet Centre**  
 Audience attendance: 275

Production budget:	\$ 77,650.00
Actual :	\$ 93,272.00
Difference:	- \$ 15,622.00

Projected loss:	\$ 14,150.00
Actual loss:	\$ 44,000.91
Difference:	- \$ 29,850.91

### PRODUCTION TEAM:

Stage Director	Eve Summer
Conductor	Noam Aviel
Company Manager	Emily DeNardo
Technical Director	Tyler Thomas
Stage Manager	Lauren Lenz
Scenic Designer/Props	Grant Preisser
Costume Designer	Howard Vincent Kurtz
Hair & Makeup Designer	Gina Makarova

Lighting Designer/Projections	Phillip Lupo
Supertitle Operator	Evan Couch
Production Ast.	Zane Tesfazghi
Wardrobe Ast.	Paula Espinosa
Rehearsal Pianist	Ramsey Reyes

## Education Report

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### **Our Team**

Sarah Purser - Education Director  
 Robin Jensen - Youth Company Director  
 Aaron Penfield - Education Committee Chair

### **Overview**

Opera Orlando’s Educational initiatives, programming breadth, and staff expanded significantly in the 2021-22 season. One of the most significant changes was the addition of a part-time education director, a position filled by long-time Opera Orlando staff member Sarah Purser. This became full-time on July 1, 2022.

Education initiatives in the 2021-22 season included the following:

- City of Orlando Summer Camps in partnership with CFCArts
- First annual SINGS! Summer Institute for the Next Generation of Singers
- Studio Artist Program
- “Opera School” Program (In-School Opera Preview & Masterclass Programs)
- The Secret River Educational Packet
- Windermere Prep Collaboration
- Youth Company and Apprentice Company

**The City of Orlando Summer Camps in partnership with CFCArts:** Opera Orlando was again offered the opportunity to participate in Central Florida Community Arts summer camp programs in area community centers which are run through and funded by the city of Orlando. These camps reach some of the most underserved youth in our community, many of whom have never experienced opera or classical music at all. The camps invite professional arts organizations to present interactive workshops, exposing campers ages 6-12 to a wide variety of art forms. Sarah Purser designed an hour-long interactive presentation which was implemented by herself along with Brandon Martin and Annalycia Franklin. The presentation included interactive activities, vocalization, games, and of course singing. By the end of the summer, through 12 presentations in eight different community centers, the Opera was able to reach over 600 students.

**SINGS! Summer Institute for the Next Generation of Singers:** Opera Orlando held a 5-day summer intensive for high school and undergraduate college students “looking to learn what it takes to be a professional singer”. With instruction and direction from Opera Orlando staff and teaching artists, students received coachings on solo repertoire, participate in masterclasses with industry

professionals, honed their resume-writing skills, and had discussions with artists who are in the field, as well as college professors and students who are currently going through the process of pursuing a degree in music. There was a focus on wellness and movement with yoga classes, vocal health seminars, and vocal anatomy sessions. Participants also had the opportunity to take new headshots and perform in a showcase concert that was open to the public. This program was a great success and will continue to be offered.

**Studio Artist Program:** Our studio artist program provided a platform for four emerging artists this season to gain performance and cover experience in MainStage and On The Town productions, receive regular acting, movement, and vocal training, and work with guest artists in Masterclass settings. Our studio artists, who were all from outside of Central Florida this year, also engaged with the local community through in-school programs, retirement center concerts, and other outreach events. We expanded our reach within Central Florida to include the Solivita community in Kissimmee by offering a sold-out concert in their performance space, which will be reprised in 2024. The studio artists also brought opera to four local retirement communities: Westminster Orlando, Westminster Winter Park, The Mayflower, and new this year, they presented a concert at Lucerne towers in downtown Orlando.

**Opera School Program:** We continued to offer our In-School Programs to Orange County Public Schools this season and were even able to expand our reach to Osceola County thanks to a grant through Osceola County Public Schools. These programs, which are designed to engage students and introduce them to opera, engaged middle and high school students in three different capacities:

- **In-School Opera Previews:**
  - This program, offered to secondary music classes, introduced students to *Rigoletto*, took them through the story line, introduced musical highlights and characters, and allowed students the chance to engage with the Studio Artists in a Q&A session. Lesson plans were provided for teachers and students to learn about opera through a condensed program of arias and ensembles performed by the Studio Artists in the classroom. We were able to offer this program to 6 schools in Osceola County and 4 in Orange County.
- **Invited Dress Rehearsal:**
  - Participants of the Opera School program were invited to the final dress rehearsal of *Rigoletto* in Steinmetz Hall. We had more than 200 students attend from schools in Orange and Osceola counties as well as a group from Montverde Academy. Feedback from students and teachers was overwhelmingly positive and we would like to expand this offering to include bussing for all schools.
- **MasterClasses with Opera Orlando Teaching Artists:**
  - After the opera preview and invited dress rehearsal, we returned to the participating schools with a teaching artist and an accompanist who worked with student singers in a master class setting. Students were able to receive immediate and impactful feedback and were able to synthesize the whole experience by workshopping their own music and making connections to the performance they previously experienced.

**Windermere Prep Collaboration:** We were invited to collaborate with Windermere Prep’s Opera Program to present a Masterclass to the program participants and join them on stage for their fall Gilbert and Sullivan scenes program. Students were able to learn from and engage with professional singers in a workshop and performance-style setting. Gabriel Preisser and Samantha Barnes presented a Masterclass and John Texiera and Sarah Purser along with Samantha joined the students for the well-received concert in Windermere Prep’s performing arts center.

**The Secret River Educational Packet:** Thanks to a generous grant from Dr. Phillips Charities, we were able to share the professionally recorded video of last season’s *The Secret River* performance with over 20,000 students from Orange, Osceola, and Alachua Counties. 2nd-5th grade teachers were given access to the video along with a comprehensive educational packet including lesson plans and curriculum guides to help implement the material in the classroom. Feedback from the program has been overwhelmingly positive. This was an excellent way to introduce opera to a large number of young people by bringing the opera to them digitally and in the classroom.

### **Youth Company Director Report**

The Youth Company had a busy year with a total of 23 singers ages 8-18. The Youth Company’s year started off with a collaboration with “Six Weeks before Christmas”, which was a community project featuring many of Central Florida’s arts organizations. The Youth Company performed a beautiful version of “Silent Night” with the Orlando Philharmonic Orchestra. Then, the company performed in the Orlando Philharmonic’s production of “Home for the Holidays”. This annual collaboration has been a part of the program since 2011, missing only the year of 2020 due to COVID. In February, we produced our annual, “Soup Opera” featuring our members singing classical or musical theater songs of their choice. The event was followed by our traditional reception featuring homemade soups and goodies made by our Ambassadors and parents. We concluded our performance opportunities with “*Carmina Burana*” with the Orlando Philharmonic Orchestra and then a concert version of “*The Magic Flute*.” Being a professional training program, we featured Opera Orlando Studio Artists in a Masterclass for some of our singers. Tim Williams was our drama instructor and had several workshops on acting and ensemble work and Rebekah Lane came to give several movements for the theater classes.

### **Income totals for 2022-23 Season**

Projected income:	\$ 31,500.00
Actual income:	\$ 30,015.00
Difference:	- \$ 1,485.00
Projected expense:	\$ 50,724.00
Actual expense:	\$ 45,558.00
Difference:	+ \$ 5,166.00



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

Program director: Sarah Purser

Studio Artists:

Rachel Querreveld, soprano  
Laura Zahn, mezzo-soprano  
Logan Webber, tenor  
Geoffrey Peterson, baritone

Program budget:	\$ 73,050.00
Actual :	\$ 49,360.00
Difference:	\$ 23,690.00

Projected loss:	\$ 14,100.00
Actual loss:	\$ 770.57
Difference:	\$ 13,329.43



## Staff Contact Information

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**Gabriel Preisser**  
General Director  
[gpreisser@operaorlando.org](mailto:gpreisser@operaorlando.org)

**Grant Preisser**  
Artistic Director  
[grant.preisser@operaorlando.org](mailto:grant.preisser@operaorlando.org)

**Russell P. Allen**  
Development Director  
[Russell@operaorlando.org](mailto:Russell@operaorlando.org)

**Emily DeNardo**  
Company Manager  
[emily@operaorlando.org](mailto:emily@operaorlando.org)

**Carol Stuckey**  
Financial Controller  
[cstuckey@operaorlando.org](mailto:cstuckey@operaorlando.org)

**Sarah Purser**  
Education Director  
[spurser@operaorlando.org](mailto:spurser@operaorlando.org)

**Robin Jensen**  
Youth Company Director  
[rjensen@operaorlando.org](mailto:rjensen@operaorlando.org)

**Evan Couch**  
Executive Assistant  
[evan@operaorlando.org](mailto:evan@operaorlando.org)

**Kat Supina**  
Marketing Manager  
[kat@operaorlando.org](mailto:kat@operaorlando.org)

## Company Contact Information

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**Opera Orlando**

406 E Amelia St | Orlando, FL 32803

Tel (407) 512-1900

[www.OperaOrlando.org](http://www.OperaOrlando.org)