

OPERA ORLANDO

OPERA ON THE MAINSTAGE

all for art

Lucia di Lammermoor

music by Gaetano Donizetti
libretto by Salvatore Cammarano

Friday & Sunday
April 19 & 21, 2024



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ALEXIS + JIM PUGH THEATER



Grammy award-winning
baritone **Gabriel Preisser**

DEAR FRIENDS:

Welcome to **Westeros!**

Each production this season has truly been “**all for art**,” and as far as opera goes, the *bel canto* style is tantamount to high art. While the term *bel canto* simply means “beautifully sung” or “beautiful singing,” it represents and embodies so much more. Donizetti’s masterpiece ***Lucia di Lammermoor*** is a true example of what *bel canto* opera is all about, vocal fireworks and dramatic, over the top storytelling. The music and the vocals propel the story forward to a surprising, catastrophic climax, and I’m thrilled that I get to be on stage for it all.

Of course, the source material for *Lucia* is Sir Walter Scott’s gothic novel *The Bride of Lammermoor* set in Scotland, which at the time was a very wild and exciting location for an Italian-born paesano like Donizetti. But for us, we could not help but find the parallels between the Scottish households of Ashton and Ravenswood with the *Game of Thrones* families of Stark and Greyjoy. So, here you’ve arrived in Westeros in the fictional and fantastical realm of the “North country” inhabited not only by white walkers, but also by some of Donizetti’s finest music. And speaking of music, we are thrilled to once again feature the **Orlando Philharmonic Orchestra** in the pit, as well as dancers from the **Orlando Ballet** on stage.

Be sure to catch the end of our 2023-24 season with a “wish for art” in Philip Glass and Robert Moran’s ***The Juniper Tree***, presented in partnership with **Phantasmagoria** and **Orlando Family Stage** at the Alexis & Jim Pugh Theater next month. Season subscriptions are now available for our **2024-25 Destiny + Desire** season featuring three MainStage productions at Steinmetz Hall and two add-on productions at the Alexis & Jim Pugh Theater — plus a benefit concert presentation of the ***Defiant Requiem: Verdi at Terezín***.

Opera Orlando has truly been fortunate over the past seven seasons, growing from a \$250,000 budget to more than \$2 million, growing our cash reserves, and creating an endowment fund with more than \$2.5 million currently in cash, pledges, and bequests. We have experienced exponential growth while expanding our programming and educational efforts. We could not have done it without all of you and for that, we are SO grateful. April is the final month of the **United Arts Collaborative Campaign**. Donate to Opera Orlando today through the campaign and increase your gift by 115% thanks to a \$25,000 matching challenge through April 30. Thank you for your support!


Gabriel Preisser
general director | Opera Orlando

see **YOU** at the **Opera!**

all
for
art

season
2023-24

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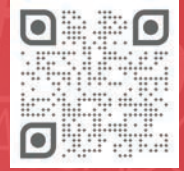
Donate \$250 or more and earn special behind-the-scenes access and benefits.

ARTIST PATRONS SOCIETY

Donate \$5,000 or more to underwrite a guest artist and enjoy social activities with the guest artists and meet the artist receptions.

LEGACY SOCIETY

Help support the **Opera Orlando Endowment Fund** by remembering **Opera Orlando** in your will or by making a direct contribution to the Fund.



For more information on how to get involved, scan the QR code above or contact **Russell P. Allen**.

Russell@OperaOrlando.org
(407) 512-1900

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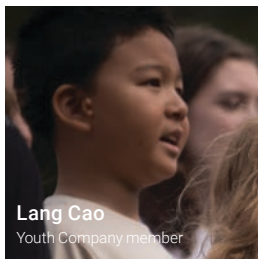
Supporting the arts reflects one of our core beliefs – living and giving generously in the communities that we serve.

We are proud to support Opera Orlando and celebrate these talented artists.

Bravo, Opera Orlando!



It has already been a busy year for the **Opera Orlando Youth Company**. They kicked off their season this past fall performing in Opera Orlando's MainStage production of Puccini's **Tosca**. Then in January, six Company members were also featured in **Frida** by Robert Xavier Rodriguez. They will also close out the All for Art season as the ensemble in Opera Orlando's upcoming production of Philip Glass and Robert Moran's **The Juniper Tree**. Additionally, Youth Company member **Lang Cao** will sing the role of the Son in this one act chamber opera. Lang has been a member of the Company for two seasons and has recently begun studying piano and viola. In addition to his musical interests, Lang also enjoys computer programming, math, books, swimming,



Lang Cao
Youth Company member

and the Rubik's Cube! See and hear Lang and the rest of the Youth Company in this dark adaption of the Brothers Grimm fairytale presented in partnership with **Phantasmagoria** and **Orlando Family Stage** at the Alexis and Jim Pugh Theater, May 10 & 11.

Be a part of the Opera Orlando Your Company. 2024-25 season auditions will be held on August 3 at Broadway United Methodist Church. For more information or to sign up visit:

www.OperaOrlando.org/Youth

Throughout the spring, **Opera Orlando Studio Artists** were back in the schools and on the road throughout Central Florida with preview concerts and educational programs around **Lucia di Lammermoor**. Students in Osceola and Orange counties learned about Gaetano Donizetti and *bel canto* opera, and got to hear some of the fabulous music from the opera in preparation for them to attend the final dress rehearsal on Wednesday, April 17.

Each season about 250 college, high school, and middle school students attend Opera Orlando's final dress rehearsals in Steinmetz Hall for free. It is a fantastic way to introduce a new generation to the artform, as well as connect what they have experienced in the classroom to opera on stage. Plus, the cast loves hearing the reactions and energy of the students; many of whom are attending an opera for the first time.



Opera Orlando Youth Company members fight off soprano María Laetitia for Frida's bouquet (soprano Cecilia Violetta López)
2023-24 Opera on the MainStage production of **Frida** | Steinmetz Hall

While the season may be coming to a close in May, **Opera Orlando** will stay busy this summer inspiring the next generation of singers through their summer **SINGS!** (Summer Institute for the Next Generation of Singers) program. Applications for the 2024 SINGS! cohort are being accepted through the end of April. The program is designed for singers ages 15 to 20, who are interested in pursuing a classical singing career. It provides professional-level training to help young singers navigate and prepare for college auditions, while also providing insight into how best to build a lifelong career in classical music. The program includes acting workshops, masterclasses, yoga sessions, and vocal health and anatomy seminars, as well as individualized vocal training and coaching. Singers will also have the opportunity to work with Opera Orlando artistic director **Grant Preisser** to create a complete branding package for themselves including new headshots, a professional bio, resume, and the start of a website, which are all essential tools for singers working in today's evolving entertainment industry. Learn more and apply to attend this unique program at:

www.OperaOrlando.org/Sings

Speaking of the next generation, Opera Orlando was thrilled to partner once again with **Girl Scouts of Citrus Council** to present the **Build an Opera** experience at Camp Mah-Kah-Wee, March 1-3. The scouts produced their own opera, **Friendship Under the Sea** (inspired by Opera Orlando's recent site specific production of **Rusalka**), in one weekend with original sets, costumes, songs, lyrics, and choreography that they all had a hand in creating. Led by Opera Orlando faculty and staff, this program is designed to teach the girls about opera as an art form, but also the importance of working as a team, cooperation, the importance of spontaneity and play, and how music can be a universal and uniting experience.

Many thanks to **Kathy Cressey, Kathy and Steve Miller, Dr. Mary Palmer, and Deede Sharpe and John Parker** for their generous support of this program.

To learn more about Opera Orlando's education and outreach efforts visit www.OperaOrlando.org/Outreach or contact education director **Sarah Purser** at SPurser@OperaOrlando.org.



Opera Orlando Studio Artists in concert throughout Central Florida
Laura Corina Sanders, Linda Maritza Collazo, David Soto Zambrana, & José Cuartas



Girl Scouts of Citrus Council **Build an Opera**
rehearsal and preparation for *Friendship Under the Sea*

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OPERA
ORLANDO

presents

Lucia di Lammermoor

music by Gaetano Donizetti
libretto by Salvatore Cammarano

sung in Italian with English and Spanish supertitles

OPERA ON THE MAINSTAGE

Friday | **April 19, 2024** at 7:30 p.m.
Sunday | **April 21, 2024** at 2 p.m.

Dr. Phillips Center for the Performing Arts
STEINMETZ HALL

Robert Wood, conductor
Grant Preisser, stage director

featuring the **Opera Orlando Chorus**
dancers from the **Orlando Ballet**
and the **Orlando Philharmonic Orchestra**

orchestral edition by **Bryan Higgins** by arrangement
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love for art

SYNOPSIS

Westeros: the North during the Age of the Hundred Kingdoms

ACT I

Normanno, head huntsman of House Stark, has been sent with his men by the head of House Stark, Enrico, to apprehend an intruder lurking on the castle grounds. Enrico arrives and shares with Normanno his apprehension about his family's declining power and fortune. He plans to coerce his sister, Lucia, into an advantageous marriage with Arturo of House Arryn – the only person who can assist Enrico best his political rival, Edgardo, grandson of the former King of the North and House Greyjoy, now of the Iron Islands. Lucia is adamantly opposed to this impending marriage, and Normanno tells Enrico that Lucia has been secretly meeting Edgardo, with whom she is in love.

Lucia, with her septa, Alisa, waits for her rendezvous with Edgardo by a fountain at the entrance to the Godswood. Although Alisa encourages her to abandon Edgardo, Lucia ignores her. When Edgardo arrives, he proposes to reconcile with Enrico and ask for Lucia's hand in marriage, but Lucia insists that their engagement be kept a secret. They exchange tokens of their love, and Edgardo tells Lucia he will be away for a time, but he will write to her.

However, months pass and Enrico has made sure to intercept all of Edgardo's letters to Lucia. He even has Normanno forge a letter addressed to Lucia, purportedly from Edgardo, stating that he loves another. Upon reading the fake letter, Lucia sees no other alternative to Enrico's plans, and in her despair, she agrees to the marriage.

Arturo, Lucia's bridegroom arrives and their marriage contract is signed just as Edgardo crashes the ceremony, claiming Lucia as his bride. When Raimondo, the maester to the Starks, shows him the marriage contract, Edgardo forsakes Lucia and is held captive by Enrico and his men, as the newlyweds retire to their nuptial bed.

INTERMISSION

ACT II

After the wedding of Lucia and Arturo, Enrico meets Edgardo in the castle dungeon to challenge him to a duel to end their feud once and for all. He taunts Edgardo with the reminder that Lucia now belongs to another, and they agree to fight at dawn.

Meanwhile, the wedding celebration continues with guests toasting Lucia's marriage and the new alliance with House Arryn. However, their joy is short-lived as Raimondo enters with news that Lucia has stabbed Arturo to death. Lucia returns to the party, bathed in blood, dagger in hand. Enrico returns from his meeting with Edgardo and is furious with Lucia for ruining his plans, but realizing that she has gone mad, is overcome with remorse. Lucia is consumed by her madness.

As Edgardo awaits his duel with Enrico, he is told that Lucia has died from her funeral cortege, who have arrived to prepare her pyre. Seeing her body carried in, Edgardo is inconsolable and makes the only choice he can to be with his beloved again.

APPROXIMATE RUN TIME

ACT I - 85 MINUTES | ACT II - 55 MINUTES

2 hours and 40 minutes with one intermission

A NOTE ON THE OPERA

Lucia di Lammermoor is a tragic opera, originally presented in three acts, by Italian composer Gaetano Donizetti to a libretto by Salvatore Cammarano. It is loosely based on Sir Walter Scott's novel of 1819, *The Bride of Lammermoor*, which in turn, is said to have been based on actual events, although Scott represented his work as fiction. The story concerns the emotionally fragile Lucy Ashton (Lucia) who is caught in a feud between her own family and that of the Ravenswoods when she falls in love with Edgar (Edgardo) Ravenswood. The original setting for both the novel and the opera is the Lammermuir Hills of Scotland (Lammermoor) in the 17th century. However, Donizetti's operatic version premiered three years after Scott's death, and given the liberties he and Cammarano took with the original subject matter, it truly stands alone as a unique creation.

Both tell the story of a young woman driven to madness, but the opera removed a lot of Scott's political commentary, changed the manipulative force in Lucia's life from her mother to her brother Enrico (because baritones make for a better villain), and ramped up the intensity of the action. The dramatic arc of the opera drives to what is considered to be the finest "mad scene" ever composed. The cabaletta "Spargi d'amaro pianto..." following the more lyrical "Il dolce suono..." are a *tour de force* for coloratura sopranos. In fact, the role of Lucia and the "mad

scene" in particular provided Dame Joan Sutherland her operatic career breakthrough.

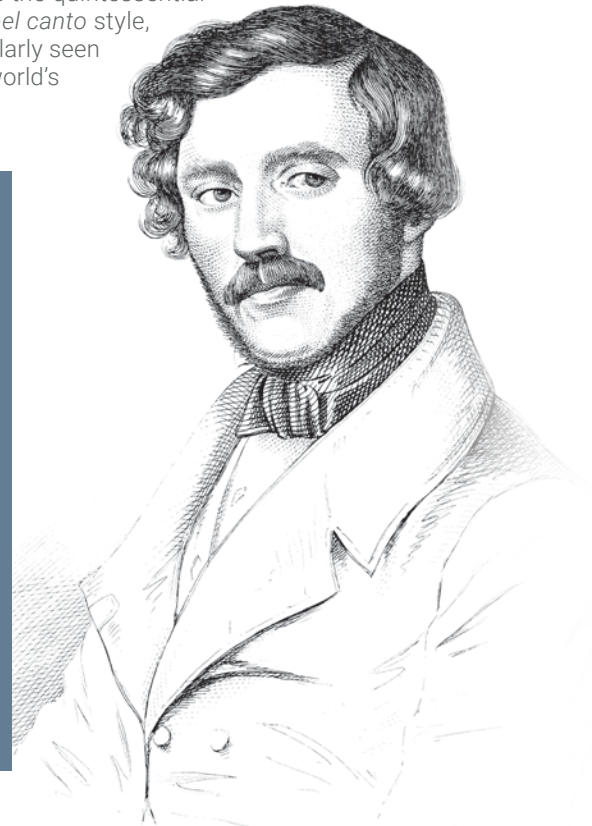
This was not the first "mad scene" Donizetti composed, but it is perhaps his most technically and emotionally demanding. Originally written in F major, it is often transposed down a tone (two half-steps) into E-flat to make it easier for the singer. Some sopranos, including Maria Callas, perform the scene in a *come scritto* ("as written") fashion adding minimal ornamentation to what Donizetti composed. However, most Lucias add ornamentation — trills, runs, and cadenzas — to showcase their own technical virtuosity. Originally the scene was scored for glass harmonica and soprano. However, as it is performed in this production, it is now most often performed with flute.

Lucia's captivating tale of love and madness has remained a staple of the operatic repertoire since its Neapolitan premiere. Donizetti himself adapted the work into French for its Paris premiere, and in 1841 the work had its New York premiere. Considered to be the quintessential example of the *bel canto* style, the opera is regularly seen throughout the world's opera stages.

GAETANO DONIZETTI

(November 29, 1797 - April 8, 1848)

- ✦ composed almost 70 operas over his lifetime
- ✦ leading composer of the *bel canto* style along with his contemporaries Gioachino Rossini and Vincenzo Bellini
- ✦ early success came from his comic operas, which include *Don Pasquale* and *L'elisir d'amore*, but that shifted as his three queens operas (*Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux*) established him as equally adept at writing *Opera Seria*
- ✦ towards the end of his career he moved to Paris to work, creating French versions of his Italian operas, but also composing original french operas including *Le fille du régiment* (*The Daughter of the Regiment*)



WORTH A WATCH



Lucia di Lammermoor

VAI DVD

Rome Symphony Orchestra
conducted by **Carlo Felice Cillario**
released in 1971

starring:

**Anna Moffo, Lajos Kozma,
Giulio Floravanti**

WORTH A LISTEN



Lucia di Lammermoor

Decca Records

The Royal Opera House Covent Garden
conducted by **Richard Bonyng**
released in 1985

starring:

**Joan Sutherland, Luciano Pavarotti,
Sherrill Milnes**

The image is a promotional poster for the musical "Always... Patsy Cline". It features a stylized, high-contrast portrait of Patsy Cline in black and white with a red scarf. The background is a dark purple with faint musical notes and the word "feel" in a script font. A vintage-style microphone is positioned in the center. The Garden Theatre logo is in the top right, with the dates "APR 26 - MAY 19" and the website "gardentheatre.org" below it. A QR code is also present. At the bottom, there is a license notice: "Licensed by the Estate of Patsy Cline. All Rights Reserved. Musical clearances secured and used by permission. Any taping, filming, recording or broadcast of this play (musical or otherwise) is strictly prohibited." The text "Created and originally directed by Ted Swindley" and "Based on a true story" is at the bottom left.

GARDEN THEATRE

APR 26 - MAY 19

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**Always...
Patsy Cline**

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A NOTE FROM THE DIRECTOR

Lucia di Lammermoor remains an iconic work, not only because of Donizetti's incredibly beautiful and thrilling music, but also because of its blood-splattered, dagger-wielding bride. I personally love this opera for exactly that juxtaposition of beauty and horror. The violent tragedy of it all with spectral hints of the supernatural really gets the creative juices flowing, but it also presents its own set of challenges.

My goal with every opera I direct is to honor and be a good steward for the original intent and vision of the librettist and composer. They have given us the plot, the subtext, the soundscape, and the emotional arc for everyone on stage, and it is my job to tell that story. In the case of **Lucia**, however, the big question was how to tell this gothic tale without Lucia coming off as ridiculous or, even worse, hokey for a modern audience. My solution was to take this story out of our reality (an actual historical Scotland), and put it in a fantasy realm where feuds, rivalries, secret love affairs, and murder were *de rigueur*: the world of *Game of Thrones*.

Winter has come, and welcome to the North Country of Westeros. This production is not a one-for-one retelling of the HBO series or the books, but rather a fan fiction prequel, putting the story in the fictional timeline of the Stark household, right at the time when Aegon the Conqueror is uniting the hundred kingdoms (...for you GOT nerds out there). Enrico, having surrendered the North to Aegon, is struggling to regain political clout and power. Obsessed with his own ambition he leverages the only commodity he has, his sister Lucia.

This fantasy world where ghosts, wights, and other monsters, both human and animal, exist is extremely callous and violent, but for all the grandeur, drama, and shock that is **Lucia di Lammermoor**, it truly is Lucia's vulnerability and tenuous hold on reality that remains most riveting about Donizetti's masterpiece. The "mad scene" is equal parts terrifying and heartbreaking as Lucia exhausts herself in her own mania, allowing her mind to ultimately consume her. However, in that moment there is also a huge feeling of relief, as she can finally be at peace.

Fasten your seatbelts, you are in for quite a ride as we descend into Lucia's brutal world of political ambition, betrayal, and madness. We'll see you on the other side!

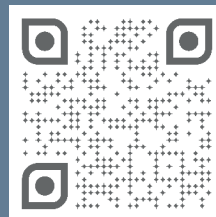
Grant Preisser
artistic director | Opera Orlando

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Lucia di Lammermoor

music by Gaetano Donizetti
libretto by Salvatore Cammarano

cast

| | |
|------------------------|-------------------------|
| LUCIA STARK | Marnie Breckenridge |
| EDGARDO GREYJOY | Ben Gulley |
| ENRICO STARK | Gabriel Preisser |
| RAIMONDO | Zaikuan Song |
| SEPTA ALISA | Linda Maritza Collazo * |
| ARTURO ARRYN | David Soto Zambrana ** |
| NORMANNO | John Teixeira |

* Studio Artist | ^ EDGARDO cover |
~ LUCIA cover | + ENRICO cover

chorus

SOPRANO

Mariangel Cestari
Lauren Graber
Kenya Hailey
Hannah Runner
Laura Corina Sanders *~
Jenna Toler

MEZZO-SOPRANO

Jacqueline Cohen
Lisamarie Guadalupe
Al Milburn

TENOR

Antonio Barnes
Steve Boyarsky
Matthew Brown
Robert Hughes
TaeSuk Park
Chris Teixeira
Gavin Waid

BARITONE

Adrian Ahern
José Cuartas *+
Seth Elsheimer
James Guild
Miguel Montalvo

dancers

from the Orlando Ballet

Liang-Cheng Chiu
Noe Leilani
Olivia Sacchetillo
Kate Shibagaki-ong
Aria Sullivan

production team

Robert Wood
Grant Preisser

conductor
stage director &
scenic designer
chorusmaster & pianist
choreographer
fight director
production stage manager
costume designer
hair & makeup designer
lighting designer
props designer

Nathan Cicero
Mila Makarova
Bill Warriner
Tiffany Meadows-Green
Jen J. Madison
Destinee Steele
Nate Wheatley
Sarai Goley

Daniel Marcos Rodriguez
Bridgette Sarich
Emily DeNardo
Christine Kindred
Madison Spence
Ardean Landhuis
Tyler Bargfrede
Cait Durrance

associate conductor
assistant director
company manager
assistant stage manager
assistant stage manager
technical director
scene shop foreman
associate costume designer
& wardrobe supervisor
carpenters

Andrew Blunt
Gustavo Cruz
Jonathan "Toby" Jones
Brian Vargecko
Charles Richardson
Amanda Seckington
Justin Skip
Mikayla Winger
Angely Daniela
Steven Story
Caleb Pittsley
Lizette Valarino
Laura Zalneraitis

lead scenic artist
scenic artists

hair & makeup assistants

lighting assistant
Spanish supertitles translator
English supertitles translator
& operator



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.

THE ARTISTS



**MARNIE BRECKENRIDGE |
LUCIA STARK**

HOMETOWN: Atlanta, GA

OPERA ORLANDO ENGAGEMENTS

Summer Concert Series, 2023 - soloist

PREVIOUS ENGAGEMENTS

Jacqueline du Pré, *Jacqueline* + (Tapestry Opera)

Woman, *Four Dialogues* (Opera San Jose)

Kathie, *Goodbye, Mr. Chips* movie + (New York City Opera)

UPCOMING ENGAGEMENTS

Bully, *Forsyth County Is Flooding* (Atlanta Opera)

Jacqueline du Pré, *Jacqueline* (West Edge Opera)



**GABRIEL PREISSER |
ENRICO STARK**

HOMETOWN: Apopka, FL

OPERA ORLANDO ENGAGEMENTS

King for a Day, 2022 - Belfiore

Die Fledermaus, 2020 - Eisenstein

The Marriage of Figaro, 2019 - Figaro

PREVIOUS ENGAGEMENTS

Sweeney Todd, *Sweeney Todd* (Helena Symphony)

Danilo, *The Merry Widow* (Opera Idaho)

Lt. Gordon, *Silent Night* (Utah Opera)

UPCOMING ENGAGEMENTS

Figaro, *The Barber of Seville* (Indianapolis Opera)

Voltaire, *Candide* (Opera Tampa)

Werther, *Werther* (Opera Orlando)



**BEN GULLEY |
EDGARDO GREYJOY**

HOMETOWN: Kalamazoo, MI

OPERA ORLANDO ENGAGEMENTS

The Girl of the Golden West, 2020 -

Dick Jonson

Summer Concert Series, 2018 - soloist

La Bohème, 2017 - Rodolfo

PREVIOUS ENGAGEMENTS

Romeo, *Romeo et Juliette* (Opera Idaho)

Prince, *Rusalka* (Portland Opera)

Radames, *Aida* (Fort Worth Opera)

UPCOMING ENGAGEMENTS

soloist, *Nigh of Puccini* (Symphony San Jose)

soloist, *Carmina Burana* (Orchestra Iowa & Grand Rapids Symphony)

Canio, *I Pagliacci* (Pensecola Opera)



ZAIQUAN SONG * | RAIMONDO

HOMETOWN: Beijing, China

PREVIOUS ENGAGEMENTS

Ramfis, *Aida* (Opera Grand Rapids)

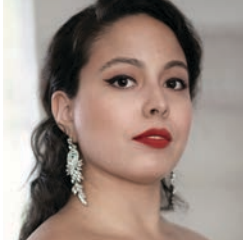
Rambaldo, *La Rondine* (Opera On The James)

Dragon & Dog, *The Big Swim* + (Houston Grand Opera)

UPCOMING ENGAGEMENTS

soloist, Verdi *Requiem* (Fairbanks Symphony Orchestra)

Timur, *Turandot* (Opera Delaware)



**LINDA MARITZA COLLAZO |
SEPTA ALISA**

HOMETOWN: Bronx, NY

OPERA ORLANDO ENGAGEMENTS

Rusalka, 2024 - Wood Sprite #2

Frida, 2024 - Lupe & Frida ^

Frida Kahlo and the Bravest Girl in the World,
2023 - Frida

PREVIOUS ENGAGEMENTS

soloist, 2024 Harmonic Convergence Concert
at Carnegie Hall's Stern Auditorium (Choirs of America)
soloist, **Selected Shorts** with Ken Burns (Symphony Space)
Carmen, *La Tragedie de Carmen* (Camerate New Jersey)

UPCOMING ENGAGEMENTS

Stepmother, *The Juniper Tree* (Opera Orlando)
soloist, **BronX BandA** with Arturo O'Farrill (Casita Maria)
Maud Dunlop, *The Music Man* (Charlottesville Opera)



**DAVID SOTO ZAMBRANA |
ARTURO ARRYN**

HOMETOWN: San Juan, Puerto Rico

OPERA ORLANDO ENGAGEMENTS

Rusalka, 2024 - Hunter #1

Frida, 2024 - Trotsky

Tosca, 2023 - Spoletta

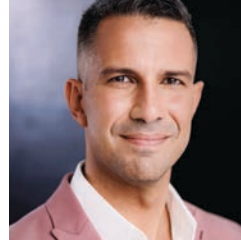
PREVIOUS ENGAGEMENTS

Don Ottavio, *Don Giovanni* (Painted Sky Opera)
Duca, *Rigoletto* (Opera Colorado)
Ken/Hobart, *Two Corners* (Cincinnati Opera)

UPCOMING ENGAGEMENTS

Edgardo, *Lucia di Lammermoor* (Painted Sky Opera)
Ken/Hobart, *Two Corners* (Finger Lakes Opera)

* Opera Orlando debut | ^ role cover | + world premiere



JOHN TEIXEIRA | NORMANNO
HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS

Frida, 2024 - Alejandro

Gianni Schicchi, 2023 - Gherardo

All Is Calm: the Christmas Truce of 1914,
2022 - ensemble

PREVIOUS ENGAGEMENTS

Mr. Erlanson, *A Little Night Music* (Central Florida Vocal Arts)
Tateh, *Ragtime* (Central Florida Community Arts)
Albert Peterson, *Bye Bye Birdie* (Central Florida Community Arts)

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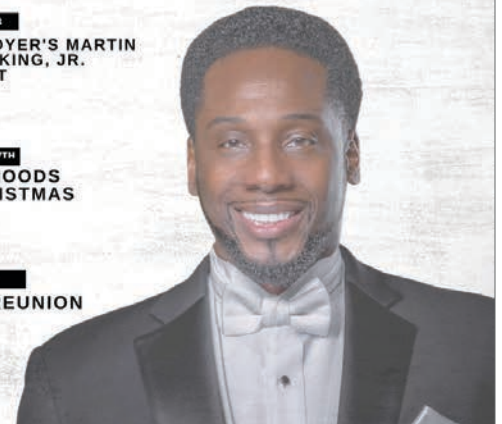
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ROBERT WOOD * | CONDUCTOR
HOMETOWN: Arlington, VA

PREVIOUS ENGAGEMENTS

conductor, *Rigoletto* (Austin Opera)
conductor, *Why I Live at the P.O.* (UrbanArias)
conductor, *L'italiana in Algeri* (San Francisco Opera)



**NATHAN CICERO |
CHORUSMASTER & PIANIST**
HOMETOWN: Madison, WI

OPERA ORLANDO ENGAGEMENTS

Rusalka, 2024 - pianist
Frida, 2024 - pianist
Tosca, 2023 - chorusmaster & pianist

PREVIOUS ENGAGEMENTS

music director, *The Selfish Giant* (Opera Saratoga)
pianist, *Don Giovanni* (Gulfshore Opera)
pianist, *Carousel* (Pensacola Opera)

UPCOMING ENGAGEMENTS

pianist, *The Juniper Tree* (Opera Orlando)
pianist, *Guys and Dolls* (Opera Saratoga)
conductor, *Giulio Cesare* (Chicago Summer Opera)



**GRANT PREISSER |
STAGE DIRECTOR & SCENIC DES.**
HOMETOWN: Chicago, IL

OPERA ORLANDO ENGAGEMENTS

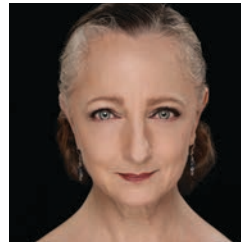
Rusalka, 2024 - stage director
Bella Notte at Bella Collina,
2023 - stage director
The Magic Flute, 2022 - stage director

PREVIOUS ENGAGEMENTS

stage director, *Alcina* (University of Michigan)
stage director, *Hansel & Gretel* (Rochester Philharmonic Orchestra)
stage director, *Death of Ivan Ilych* (Thompson Street Opera Company)

UPCOMING ENGAGEMENTS

stage director, *Lucia di Lammermoor* (St. Pete Opera)
stage director, *Hansel & Gretel* (Helena Symphony Orchestra)
stage director, *Beatrice + Benedict/Cavalleria Rusticana*
(Opera Orlando)



**MILA MAKAROVA |
CHOREOGRAPHER**
HOMETOWN: Maitland, FL

OPERA ORLANDO ENGAGEMENTS

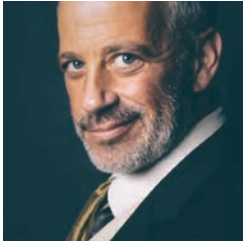
The Daughter of the Regiment, 2023 -
choreographer
Rigoletto, 2022 - choreographer
La Traviata, 2021 - choreographer

CURRENT ENGAGEMENTS

choreographer & Ilina, *Phantasmagoria*, 2010-present

UPCOMING ENGAGEMENTS

choreographer & Ilina, *The Juniper Tree* (Opera Orlando)



**BILL WARRINER |
FIGHT DIRECTOR**

HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS

Tosca, 2023 - fight director
The Girl of the Golden West, 2021 -
Phantasmagoria ensemble
Pagliacci/Pulcinella, 2019 -
Phantasmagoria ensemble & fight director

CURRENT ENGAGEMENTS

Phantasmagoria troupe member



**JEN J. MADISON |
COSTUME DESIGNER**

HOMETOWN: Atlanta, GA

OPERA ORLANDO ENGAGEMENTS

Tosca, 2023 - costume designer

PREVIOUS ENGAGEMENTS

costume designer, *Prayer for the French Republic* (Actor's Express)
costume designer, *Alcina* (University Opera Theatre)
costume designer, *The Taming of the Shrew* (Shakespeare Dallas)

UPCOMING ENGAGEMENTS

costume designer, *Macbeth* (Opera Orlando)



**TIFFANY MEADOWS-GREEN |
PRODUCTION STAGE MANAGER**

HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS

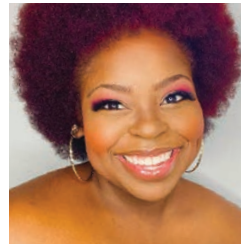
Rusalka, 2024 - stage manager
Frida, 2024 - stage manager
Frida Kahlo and the Bravest Girl in the World,
2023 - stage manager

CURRENT ENGAGEMENTS

production manager at St. Luke's United Methodist Church

UPCOMING ENGAGEMENTS

production stage manager, *The Juniper Tree* (Opera Orlando)
production stage manager, *Newsies, Jr.* (Theatre at St. Luke's)
production stage manager, *The Sound of Music* (Theatre at St. Luke's)



**DESTINEE STEELE |
HAIR & MAKEUP DESIGNER**

HOMETOWN: Haines City, FL

OPERA ORLANDO ENGAGEMENTS

Rusalka, 2024 - hair & makeup designer
Frida, 2024 - hair & makeup designer
Tosca, 2023 - hair & makeup designer

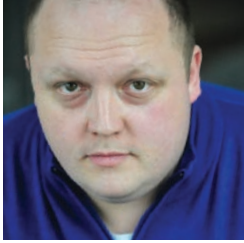
PREVIOUS ENGAGEMENTS

hair & makeup designer, *Wine in the Wilderness*
(Penumbra Theatre Company)
hair & makeup designer, *Beautiful: The Carole King Musical*
(Maltz Jupiter Theatre)

UPCOMING ENGAGEMENTS

hair & makeup designer, *42nd Street* (Broadway at Music Circus)
guest teaching artist (Midwest Theatre Fest)
hair & makeup designer, *Jersey Boys* (Broadway at Music Circus)

* Opera Orlando debut | ^ role cover | + world premiere



NATE WHEATLEY |
LIGHTING DESIGNER
 HOMETOWN: Binghamton, NY

OPERA ORLANDO ENGAGEMENTS

Tosca, 2023 - lighting designer
All Is Calm: the Christmas Truce of 1914,
 2022 - lighting designer
The Magic Flute, 2022 - lighting designer

PREVIOUS ENGAGEMENTS

lighting designer, *Three Sisters* (Binghamton University)
 lighting designer, *Million Dollar Quartet* (Revival Theatre Company)
 lighting designer, *The Drowsy Chaperone*
 (Lees-McRae Summer Theatre)

UPCOMING ENGAGEMENTS

lighting designer, *Macbeth* (Opera Orlando)



SARAI GOLEY | PROPS DESIGNER
 HOMETOWN: Haleiwa, HI

OPERA ORLANDO ENGAGEMENTS

Rusalka, 2024 - props designer
Frida, 2024 - props designer
Frida Kahlo and the Bravest Girl in the World,
 2023 - stage director

PREVIOUS ENGAGEMENTS

stage director, *Clue!* (BM Theatre Company)
 playwright/stage director, *The Blood Feather*
 (Uncarved Block Productions)

UPCOMING ENGAGEMENTS

playwright/stagedirector, *The Bottleneck Effect*
 (Foxy Traveler Productions)
 props designer, *The Juniper Tree* (Opera Orlando)

* Opera Orlando debut | ^ role cover | + world premiere



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the Jeanne and John Blackburn chair

Sacha Phelps
Julia Gessinger

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Victor Ferroni, assist. principal second
Linda Van Buren
Joni Hanze

VIOLA

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the Dr. Jefferson and June Flowers chair

Marla Morgan, assistant principal
Melissa Swedberg

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Ronald Gardiner, principal
Brenda Higgins, assistant principal
Jonathan Stilwell

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the Theodore R. Hassen chair

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Mark Fischer
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crew

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Paul Perez, technical director
Emily-Ann Stephens, lighting supervisor
Patrick Dalton, audio supervisor
Matthew Reardon, production manager
Kyle O'Toole, head video

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Mike Boyle, head electrician
Randy Piveral, head audio
Gary Simpson, head flyman
Miguel de Jesus, head props
Virginia McKinney, head wardrobe

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Deborah Cruz
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Tamela Dozier
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Lizz Pittsley
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Thank you to all Dr. Phillips Center staff and production crew for their help and support of this production.

Lucia di Lammermoor

artist patrons



Lucia Stark is underwritten by
Steve and Ruth Ann Heller
pictured at *The Mozart Dinner 2022*



Enrico Stark is underwritten by
Suzanne McGuire (right)
pictured with Gabriel Preisser at the matinee of *The Daughter of the Regiment 2023*



Raimondo is underwritten by
Diane and Blaire Murphy
pictured at *The Mozart Dinner 2022*



Septa Alisa is underwritten by
Mitch and Swantje Levin
pictured at *Viva L'Opera 2022*



Normanno is underwritten by
Bea Hoelle Hawes (left)
pictured with Russell P. Allen at *Viva L'Opera 2022*



stage director / Grant Preisser is underwritten by
Nancy Wagers
pictured at the opening night of *Frida 2024*



Edgardo Greyjoy is underwritten by
Leila Trismen (left)
 pictured with Chevalier Lovett at the matinee of *Frida* 2024

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To join the Artist Patrons Society, please contact senior development director **Russell P. Allen**.

Russell@OperaOrlando.org



Arturo Arryn is underwritten by
Steve and Kathy Miller
 pictured at the matinee of *Frida* 2024



conductor / **Robert Wood** is underwritten by
Carla D'Andre and David Treitel
 pictured at the matinee of *The Daughter of the Regiment* 2023

Lucia di Lammermoor

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THE MOZART DINNER

January 27, 2024

Each season **Opera Orlando** "wows" the City of Orlando with its gala event, **The Mozart Dinner**. This year was no exception! Sold out to capacity for three years in a row, **Mozart and Mariachi** took place in Steinmetz Hall surrounded by the set of January's MainStage production of **Frida**. Netting more than \$300,000 that evening, 220 opera supporters and friends helped the Opera build support for its extensive education programs and stunningly original productions.



Steve Heller & Leila Trismen



Jeanne Hyler & Avie Abramowitz



(left to right) Roseann Harrington, Cathy Roth, Larry Kellogg, & Allie Harrington



(left to right) Bernard Foong, Mary Palmer, & Glen Barrett



Ruth Ann Heller & Walter Bissett



Corbett Compel (left) & Frank Santos (right) with
The Mozart Dinner chair Roseann Harrington



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