



music by **Spicer Carr**  
libretto by **Rose Freeman + Spicer Carr**  
concept by **Gabriel Preisser**  
commissioned by **OPERAORLANDO**

+



# Amahl and the night visitors

music + libretto by **Gian Carlo Menotti**

**HAPPY HOLIDAYS!**



dr. phillips  
center

ALEXIS + JIM PUGH THEATER

**Friday | December 6, 2024**  
**Saturday | December 7, 2024**  
**Sunday | December 8, 2024**



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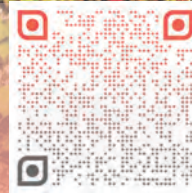
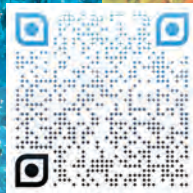


# Cendrillon

February 7 + 9, 2025

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

# DEAR FRIENDS

## Happy Holidays!



We here at **Opera Orlando** are thrilled to be a part of your holiday season. We know this time together with friends and loved ones, enjoying the arts, and getting into the holiday spirit is special, and we hope you will continue to make the Opera a part of your holiday traditions. We love to have you, and this season, we are especially excited to share this brand new holiday pairing of **4 Lost Santas** and **Amahl and the Night Visitors** with you.

As one of the oldest art forms, opera has evolved and expanded in so many ways. This is especially evident in this first-ever double bill of *Santas* and *Amahl*. The operatic art form originated in Italy, and Gian Carlo Menotti carries on the legacy of Italian opera composers with his tuneful score for *Amahl*. However, having spent so much of his life in the United States, Menotti composed almost all of his operas in English, making *Amahl* a hallmark of the American opera catalog. Additionally, it was the first opera ever commissioned to be broadcast on live television back in 1951. How modern!! AND speaking of firsts, you all are part of history this weekend as we present the world premiere of *4 Lost Santas*, a comic Christmas opera drawing inspiration from barbershop quartets, music theater, Christmas carols, and perhaps most surprisingly, the film *Waiting for Guffman*. Now who's crazy idea was that!?

And yet, that is the beauty of opera – that it can represent and relay so many things. That certainly is evident in our **2024-25 Destiny + Desire** season, our most wide-ranging season yet at Opera Orlando. Join us as we continue our season in the New Year with fairy tales, romance, unrequited love, comedy, tragedy, and ragtime!

As we near our 10th anniversary, we have so much to be grateful for and I truly cannot thank you ALL – our patrons, donors, and friends – enough for your amazing support over the past eight seasons. We love seeing **YOU** at the Opera!

**Gabriel Preisser**, Grammy award-winning baritone  
general director | **OPERAORLANDO**

# GET INVOLVED!

There are several ways to become a part of the **Opera Orlando** family, including:

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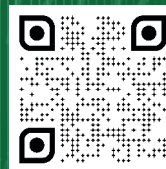
Donate \$250 or more and earn special behind-the-scenes access and benefits.

### 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 Company's 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

**www.OperaOrlando.org**

**OPERA  
ORLANDO**



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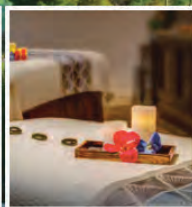


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# OPERA IN THE COMMUNITY

The **Opera Orlando Youth Company** has been exceptionally busy this season!



Opera Orlando Youth Company members singing at this season's Festival of Trees at Orlando Museum of Art.

Last month, our talented young singers had the incredible opportunity to perform with the **Orlando Philharmonic Orchestra** and Grammy award-winning artist Aoife O'Donovan. This unforgettable collaboration featured *America, Come*, a poignant musical exploration of the Women's Suffrage Movement, inspired by the lives and letters of the women heroes who fought for voting rights in the 1920s. The performance was a huge success and the Youth Company's hard work was truly on display!



Opera Orlando Youth Company members pictured with Aoife O'Donovan at their performance of *America, Come*.

In addition to their work on *America, Come*, our Youth Company has been preparing for their performances in this production of *4 Lost Santas / Amahl and the Night Visitors*. The production features ten Youth Company singers, including **Lang Cao** and **Aiden Rodrigues**, who share the leading roles of Rudy and Amahl, along with eight Youth Company members in the chorus.



Youth Company member **Lang Cao** as Amahl in this production of *4 Lost Santas / Amahl and the Night Visitors*.



One of our most beloved traditions, **Soup Opera**, is just around the corner! This annual showcase highlights the solo and ensemble repertoire of our Youth Company singers, giving them a chance to shine individually while celebrating the joy of music in a warm, community setting.



## SOUPOPERA

**Thursday | December 14, at 2 p.m.**

St. John Lutheran Church  
1600 S Orlando Ave, Winter Park, FL 32789

Join us afterward for a reception featuring  
homemade soup and sweet treats.

**RSVP** to education director **Sarah Purser**  
at [SPurser@OperaOrlando.org](mailto:SPurser@OperaOrlando.org).

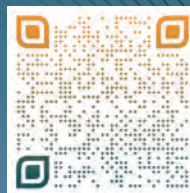
Looking ahead, the entire Youth Company will take the stage this February in Opera Orlando's production of Massenet's **Cendrillon**. This enchanting opera offers our young artists the invaluable opportunity to perform alongside seasoned professionals, further developing their skills and enriching their journey as emerging performers.

In October, Opera Orlando welcomed over 350 students to the final dress rehearsal of the first mainstage production of the season, Verdi's **Macbeth**. The response was overwhelmingly positive, with students expressing excitement and appreciation for experiencing opera live. Building on this success, we are thrilled to invite even more students to the final dress rehearsals of **Cendrillon** and **Beatrice + Benedict / Cavalleria Rusticana**.

Lastly, Opera Orlando is proud to launch a new program with the **Girl Scouts of Citrus Council** called Opera Explorers. This initiative offers Girl Scouts a behind-the-scenes look at opera, the chance to meet artists, and the opportunity to earn a badge while learning about this beautiful art form.

Opera Orlando's education programs are at the heart of our mission to inspire and cultivate the next generation of performers and audiences. Through diverse opportunities for engagement, our youth programs are thriving, offering young artists the chance to hone their skills, share their artistry, and experience the transformative power of opera.

For more information about all Opera Orlando offers the community visit [www.OperaOrlando.org](http://www.OperaOrlando.org).



at **Sydonie Mansion**

**Friday | March 7, 2025 at 7:30 p.m.**

**Sunday | March 9, 2025 at 2 p.m.**



# SEEN AT THE OPERA!

## MACBETH AMABASSADORS RECEPTION

October 25, 2024

The **Opera Orlando Ambassadors** at every MainStage opera performance hold a pre-performance reception.

The party prior to the opening night of *Macbeth* was particularly festive as only opening nights can be.

Thank you Opera Orlando Ambassadors!



Audrey and John Ruggieri



Cathy Roth and Opera Orlando board chair Roseann Harrington



Johanna Murillo and Mary Sherris



Irene Morrissee and Carol Meijer



Jeff Buhler, Lizette Valarino, and Steve Nakagawa



## ARTIST PATRONS PARTY

October 24, 2024

The **Artist Patrons Society** holds many special functions. Most recently, Hillary and Jay Cohen graciously hosted an event at their lovely Winter Park home.

Thank you Hillary and Jay!



Hillary and Jay Cohen (event hosts)



Nancy Wagers, Rebecca Sweatt, and Kathy Cressey



Hillary Cohen and Helen Leon



Hillary Cohen, Swantje Levin, Opera Orlando general director Gabriel Preisser, and Mitchell Levin



Larry Kellogg and Cathy Roth

OPERA  
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presents



WORLD PREMIERE

music by **Spicer Carr**  
libretto by **Rose Freeman + Spicer Carr**  
concept by **Gabriel Preisser**

orchestrations by  
**Patrick Tice-Carroll + Spicer Carr**

commissioned by **OPERAORLANDO**

## DESTINIES COLLIDE

Friday | December 6, 2024 at 7:30 p.m.  
Saturday | December 7, 2024 at 2 p.m. + 7:30 p.m.  
Sunday | December 8, 2024 at 2 p.m.

**Kyle Naig**, conductor  
**Rose Freeman**, stage director



dr. phillips  
center

ALEXIS + JIM PUGH THEATER



# Amahl and the night visitors

music + libretto by **Gian Carlo Menotti**

presented under license from **G. Schirmer Inc.**,  
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sung in English with English and Spanish supertitles

**APPROXIMATE RUN TIME**

90 minutes with no intermission





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# A NOTE ABOUT THE OPERA

"Everyone knows *Amahl*..."

Well, in the opera world at least, it certainly feels that way. Given how often *Amahl and the Night Visitors* is presented across the country, it just seemed to make sense to create a work that would seamlessly pair and flow into Menotti's beloved holiday opera. **Opera Orlando** has already produced *Amahl* three times in its brief history and it was always well received, with patrons clamoring for us to do it every year to make it a holiday tradition, much like *The Nutcracker* or *A Christmas Carol* are for our ballet and theater friends. The only challenge is that *Amahl* is a rather short opera—about 60 minutes long to be exact—which definitely leaves some folks wanting more. So, what to pair with *Amahl*? THAT was the question.

The concept of a story within a story, or a play within a play, is always a fun one and very effective, as seen in *Pagliacci* or *Ariadne auf Naxos*. That idea became the foundation of our brainstorming for a double bill. We started by considering the cast members and voice types already present in *Amahl* and where those might lead us. Well, with Three Kings and a Page, you have four male voices that just happen to be in the right ranges for a barbershop quartet, an obvious conclusion there. And with *Amahl* and the Mother you know you will have a boy soprano and need some storyline involving a child and his mother. Hmm... what do children love most during the holidays... well that part was easy... Santa!! And instead of just one, why not four of them, a whole barbershop quartet of Kris Kingles, in fact. It all just made sense and instantly conjured up an evocative image of four barbershop-singing Santa Clauses on the side of the highway with some car trouble, still keeping spirits bright by singing well-loved Christmas tunes in tight four-part harmonies.

Now, how do we connect our four Santas with the mother and son, and eventually to a performance of *Amahl and the Night Visitors*? This is where Christopher Guest and Eugene Levy's niche film—but required viewing for any theater student, really—*Waiting for Guffman* served as inspiration. There is inherent drama and comedy behind the scenes of any theatrical production at any level, that is just a fact, but perhaps even more so for those thrown together last-minute community productions that we have all been involved with at our churches, schools, or community theaters. That is where the real magic and comedy happen. Hence, *Amahl* and the Mother become Rudy and Judy on their way to their local community group's production of *Amahl*

and the *Night Visitors* where they will be, of course, featured in the main roles. BUT they just so happen to come across four lost Santas stranded on the highway doing their best to stay merry and hoping for a Christmas miracle. What ensues next, well, no spoiler alerts here...

## Gabriel Preisser

general director | **OPERAORLANDO**  
+ owner of this crazy idea

## AMAH! AND THE NIGHT VISITORS

composer + librettist



**Gian Carlo Menotti** (1911-2007) with Rosario Scalero.

**Gian Carlo Menotti** was born in Cadegliano, Italy. His father was a businessman and his mother was a talented musician. She taught her young son the rudiments of music, and Menotti used this education to gain admittance to the Milan Conservatory at age 13. He then moved to the United States and studied at the Curtis Institute of Music in Philadelphia

It was with *The Medium* that established Menotti as one of the foremost composer-librettists of modern opera. It ran for 211 performances at the Ethel Barrymore Theater on Broadway from 1947-48 and was accompanied by a "curtain-raiser" one-act, *The Telephone*. Menotti's first full-length opera, *The Consul*, considered by many to be his greatest work, opened at the Ethel Barrymore Theater on March 15, 1950. This searing contemporary work describing the plight of political fugitives trying to escape an unnamed police state but failing to obtain the necessary visa had an eight-month run and received the Pulitzer Prize and the Drama Critics Award. Just a few months later on Christmas Eve of 1951, the first opera written expressly for television, Menotti's *Amahl and the Night Visitors*, was broadcast on NBC.

In addition to being awarded the Kennedy Center Honors for lifetime achievement in the arts and being named "Musician of the Year" by Musical America in 1991, Menotti also organized the Festival of Two Worlds in Spoleto, Italy. In 1977, he inaugurated the American counterpart of the festival in Charleston, South Carolina.



#### 4 LOST SANTAS

composer + librettists



**Spicer Carr**

composer + co-librettist +  
co-orchestrator

*U Up?*, musicals *Chance the Snapper* and *The Rocking Boy*, and the opera *Sabbath*. Carr has also written several children's plays, and his work has been developed, supported, and performed by Cincinnati Song Initiative, The National Association of Teachers of Singing, Quintessence Theatre Group, Opera America, The TYE Center, MusiCoLab, Temple University Theater, The Purple Crayon Players, and Really Spicy Opera. Spicer is a graduate of Temple University.



**Rose Freeman** | librettist

served on panels for National Opera Association, Chicago Theatre Symposium, and Opera America, and they are a recipient of the National Opera Association's 2020 JoElyn Wakefield-Wright Stage Director Fellowship and Philadelphia's 2022 Illuminate the Arts grant.

**Spicer Carr** is a New York based composer-lyricist. As a queer, autistic writer, Carr seeks out similarly underrepresented voices, and uses his unique perspective to help explore their stories. Current projects include *Fluffernutter*, a mono-opera on memory and fluff, commissioned by Opera Praktikos and *Too Bright to See*, a new musical based on the award winning book by Kyle Lukoff.

Other additions in Carr's vocal catalogue include the song cycle

**Rose Freeman** is an award winning stage director, teacher, writer, and producer of theatre and opera. They have directed a wide array of plays, environmental events, burlesque acts, nationally touring hiphop concerts, and new musicals and operas. Freeman is a founding ensemble member of Third Eye Theatre Ensemble, and member emeritus for the DirectorsLabChicago steering committee and NwAC. They have

## SYNOPSIS

**SETTING:** the present

**PLACE:** the side of the road and a community theater

#### 4 LOST SANTAS

A barbershop quartet of Santas (Barry, Gary, Larry, and Terry) are lost and stranded on the side of the road with a broken-down car, missing their big break at SantaCon. A mother and son (Judy and Rudy), who are running late to perform in a production of *Amahl and the Night Visitors*, see them, and Rudy is amazed at the sight. He insists that he and his mother should help them, but Judy is reluctant to assist as she is anxious to get to the show. Rudy, however, reminds her that, "The most important rule or creed is to help those in need!"

After a lot of Christmas carols, friendship, and maybe even a little love at first sight, Judy yields. Not able to fix the car, everyone piles into Judy's car and they head to the theater. They arrive to a stage manager in full panic. All three kings and the page have bailed on the *Amahl* production to go sing in a quartet at SantaCon. Talk about weird coincidences?! The production is about to be canceled until the Santas realize they can save the day and play the parts, because, "everyone's done *Amahl* before!"

The show is saved, and everyone gets their Christmas wish.

—

#### AM AHL AND THE NIGHT VISITORS

The lights dim and the community theater production of *Amahl and the Night Visitors* begins with Amahl playing his shepherd's pipe outside. His mother calls him inside and tries to get him to sleep, but Amahl is full of stories and tall tales. Half listening, Amahl's mother readies the house for the night. As they finally drift off to sleep, there is a knock at the door. The Three Kings, on their way to deliver gifts to a newborn baby, ask to stay the night. Amahl is excited by the Kings' visit, and what starts as any other night becomes a night of wonder and miracles reaffirming the importance of unconditional love, faith, and charity.

# HOW DO YOU MEASURE THE HUMAN SPIRIT?

IN HOURS OF REHEARSALS? ENCORES? CURTAIN CALLS?

Maybe there's no way to measure it. But we can definitely feel it. Be inspired by it. Whether you are an opera performer or supporter, the arts play a vital role in your health and well-being. As the official health care provider of Opera Orlando, AdventHealth provides specialized care for performing artists and the people who love them — on stage and off. It's whole-person care that brings out more of the magnificence and resilience of the human spirit in every extraordinary performance.

Learn more at [AdventHealth.com/HumanSpirit](https://AdventHealth.com/HumanSpirit).



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## A NOTE FROM THE DIRECTOR

When I was Amahl's age and in Catholic School, I remember my teachers carefully explaining that the reason there were multiple nativity stories was because there were many reasons for Christmas: Christ came not just for the kings (the rich) and not just the shepherds (the poor), but both. Christmas is for everybody. My favorite part of Menotti's *Amahl and the Night Visitors* is the imagining of how both groups could have found each other on a cold winter's night on their way to the newborn king — and the inevitable miracles born from that encounter.

Gabriel Preisser's concept is a cheekily brilliant addition to Menotti's *Amahl and the Night Visitors*. *4 Lost Santas* is meant to echo the tale of *Amahl*, highlighting how the stories we tell are often mirrored in our daily lives. Menotti is quoted on his inspiration for *Amahl* by comparing the kings to Santa Claus: "You see, when I was a child I lived in Italy, and in Italy, we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well! Our gifts were brought to us by the Three Kings, instead."

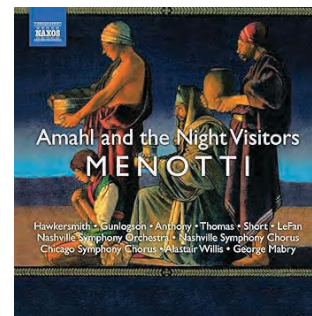
Of course, the reason for *Amahl and the Night Visitors* now being a Christmas tradition among many operagoers is in its powerful message of sacrifice. The mother has nothing to give the Christ child and ends up sending what matters most to her in the world: her child. When Amahl sings, "But Mother, let me send him my crutch. Who knows, he may need one, and this I made myself," he doesn't know he won't need the crutch himself. He has nothing to give and still does — which is worth more than all the rubies and gold the kings are carrying. The tradition of gift-giving brings up many concerns of what we are able to give the world when we feel that what we have is insufficient, whether we find ourselves materially wealthy or poor. We look around at need and think, what can we give? Yes, material support is helpful and necessary, but often the greatest gift is something simpler: ourselves. It's tempting to think of miracles as something that happens to us instead of what we do — but that's almost never the case. We are the miracle. Sometimes, we're the knock at the door, the gathering of community to feed weary travelers or the sacrifice of the crutch. Sometimes, we're the broken-down car, and sometimes we're the one pulling over even though we're late to our show. The kings and shepherds, Santas, and singers all find each other when we allow the miracle to happen.

We bring the gifts. We are the Christmas miracle.  
Be the Christmas Miracle.

**Rose Freeman**  
co-librettist + stage director



## WORTH A LISTEN



Naxos American Opera Classics

***Amahl and the Night Visitors***  
Nashville Symphony Orchestra  
conducted by **Allistair Willis**

starring:  
**Ike Hawkersmith | Kristen Gunlogson**  
**Dean Anthony | Todd Thomas | Kevin Short**

## WORTH A WATCH



Historic 1955 Live Broadcast

***Amahl and the Night Visitors***  
Video Artists International  
members of the Symphony of the Air  
conducted by **Thomas Schippers**

starring:  
**Bill McIver | Rosemary Kuhlman | David Aiken**



+



# Amahl and the night visitors

## CAST

**JUDY + MOTHER** Erika Vasallo ^  
**RUDY + AMAHL** Lang Cao ^  
**RUDY + AMAHL (cover)** Aiden Rodrigues ^\*  
**SANTA BARRY + BALTHAZAR** Stephen Mumbert  
**SANTA GARY + MELCHIOR** Ardean Landhuis  
**SANTA LARRY + KASPAR** Pedro Valdez ^  
**SANTA TERRY + PAGE** Thandolwethu Mamba ^  
**STAGE MANAGER** Sarah Purser

## THE ENSEMBLE

### SOPRANO

Collette Baum ^  
 Mariangel Cestari  
 Francesca Coverini  
 Kenya Hailey  
 Daniella Labelle ^  
 Hannah Runner  
 Kristen Soto  
 Lilyanne Tindell ^

### ALTO

Ginna Leftwich  
 Eva Pelletier ^  
 Carrie Tyndal  
 Kenzie Young ^

### TENOR

Serani Brown ^  
 Robert Hughes  
 Cooper Labelle ^  
 Tae Suk Park  
 Drew Pelletier ^

### BASS

Reagan Arnold  
 Antonio Barnes  
 Ricardo Dominguez  
 Seth Elsheimer  
 Miguel Pedroza



## PRODUCTION TEAM

**Kyle Naig** conductor  
**Rose Freeman** stage director  
**Frank Wells** chorus master  
**Nathan Cicero** rehearsal pianist  
**Tiffany Meadows-Green** production stage manager  
**Grant Preisser** scenic designer  
**Wesley Schafer** costume designer  
**Destinee Steele** hair & makeup designer  
**Nate Wheatley** lighting designer  
**Sarai Goley** props designer

**Kyle Chassells** assistant stage manager

**Ardean Landhuis** technical director  
**Tyler Bargfrede** shop foreman + welder

**Andrew Blunt** carpenters  
**Gustavo Cruz**  
**Ricardo Rodriguez**

**Amanda Seckington** lead scenic artist  
**Jason Littlefield** scenic painters  
**Alexis Kayla Collum**

**Lizette Valarino** Spanish supertitles  
**Laura Zalneraitis** English supertitles +  
 supertitle operator



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# THE ARTISTS



**ERIKA VASALLO** ^ | JUDY + MOTHER  
HOMETOWN: Miami, FL

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - Apparition #2

## PREVIOUS ENGAGEMENTS

Mother + Grandma, *Little Red Riding Hood* (Orchestra Miami)  
Julia Child, *Bon Appétit!* (Orchestra Miami)  
Toledo, *The Falling and the Rising* (Opera Memphis)

## UPCOMING ENGAGEMENTS

soloist, *Messiah* (Masterworks Chorus of the Palm Beaches)  
Dorothee, *Cendrillon* (Opera Orlando)  
Evil Stepmother, *Cinderella* (Opera Orlando)



**AIDEN RODRIGUES** \*^ |  
RUDY + AMAHL (COVER)  
HOMETOWN: Maitland, FL

## PREVIOUS ENGAGEMENTS

Young Matthew Shepard, *Considering Matthew Shepard* (Orlando Sings)

## UPCOMING ENGAGEMENTS

ensemble, *Cendrillon* (Opera Orlando)  
ensemble, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)



**LANG CAO** ^ | RUDY + AMAHL  
HOMETOWN: Orlando, FL

**OPERA ORLANDO ENGAGEMENTS**  
*The Juniper Tree*, 2024 - Son  
*Tosca*, 2023 - ensemble

## PREVIOUS ENGAGEMENTS

soloist, *Lord of the Rings: The Two Towers in Concert* (CAMI Music)

## UPCOMING ENGAGEMENTS

ensemble, *Cendrillon* (Opera Orlando)  
ensemble, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)



**STEPHEN MUMBERT** |  
SANTA BARRY + BALTHAZAR  
HOMETOWN: Altamonte Springs, FL

**OPERA ORLANDO ENGAGEMENTS**  
*Bella Notte at Bella Collina*, 2023 -  
Norton + Marco  
*Rigoletto*, 2022 - Count Monterone

## PREVIOUS ENGAGEMENTS

soloist, *Messiah* (Messiah Choral Society)  
soloist, *Magnificat* (Bach Festival Society of Winter Park)  
soloist, Labor Day Pops Concert (Villages Philharmonic Orchestra)

## UPCOMING ENGAGEMENTS

soloist, Handel's *La Resurrezione* (Bach Festival Society of Winter Park)  
soloist, Broadway's Leading Men (Space Coast Symphony Orchestra)  
Salieri, *Mozart and Salieri* (Musical Traditions)





**ARDEAN LANDHUIS |**  
**SANTA GARY + MELCHIOR**  
**HOMETOWN:** West Palm Beach, FL

**OPERA ORLANDO ENGAGEMENTS**  
*Rusalka*, 2024 - lighting designer  
*Tosca*, 2023 - Jailer  
*All Is Calm*, 2022 - ensemble

#### PREVIOUS ENGAGEMENTS

Leporello, *Don Giovanni* (Palm Beach Opera)  
 Dulcamara, *L'elisir d'amore* (Asheville Lyric Opera)  
 Dennis Shepard, *Not in My Town~* (Opera Fusion)

#### UPCOMING ENGAGEMENTS

Prime Minister, *Cendrillon* (Opera Orlando)  
 lighting designer, *Brighton Beach Memoirs* (Lake Worth Playhouse)  
 lighting designer, *A Delicate Balance* (Island City Stage)



**PEDRO VALDEZ ^ |**  
**SANTA LARRY + KASPAR**  
**HOMETOWN:** Weslaco, TX

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - Malcolm + Apparition #1

#### PREVIOUS ENGAGEMENTS

Rodolfo, *La bohème* (Northern Lights Music Festival Apprenticeship)  
 Don Curzio, *Le Nozze di Figaro* (Madison Opera)  
 jazz trio, *Trouble in Tahiti* (Madison Opera)

#### UPCOMING ENGAGEMENTS

Dean of Faculty, *Cendrillon* (Opera Orlando)  
 Johann, *Werther* (Opera Orlando)  
 Benedict, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)



**THANDOLWETHU MAMBA ^ |**  
**SANTA TERRY + PAGE**  
**HOMETOWN:** Mbabane, Eswatini

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - Medico + Servo

#### PREVIOUS ENGAGEMENTS

Sonora, *La fanciulla del West* (North Carolina Opera)  
 Barone Duophol + Giorgio Germont, *La traviata* (Opera Wilmington)  
 Figaro, *Le nozze di Figaro* (Frost Opera Theater)

#### UPCOMING ENGAGEMENTS

Master of Ceremonies, *Cendrillon* (Opera Orlando)  
 Albert, *Werther* (Opera Orlando)  
 Claudio + Alfio, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)



**SARAH PURSER |**  
**STAGE MANAGER**  
**HOMETOWN:** Orlando, FL

**OPERA ORLANDO ENGAGEMENTS**  
*Frida*, 2024 - Calavera  
*Lizbeth*, 2022 - Abby Borden  
*The Marriage of Figaro*, 2019 - Marcellina

#### PREVIOUS ENGAGEMENTS

soloist, *From the Diary of Virginia Woolf* (The Helena Collective)  
 Olga, *The Merry Widow* (Orlando Light Opera)  
 soloist, *Messiah* (Messiah Choral Society)

#### UPCOMING ENGAGEMENTS

Jane Seymore, *6/VIII: The Six Wives of Henry VIII* (The Helena Collective)  
 mezzo-soprano, *Ein deutsches Requiem* (Basilica Choir)

# THE PRODUCTION TEAM



**KYLE NAIG | CONDUCTOR**

**HOMETOWN:** Des Moines, IA

## **OPERA ORLANDO ENGAGEMENTS**

*Bella Notte at Bella Collina*, 2023 -  
music director

## **PREVIOUS ENGAGEMENTS**

associate conductor, *Barber of Seville* (Des Moines Metro Opera)  
music staff, *Madama Butterfly* (Los Angeles Opera)  
conductor, *Don Bucefalo* (Pacific Opera Project)

## **UPCOMING ENGAGEMENTS**

conductor, *Messiah* (Opera Laguna)  
conductor, *La scuola de' gelosi* (Pacific Opera Project)  
principal pianist + coach, *Breaking the Waves* (Houston Grand Opera)



**FRANK WELLS \* | CHORUS MASTER**

**HOMETOWN:** Orlando, FL

## **PREVIOUS ENGAGEMENTS**

music director (Tampa Bay Concert Choir)  
resident conductor (Summit Orchestra & Singers)  
associate conductor + director of choruses (Tampa Bay Opera)



**ROSE FREEMAN \* |**

**STAGE DIRECTOR**

**HOMETOWN:** Chicago, IL

## **PREVIOUS ENGAGEMENTS**

stage director, *Dark Sisters* (Boston Fringe)  
stage director, *La bohème* (Lyric Opera of the North)  
stage director, *L'elisir d'amore* (Gulf Shore Opera)

## **UPCOMING ENGAGEMENTS**

writer, *Fast Furious Feminist* (Connecticut Residency)  
stage director, *Lucia di Lammermoor* (Gulf Shore Opera)



**TIFFANY MEADOWS-GREEN |**

**PRODUCTION STAGE MANAGER**

**HOMETOWN:** Orlando, FL

## **OPERA ORLANDO ENGAGEMENTS**

*Macbeth*, 2024 - stage manager  
*The Juniper Tree*, 2024 - stage manager  
*Lucia di Lammermoor*, 2024 -  
stage manager

## **PREVIOUS ENGAGEMENTS**

production manager, St. Luke's United Methodist Church

## **UPCOMING ENGAGEMENTS**

production stage manager, *Sounds of the Season*  
(St. Luke's United Methodist Church)  
production stage manager, *Cendrillon* (Opera Orlando)  
production stage manager, *HymnSong*  
(Encore! Performing Arts / St. Luke's United Methodist Church)





**GRANT PREISSER |**  
SCENIC DESIGNER  
**HOMETOWN:** Chicago, IL

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - scenic designer  
*The Juniper Tree*, 2024 - scenic designer

**PREVIOUS ENGAGEMENTS**

production designer, *Hansel & Gretel* (Helena Symphony)  
scenic designer, *Lucia di Lammermoor* (St. Petersburg Opera)  
scenic designer, *Alcina* (University of Michigan)

**UPCOMING ENGAGEMENTS**

scenic designer, *Cendrillon* (Opera Orlando)  
scenic designer, *Treemonisha* (Opera Orlando)



**DESTINEE STEELE |**  
HAIR & MAKEUP DESIGNER  
**HOMETOWN:** Haines City, FL

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - hair & makeup designer  
*The Juniper Tree*, 2024 -  
hair & makeup designer

**PREVIOUS ENGAGEMENTS**

hair & makeup designer, *Jersey Boys* (Broadway at Music Circus)  
hair & makeup designer, *Sister Act* (Pittsburg Candle Light Opera)  
hair & makeup designer, *Beautiful: the Carole King Musical*  
(Maltz Jupiter Theatre)

**UPCOMING ENGAGEMENTS**

hair & makeup designer, *Cabaret* (Orlando Shakes)  
hair & makeup designer, *Dream Girls* (Walnut Street Theatre)  
teaching artist, International Thespian Festival  
(Educational Theatre Association)



**WESLEY SCHAFER \* |**  
COSTUME DESIGNER + COORDINATOR  
**HOMETOWN:** Louisville, KY

**PREVIOUS ENGAGEMENTS**

costume designer + coordinator, *Hello Dolly!* (Encore! Performing Arts)  
production assistant, *Sordid Lives* (Encore! Performing Arts)  
co-costume designer + stitcher, *Cinderella* (CFCArts)

**NATE WHEATLEY |**  
LIGHTING DESIGNER  
**HOMETOWN:** Phoenix, AZ

**OPERA ORLANDO ENGAGEMENTS**  
*Macbeth*, 2024 - lighting designer  
*Lucia di Lammermoor*, 2024 -  
lighting designer  
*Tosca*, 2023 - lighting designer

**PREVIOUS ENGAGEMENTS**

lighting designer, *The Juliet Letters* (Portland Opera)  
lighting designer, *The Gradient* (Arizona State University Theatre)  
lighting designer, *Three Sisters* (Binghamton University)



**SARAI GOLEY | PROPS DESIGNER**

**HOMETOWN:** Haleiwa, HI

**OPERA ORLANDO ENGAGEMENTS**

*Frida Kahlo and the Bravest Girl in the World,*

2023 - stage director

*Tosca*, 2023 - props designer

*The Magic Flute*, 2022 - props designer

**PREVIOUS ENGAGEMENTS**

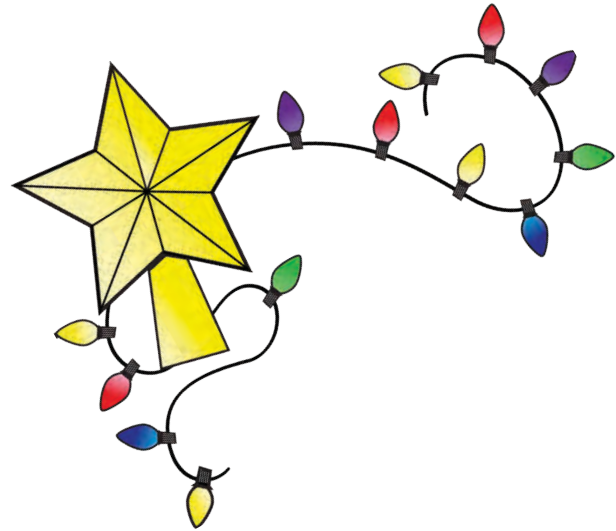
director & playwright, *The Bottleneck Effect* (Foxy Traveler Productions)

stage manager, *Revolution; Celestially Speaking* (Foxy Traveler Productions)

playwright, *Massyteria!* (Pi Productions)

**UPCOMING ENGAGEMENTS**

props designer, *Cendrillon* (Opera Orlando)




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Charles Édouard Glazer

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Nora Lee Garcia

## CLARINET + BASS CLARINET

Alex Rivera

## BASSOON

Sasha Enegren

## TIMPANI / PERCUSSION

Carl Rendek

## KEYBOARD

Nathan Cicero

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## PRODUCTION STAFF

D.W. Phineas Perkins, director of production  
Kevin Griffin, technical director  
Emily-Ann Stephens, lighting supervisor  
Patrick Dalton, audio supervisor  
Matthew Reardon, production manager

## RUN CREW

Tyler Bargfrede  
Gustavo Cruz  
Kyle O'Toole  
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Sponsor an artist today by contacting senior development director **Russell P. Allen** at **Russell@OperaOrlando.org**.



**Conductor Kyle Naig** is underwritten by **Nancy Wagers** (center) pictured with Charyl Tabscott (left) and Opera Orlando board chair Roseann Harrington (right) at the *Macbeth* Ambassadors reception.



**Director Rose Freeman** is underwritten by **Leila Trismen** (left) pictured with senior development director Russell P. Allen at the Dr. Phillips Center 10th Anniversary Celebration.



**Santa Gary + Melchior** is underwritten by **Mary Palmer** (left) pictured with Blaine and Rebecca Sweatt at Season Sparkler 2024.

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A photograph of an older couple, Santa Larry and Kaspar, smiling for a photo. Santa is a man with a white beard and glasses, wearing a black suit and a red tie. Kaspar is a woman with short white hair, wearing a light-colored top with a floral pattern.

**Santa Larry + Kaspar** is underwritten  
by **Judith Kovisars & George Pavlovich** pictured  
at the *Macbeth* Ambassadors reception.

A photograph of a man and a woman, Judy and Mother, standing outdoors. The man is wearing a blue and white striped shirt and glasses. The woman has long white hair and is wearing a white top. They are both smiling.

**Judy + Mother** is underwritten by **Burgess Chambers  
& Lucia Dougherty** pictured while on vacation in the  
North Carolina mountains.

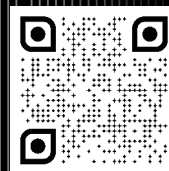
A photograph of a man and a woman, Santa Terry and Page, standing indoors. The man is wearing a dark suit and glasses. The woman is wearing a black and white patterned top and glasses. They are both smiling.

**Santa Terry + Page** is underwritten by **Joan and Harry Travis**  
pictured at Season Sparkler 2024.

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2024-25  
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lunch/golf with general director	✧	✧	✧							
invitation to board annual meeting	✧	✧	✧	✧						
invitation to parties with MainStage artists	✧	✧	✧	✧						
invitation to MainStage dress rehearsal	✧	✧	✧	✧	✧					
backstage tour of the production	✧	✧	✧	✧	✧	✧				
invitation to Studio Artists donor party	✧	✧	✧	✧	✧	✧	✧			
lunch/bridge with development director	✧	✧	✧	✧	✧	✧	✧			
invitation to Ambassadors receptions	✧	✧	✧	✧	✧	✧	✧	✧	✧	
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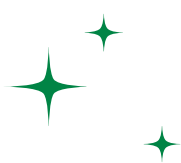
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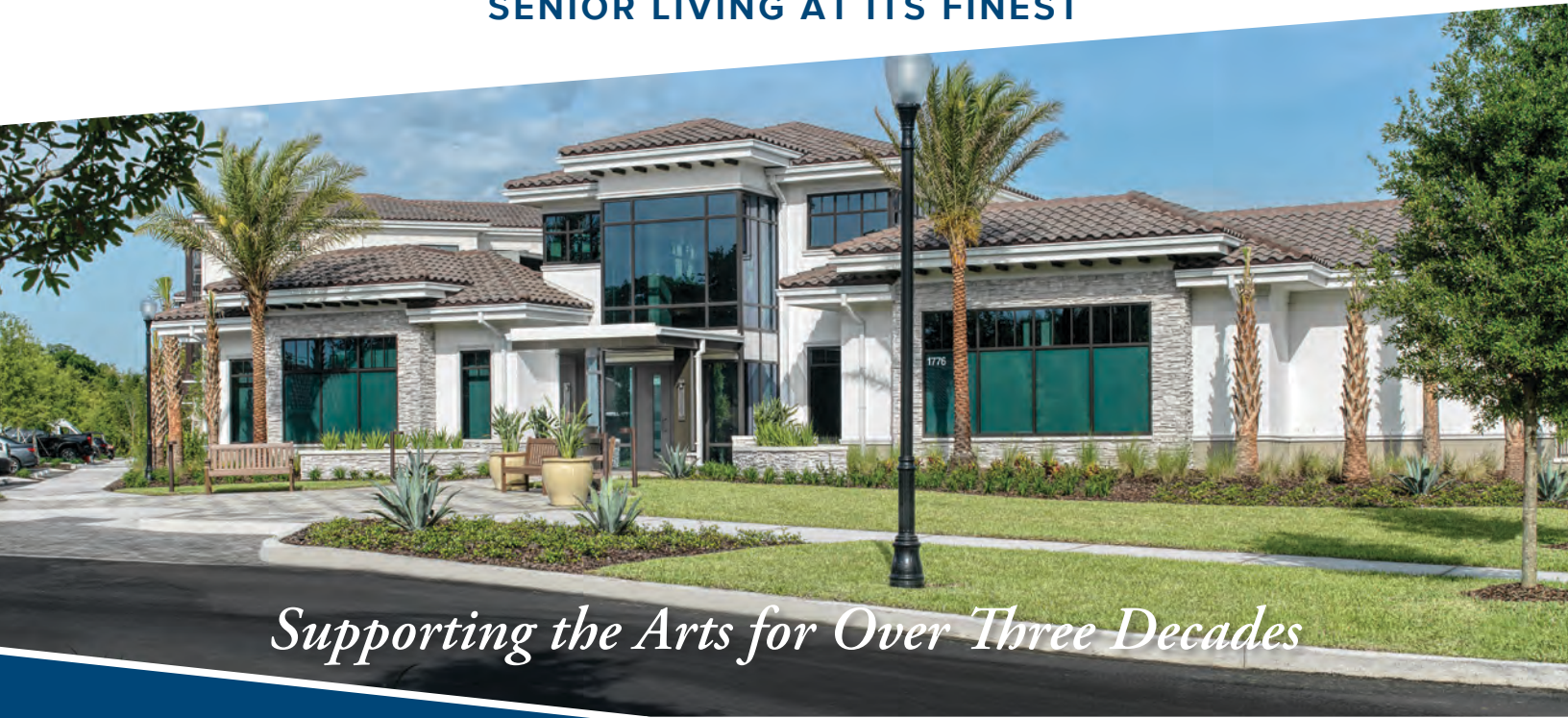


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