

Cendrillon

music by Jules Massenet
libretto by Henri Cain

Friday | February 7, 2025
Sunday | February 9, 2025



dr. phillips
center

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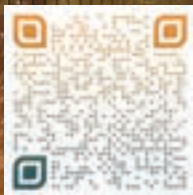


at Sydonie Mansion

March 7 at 7:30 p.m.

March 9 at 2 p.m.

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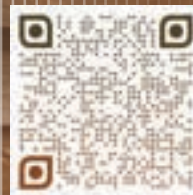
TREEMONISHA



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Alexis + Jim Pugh Theater

May 16 at 7:30 p.m.
May 17 at 2 p.m. + 7:30 p.m.
May 18 at 2 p.m.



Info@OperaOrlando.org | www.OperaOrlando.org | (407) 512-1900

DEAR FRIENDS

Your King cordially welcomes you to the Opera!



Cinderella is a timeless tale that holds a special place (or at least an iconic one) for all Central Floridians. While many versions of the rags to riches tale exist, Massenet's **Cendrillon** stands alone for its musical beauty and theatrical splendor. In this beloved story, Cinderella's dreams really do come true, an important reminder to us all of the power of manifesting one's destiny and how far a single dream or simple desire may take us.

To pull off a work like **Cendrillon**, there are several elements that have to fall into place to make the production truly magical. A dynamite cast is number one, and we are thrilled to welcome back Metropolitan Opera and Grammy award-winning soprano **Lindsay Ohse** as Cinderella. She is joined by two other Metropolitan Opera roster rising stars **Zhengyi Bai** as Prince Charming and **Darren Drone** as Pandolfe, and the effervescent, sparkling soprano of **Alisa Jordheim** as La Fée (the Fairy Godmother). Next, a spectacular production team is needed with an inspired vision for the work, in this case, led by stage director **James Marvel** with conductor **Alexandra Enyart** leading the **Orlando Philharmonic Orchestra**. Finally, we called upon our talented **Opera Orlando Youth Company** members and our friends at **Orlando Ballet** to round out the forces needed to make everything truly come alive in Steinmetz Hall.

And **Cendrillon** is just the beginning for **Opera Orlando** in 2025! We return to the MainStage this April with Mascagni's **Cavalleria Rusticana** paired with Berlioz's **Beatrice + Benedict** (based on Shakespeare's *Much Ado About Nothing*). Then, in May, we present the Florida premiere of Scott Joplin's **Treemonisha** in the Alexis and Jim Pugh Theater. Tickets are on sale now for both productions.

Now sit back and enjoy the opera. I'll see you all from the stage – it's good to be king!

See **YOU** at the Opera!

Gabriel Preisser (a.k.a "Le Roi")
general director | **OPERAORLANDO**

GET INVOLVED!

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

AMBASSADORS

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

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ORLANDO**

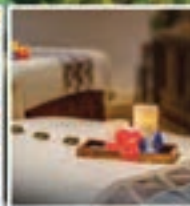
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OPERA IN THE COMMUNITY

At **Opera Orlando**, our mission extends beyond the stage. Through innovative and multifaceted outreach programs, we connect with our community to inspire, educate, and share the beauty and magic of opera.

This season, we continue the Cinderella magic with a tour of a brand new English adaptation of Massenet's *Cendrillon*. This 45-minute outreach **Cinderella** is geared towards elementary-aged students and has been developed by artistic director Grant Preisser. Performed by this season's Studio Artists, this lively production will introduce opera and theater to students at Title I schools across Orange and Osceola County Public Schools.



In addition to schools, the tour will also bring joy to special audiences at Nemours Children's Hospital and AdventHealth Children's Hospital, providing entertainment and connection for young patients and their families. For many children, this will be their first experience with opera, and our hope is to spark a lifelong appreciation for the artform.

The tour includes two free outdoor community performances, open to the public:

Saturday | February 15, 2025 at 11 a.m.
Oviedo Amphitheater + Cultural Center

Monday | February 17, 2025 at 11 a.m.
Lake Eola Heights Community Garden | Opera Orlando offices

We invite families to bring picnic blankets or lawn chairs and enjoy this enchanting production in a relaxed, family-friendly setting. RSVP through the Opera Orlando box office via email, Info@OperaOrlando.org, or by phone, (407) 512-1900 ext. 0.



Earlier this week, Opera Orlando introduced the **Opera Explorers** program in collaboration with the **Girl Scouts of Citrus Council**. We were thrilled to welcome hundreds of Girl Scouts to the final dress rehearsal of *Cendrillon* at Dr. Phillips Center. They explored behind-the-scenes with an exclusive backstage tour, enjoyed the performance, and earned a special event patch (pictured above). This program created a unique and memorable opportunity for the scouts and their families, and we look forward to expanding this program with the Girl Scouts of Citrus Council.



Girl Scouts of Citrus Council participating in last season's **Build an Opera** event presented by Opera Orlando.

We truly bring opera to every corner of the community and to all ages. From young to old, everyone can enjoy and take part in the incredible art form that is opera. Through our partnerships with Westminster Winter Park, Orlando Lutheran Towers, Westminster Orlando, Legacy Pointe, and Waterman Village, our retirement center outreach efforts have been in full effect this season with live performances and previews of upcoming productions.



Opera Orlando Studio Artists (left to right) tenor Pedro Valdez and baritone Thandolwethu Mamba perform for Westminister residents.



The incredible education and outreach team at **Opera Orlando**.

These intimate performances offer residents meaningful, and often therapeutic, engagement with music and the arts and a chance to connect with the stunning and burgeoning talent of our Studio Artists.

Whether we're inspiring a child, comforting a patient, or engaging with seniors, Opera Orlando is committed to enriching lives through music. With every performance, we aim to make opera more accessible and foster connections that last well beyond the curtain falls.

For more information about Opera Orlando's education and outreach programs, visit www.OperaOrlando.org or contact education director **Sarah Purser** at SPurser@OperaOrlando.org.

A large vertical advertisement for the Opera Orlando Sings event. It features a woman with curly hair singing passionately. The word "SINGS" is written vertically in large, stylized white letters on a dark blue background. The word "OPERA" is written in white, and "ORLANDO" is written in white. Below the word "OPERA", there is a small blue star icon. The text "OPERA ORLANDO hosts a week-long summer intensive for high school students seeking to learn what it takes to be a professional singer. Space is limited, and an audition is required for acceptance." is written in white. At the bottom, the text "For more information or to apply, visit: www.OperaOrlando.org/Sings" is written in white.

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OPERA ORLANDO hosts a week-long summer intensive for high school students seeking to learn what it takes to be a professional singer. Space is limited, and an audition is required for acceptance.

For more information or to apply, visit:
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SEEN AT THE OPERA!

4 LOST SANTAS / AMAHL AND THE NIGHT VISITORS ARTIST PATRONS RECEPTION

December 6, 2024

The **Artist Patrons Society** holds many special functions. Most recently, following the debut performance of **4 Lost Santas** at the Alexis and Jim Pugh Theater, Artist Patrons gathered in the Pugh lobby before and at the Citrus Club after to celebrate the world premiere.

Thank you Artist Patrons!



Steve Nakagawa, Donna Potter, Ol' St. Nick, Courtney Potter, and Anne Russo



Avie Abramowitz, Jeannie Hyler, and Audrey and John Ruggieri



Rebecca Sweatt, Ol' St. Nick, and Blaine Sweatt



Harry and Joan Travis



Judith Kovisars and George Pavlovich

AMBASSADORS MIXER

November 21, 2024

At least twice each season, **Opera Orlando Ambassadors** gather to meet-and-greet continuing contributors and to celebrate new contributors at the Ambassadors level. **Valeria and Jim Shapiro** hosted the season's first mixer at the spectacular lobby of the Renaissance at Lake Ivanhoe, with **Jane and Charlie Gibbons** underwriting the event.

Thank you Valeria and Jim!
Thank you Jane and Charlie!



Sue and Larry Costin, Hillary Cohen, and Valeria Shapiro (event host)



Valeria Shapiro (event host), general director Gabriel Preisser, Joy Roney, John Mica, and Leila Trismen



Virginia Goren and soprano Renée Richardson



Giulia Rudez and Judy Lee



Nicholas Menand and Theodora Uniken Venema



Cendrillon

DREAMS BECOME DESTINY

music by **Jules Massenet**
libretto by **Henri Cain**

sung in French with English and Spanish supertitles

Friday | February 7, 2025 at 7:30 p.m.
Sunday | February 9, 2025 at 2 p.m.

**A SPECIAL THANK YOU
TO OUR PRODUCTION SUPPORTERS**



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center

STEINMETZ HALL

Alexandra Enyart, conductor
James Marvel, stage director

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

orchestral reduction by **Tony Burke** © **Pocket Publications**



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APPROXIMATE RUN TIME

ACT I - 65 minutes | **ACT II** - 55 minutes
2 hours and 20 minutes with one intermission



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A NOTE ABOUT THE OPERA

Hey, Opera! Why so grand?

Grand Opera is not just a generic term for big sets and big productions, in fact the term “Grand Opera” refers to a specific genre of 19th-century opera and at times can refer specifically to only certain productions of the Paris Opéra from the late 1820s to around 1860.

Paris at the turn of the 19th-century drew in many composers, both French and foreign, and operas were composed on a suitably grand scale for the Emperor Napoleon. Parisian supremacy in opera was in large part because of the size alone of the Paris Opéra house, allowing it to stage massive works and recruit leading stage-painters, designers, and technicians to take the art of stagecraft to a whole new level. The first theater performance lit by gas, for example, was *Aladin ou la lampe merveilleuse* at the Paris Opéra in 1823, and leveraged the innovative designs of Duponchel, Cicéri, and Daguerre.

The first opera officially considered to be “grand” was *La muette de Portici* (1828) by Daniel François Auber. This tale of revolution set in Naples in 1647, ending with an eruption of Mount Vesuvius into which the heroine throws herself, embodied the musical and scenic sensationalism which were to be Grand Opera’s hallmark. In 1829, this was followed by Rossini’s swansong *Guillaume Tell*. The resourceful Rossini, having largely created a style of Italian opera to which European theater had been in thrall, recognized the potential of new technology which included larger theatres and orchestras and modern instrumentation. He proved in this work that he could rise to meet them in this undoubted Grand Opera style. However, his comfortable financial position, and the change in political climate after the July revolution, persuaded him to quit the field, making *Guillaume Tell* his last public composition.

What became the essential features of Grand Opera were described by Étienne de Jouy, the librettist of *Guillaume Tell*, in an essay of 1826:

“Division into five acts seems to me the most suitable for any opera that would reunite the elements of the genre: ... where the dramatic focus was combined with the marvellous:

where the nature and majesty of the subject ... demanded the addition of attractive festivities and splendid civil and religious ceremonies to the natural flow of the action, and consequently needed frequent scene changes.”



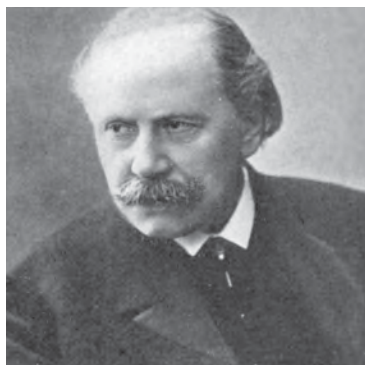
set design by Francesco Bagnara for act 1 of
Il crociato in Egitto by Meyerbeer

But that was not all, a notable feature of Grand Opera as it developed in Paris through the 1830s was the presence of a lavish ballet, to appear at or near the beginning of its second act. This was required, not for aesthetic reasons, but to satisfy the demands of the Opera’s wealthy and aristocratic patrons, many of whom were more interested in the dancers themselves than the opera. These individuals also did not want their regular meal-times disturbed. The ballet therefore became an important element in the social prestige of the Paris Opéra. Composers who did not comply with this tradition might suffer as a consequence, as did Richard Wagner with his attempt to stage a revised *Tannhäuser* as a Grand Opera in Paris in 1861, which had to be withdrawn after three

performances, partly because the ballet was in act one (when the dancers' admirers were still at dinner).

During the 1870s and 1880s, a new generation of French composers continued to produce large-scale works in the tradition of Grand Opera but often broke its melodramatic boundaries. Jules Massenet had at least two large-scale historical works to his credit, *Le roi de Lahore* (Paris, 1877, assessed by Grove as, "the last Grand Opera to have a great and widespread success") and *Le Cid* (Paris, 1885). While *Cendrillon* (1899) still has several elements of traditional Grand Opera including an extended ballet section and multiple acts, one can see that Massenet was also moving the art form forward with chromatic leitmotifs à la Wagner and a touch of Italian verismo. Furthermore, as one of the first operas to be produced at the newly rebuilt Salle Favart (the home of the Opéra-Comique), it enjoyed the modern facilities provided during the refurbishment, including special effects on stage and electricity throughout the theater. The original production with sets designed by Lucien Jusseaume, Eugène Carpezat, Auguste Alfred Rubé, and Marcel Jambon, was an immediate success with fifty performances in its first season and has since been produced all over the world with recent productions at The Metropolitan Opera and the Royal Opera House in London.

JULES MASSENET (1842-1912)



Jules Massenet was the most prominent and prolific composer of French opera in the late 19th and early 20th centuries with more than 30 operas to his credit. Born the twelfth child in a typical bourgeois provincial family, he first studied piano with his mother and was then accepted by the Paris Conservatoire at the

age of 11, where in 1859, he won first prize for piano performance. He spent his early adulthood giving lessons, providing entertainment at local cafés and playing timpani in the orchestra pits of the major opera houses.

Most of Massenet's early attempts at opera were quite fruitless, but like several other composers of his day, Massenet's abilities had the good fortune to attract the attention of Pauline Viardot, a mezzo-soprano from the immensely talented García family. She promoted his oratorio, *Marie-Magdeleine*, singing the title role. The work premiered in 1873 at the Théâtre de l'Odéon, and later, during Lent in repertory with Verdi's *Requiem*, conducted by Massenet himself at the Opéra-Comique.

In the fickle music business of the late 19th century and eclipsed by a sudden public interest in Wagner, Paris' leading composers were not necessarily guaranteed an open door at the Opéra or even the Opéra-Comique, so they had to be creative in pursuing other houses. Massenet, however, was afforded auspicious premieres of several of his operas at both houses including: *Manon*, based on the novel by Abbé Prévost (1884), *Le Cid* (1885), based on the play by Guillén de Castro y Bellís, *Esclarmonde* (1889), *Le mage* (1891), and *Thaïs* (1894). However, *Werther* (1892) was produced in Vienna and *La Navarraise* (1894) saw its premiere in London.

Massenet's later operas were largely based on Greco-Roman history, literature, and fairy tale (*Cendrillon* 1899). His colorful, ethereal orchestration and long-breathed lyricism would have a profound influence on Italy's *giovane scuola*, including Giacomo Puccini, but Massenet also nodded to current trends, producing the veristic *La Navarraise*, the textually symbolist *Thaïs*, and the Wagnerian *Esclarmonde*. He was a tireless worker willing to stretch and extend his own style, memorizing his libretti with attention to stress, composing without the use of a piano, and producing a premiere nearly every year of his professional life. Massenet's legacy has been overshadowed by others, yet the endurance of *Manon*, *Werther*, and *Cendrillon* along with occasional revivals of *Thaïs*, *Le Cid*, *Don Quichotte*, and *Esclarmonde* cement and secure his place firmly in the pantheon of French opera.

A NOTE FROM THE DIRECTOR

Welcome to this enchanting production of **Cendrillon**. First premiered in 1899, Massenet's opera not only transports us into a world of magic and whimsy but also offers a poignant exploration of the themes of love, virtue, and transformation. I have been honored to work with Opera Orlando's brilliant design team, who have brought you this captivating concept.

At its heart, **Cendrillon** is about more than just a magical rags-to-riches story. It's about the inner transformation of a young woman who, despite facing the cruelty of her stepmother and stepsisters, retains her grace, goodness, and hope. Cendrillon's journey is one of personal growth — not defined by material wealth or superficial beauty, but by the strength of her spirit and the purity of her heart. Her transformation is not just a change of outward appearance, but a blossoming of her inner beauty, which in the end is what captures the heart of Prince Charming. The Prince, too, is more than just the perfect suitor. In his search for true love, he must overcome his own assumptions about wealth, beauty, and social class. His relationship with Cendrillon transcends superficial attraction and blossoms into a love based on mutual respect and recognition of each other's inner beauty.

Massenet's music is nothing short of mesmerizing. The lush orchestration, with its delicate waltzes and sweeping melodies, elevates the emotional arc of the story and heightens the magical realism of the opera. Although set in a fantastical world, **Cendrillon** speaks to timeless human experiences: the longing for acceptance, the power of kindness, the courage to stay true to oneself.

As we embark on this magical journey, I invite you to let the story, music, and characters sweep you away into a world where dreams truly can come true.

James Marvel
stage director

WORTH A LISTEN



CBS Masterworks | recorded in 1978

Cendrillon

Ambrosian Opera Chorus + Philharmonia Orchestra
conducted by **Julius Rudel**

starring:

Frederica von Stade | **Nicolai Gedda**
Jules Bastin

WORTH A WATCH



Royal Opera House | released in 2012

Cendrillon

conducted by **Bertrand de Billy**
stage direction by **Laurent Pelly**

starring:

Joyce DiDonato
Eglise Gutierrez

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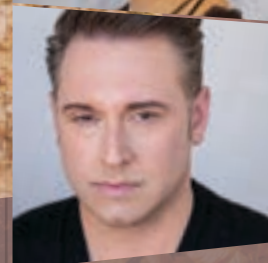
Beatrice
Raffaella Medina



Benedict
Pedro Valdez



Santuzza
Audrey Babcock



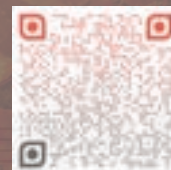
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Friday | April 25, 2025 at 7:30 p.m.
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SYNOPSIS

Once upon a time, in a land far, far away ...

ACT I

THE HOME OF MADAME DE LA HALTIÈRE

The servants rush to and fro as Pandolfe, the second husband of Madame de la Haltière, wonders why he gave up the calm of his country home to marry the selfish Madame with two daughters of her own. He pities the lot of his own loving daughter Lucette (Cendrillon), who is treated like one of the servants by his new family. Meanwhile, Madame de la Haltière and her daughters, Noémie and Dorothée, dress while their mother tells them how to attract the prince's attention at the ball. Finally ready, they all leave for the ball with Pandolfe reluctantly in tow.

The house now empty, Cendrillon enters. She sings while completing her chores then falls asleep. La Fée (Fairy Godmother) and her happy helpers find Cendrillon, and dress her magnificently so she can attend the ball. La Fée tells Cendrillon that the glass slippers will protect her from being recognized by anyone, but also warns her that the fairy magic will only last until midnight. Overjoyed, Cendrillon promises to return at midnight, and sets off for the ball.

THE PALACE

In the great hall, everyone is excited except for Prince Charming who is despondent. The King reminds him that he must choose a wife, and a parade of eligible princesses present themselves.



He is unimpressed until Cendrillon enters, enchanting everyone. The Prince and Cendrillon fall in love at first sight, but when the clock strikes midnight Cendrillon runs off, leaving the Prince equally stunned and confused.

– INTERMISSION –

ACT II

THE HOME OF MADAME DE LA HALTIÈRE

Cendrillon returns to the house, having lost one of her glass slippers along the way. Her finery now gone, she relives the magic of the ball. She hears the family returning and hides to eavesdrop. Madame de la Haltière and her daughters are adamant the Prince rejected the unknown beauty, and Cendrillon is on the verge of fainting when her father angrily sends the women from the room. Finding Cendrillon, he promises her that they will return to their country home.

LA FÉE'S OAK

In a dreamy enchanted forest, the prince and Cendrillon are drawn together by La Fée and her fairies. They cannot see each other, but they recognize each other's voice and sing of their love. The Prince offers his heart to see his beloved.

THE HOME OF MADAME DE LA HALTIÈRE

Cendrillon sleeps while Pandolfe watches over her. As she awakes, her father tells her that as she dreamt she spoke of the Prince, an oak, and a slipper. They are interrupted by Madame de la Haltière and her daughters with news about an assembly of all eligible princesses at the King's palace. As a royal herald summons the princesses to go and try on the glass slipper, Cendrillon realizes that her dream could still come true, and makes her way to the palace.

THE PALACE

Back at the palace Prince Charming recognizes Cendrillon. They are reunited and acclaimed by all present, even a relenting Madame de la Haltière and her daughters.



Cendrillon

music by **Jules Massenet**
libretto by **Henri Cain**

CAST

CENDRILLON	Lindsay Ohse
PRINCE CHARMING	Zhengyi Bai
LA FÉE	Alisa Jordheim
PANDOLFE	Darren Lekeith Drone
MADAME DE LA HALTIÈRE	Samantha W. Petersen
NOÉMIE	Kristen Marie Gillis ^
DOROTHÉE	Erika Vasallo ^
LE ROI	Gabriel Preisser
DEAN OF FACULTY	Pedro Valdez ^
MASTER OF CEREMONIES	Thandolwethu Mamba ^
PRIME MINISTER	Ardean Landhuis

^ **Opera Orlando** Studio Artist

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Dr. Phillips Center for the Performing Arts in perpetuity to
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PRODUCTION TEAM

Alexandra Enyart
James Marvel

conductor
stage director

Nathan Cicero
Mila Makarova
Tiffany Meadows-Green
Grant Preisser
Jen J. Madison
Destinee Steele
Stuart Duke
Sarai Goley

chorus master + rehearsal pianist
choreographer
production stage manager
scenic designer
costume designer
hair & makeup designer
lighting designer
props designer

Grace Zottig
Monica Ortiz

assistant stage manager
assistant stage manager

Ardean Landhuis
Tyler Bargfrede
Andrew Blunt
Gustavo Cruz
Ricardo Rodriguez
Amanda Seckington
Mindi French
Wesley Schafer
Angely Daniels
Steven Story
Matthew Patterson
Katie Starkey
Lizette Valarino
Laura Zalneraitis

technical director
shop foreman + welder
carpenters

lead scenic artist
costume assistant
draper
hair & makeup assistants

lighting assistants

Spanish supertitles
English supertitles + supertitle operator

Costumes provided by **Sarasota Opera Association, Inc.**
Additional costumes provided by the **Florida State Opera costume shop,**
Dr. Phillips High School, and **East Coast Theatricals.**

THE ENSEMBLE

OPERAORLANDO CHORUS

SOPRANO

Abigail Blystra
Mariangel Cestari
Francesca Coverini – **NOÉMIE** °
Kenya Hailey
Samone Hicks
Candice Shields
Kristen Soto

ALTO

Jacqueline Cohen
Tajah Garrett °
Lisamarie Guadalupe
Ginna Leftwich – **DOROTHÉE** °
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Carrie Tyndal
Michaela Wright

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Larry Fortunato
Robert Hughes
Tae Suk Park
Chris Teixeira
Jake Thede

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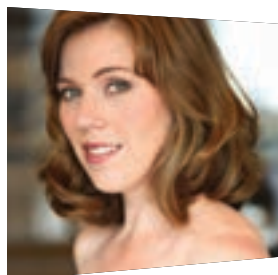
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DANCERS

Kera Fernstorm
Aurora Chernis
Miri Mochizuki
Lillian Munson
Kanon Nomura



THE ARTISTS



LINDSAY OHSE | CENDRILLON
HOMETOWN: Minneapolis, MN

OPERA ORLANDO ENGAGEMENTS
Rigoletto, 2022 - Gilda

PREVIOUS ENGAGEMENTS
Papagena, *The Magic Flute* (The Metropolitan Opera)
Marian Paroo, *The Music Man* (Charlottesville Opera)
Violetta, *La traviata* (Baltimore Opera + OperaDelaware)

UPCOMING ENGAGEMENTS
Despina, *Così fan tutte* (Minnesota Opera)
Fortuna, *Il sogno di Scipione* (OrpheusPDX)



ZHENGYI BAI * | PRINCE CHARMING
HOMETOWN: Linyi, Shandong | China

PREVIOUS ENGAGEMENTS
Monostatos, *Die Zauberflöte* (San Francisco Opera)
Prince Nilsky, *The Gambler* (Salzburg Festival)
Colin, *L'amant anonyme* (Boston Lyric Opera)

UPCOMING ENGAGEMENTS
Pang, *Turandot* (Lyric Opera of Kansas City)



ALISA JORDHEIM * | LA FÉE
HOMETOWN: Milwaukee, WI

PREVIOUS ENGAGEMENTS
Violetta, *La traviata* (Opera Western Reserve)
Adina, *L'elisir d'amore* (New Philharmonic)
Oscar [°], *Un ballo in maschera* (San Francisco Opera)
Janine/Ofwarren [°], *The Handmaid's Tale* (San Francisco Opera)

UPCOMING ENGAGEMENTS
soprano soloist, *Carmina Burana*
(Pacific Symphony + Evansville Philharmonic)
Daria/Prima Donna, *Viva la Mamma* (Florentine Opera)
Young Girl, *After Life* (Music of Remembrance)



DARREN LEKEITH DRONE * | PANDOLFE
HOMETOWN: Sherwood, AR

PREVIOUS ENGAGEMENTS
Morales [°], *Carmen* (The Metropolitan Opera)
Falstaff, *Falstaff* (Opera San Jose)
Marcello, *La bohème* (Glimmerglass Festival)

UPCOMING ENGAGEMENTS
Tonio, *Pagliacci* (Utah Opera)
Falstaff, *Falstaff* (Portland Opera)
Germont, *La traviata* (Berkshire Opera Festival)

* Opera Orlando debut | ^ Opera Orlando Studio Artist | ° role cover



SAMANTHA W. PETERSEN * |
MADAME DE LA HALTIÈRE
HOMETOWN: Orlando, FL

PREVIOUS ENGAGEMENTS

Ruth, *Dark Sisters* (Fayetteville Opera)
 Mercédès, *Carmen* (Passaggio Oper)
 Ludmilla, *Die verkaufte Braut* (Choriner Opersommer)



ERIKA VASALLO ^ | DOROTHÉE
HOMETOWN: Miami, FL

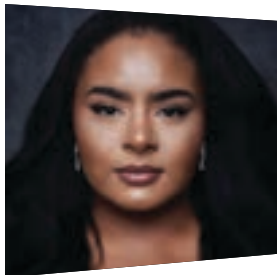
OPERA ORLANDO ENGAGEMENTS
4 Lost Santas/Amahl and the Night Visitors,
 2024 - Judy/Mother
Macbeth, 2024 - Apparition/ensemble

PREVIOUS ENGAGEMENTS

Caroler, *Caroling* (Magic City Opera)
 alto soloist/ensemble, *Christmas Concert*
 (First Haitian Baptist Church of North Dade)
 alto soloist, *Messiah* (Masterworks Chorus of the Palm Beaches)

UPCOMING ENGAGEMENTS

Not-So-Nice Stepmother, *Cinderella* (Opera Orlando)
 Kätchen, *Werther* (Opera Orlando)
 Ursula, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)



KRISTEN MARIE GILLIS ^ | NOÉMIE
HOMETOWN: Round Rock, TX

OPERA ORLANDO ENGAGEMENTS
Macbeth, 2024 - Lady in Waiting

PREVIOUS ENGAGEMENTS

Nella, *Gianni Schicchi* (Finger Lakes Opera)
 Florine ~, *Two Corners* (Finger Lakes Opera)
 First Wood-sprite / Turnspit + Rusalka ~, *Rusalka* (Opera Ithaca)

UPCOMING ENGAGEMENTS

Sophie, *Werther* (Opera Orlando)
 Hero, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)
 Lucy, *Treemonisha* (Opera Orlando)



GABRIEL PREISSER | LE ROI
HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS
Lucia di Lammermoor, 2024 - Enrico
Le nozze di Figaro, 2019 - Figaro
Don Giovanni, 2017 - Don Giovanni

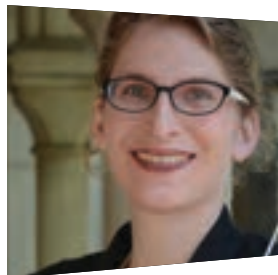
PREVIOUS ENGAGEMENTS

Father, *Hansel & Gretel* (Utah Opera)
 Figaro, *Il barbiere di Siviglia* (Indianapolis Opera)
 Sweeney Todd, *Sweeney Todd* (Helena Symphony)

UPCOMING ENGAGEMENTS

Werther, *Werther* (Opera Orlando)
 soloist, *Broadway Babies* (Amelia Island Opera)
 Peter, *Lamb of God* (Minnesota Saints Chorale)

THE PRODUCTION TEAM



ALEXANDRA ENYART | CONDUCTOR
HOMETOWN: Chicago, IL

OPERA ORLANDO ENGAGEMENTS
As One, 2021 - conductor

PREVIOUS ENGAGEMENTS
conductor, *Rusalka* (Pacific Opera Project)
conductor, *Elisir d'amore* (Opera Grand Rapids)
conductor, *As One* (Atlanta Opera)

UPCOMING ENGAGEMENTS
conductor, *Rusalka* (Gulfshore Opera)



JAMES MARVEL * | STAGE DIRECTOR
HOMETOWN: New Orleans, LA

PREVIOUS ENGAGEMENTS
stage director, *The Medium* (New Orleans Opera)
stage director, *Tosca* (North Carolina Opera)
stage director, *Amelia Lost* (Marble City Opera)

UPCOMING ENGAGEMENTS
stage director, *The Rake's Progress* (Florida State University)
stage director, *Cendrillon* (Florida State University)
stage director, *Suor Angelica* (Taormina, Sicily, and Asiago | Italy)

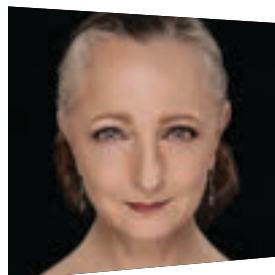


NATHAN CICERO |
CHORUS MASTER + REH. PIANIST
HOMETOWN: Madison, WI

OPERA ORLANDO ENGAGEMENTS
The Juniper Tree, 2024 - pianist
Lucia di Lammermoor, 2024 -
chorus master + rehearsal pianist
Rusalka, 2024 - pianist

PREVIOUS ENGAGEMENTS
pianist, *4 Lost Santas / Amahl and the Night Visitors* (Opera Orlando)
conductor, *Giulio Cesare* (Chicago Summer Opera)
principal coach + pianist, *Guys and Dolls* (Opera Saratoga)

UPCOMING ENGAGEMENTS
music director, *Werther* (Opera Orlando)
chorus master + pianist, *Beatrice + Benedict / Cavalleria Rusticana*
(Opera Orlando)

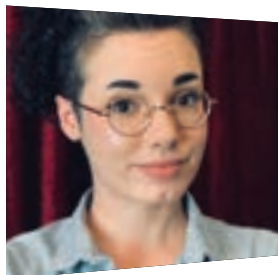


MILA MAKAROVA |
CHOREOGRAPHER
HOMETOWN: Maitland, FL

OPERA ORLANDO ENGAGEMENTS
The Juniper Tree, 2024 -
choreographer/dancer
Lucia di Lammermoor, 2024 -
choreographer

PREVIOUS ENGAGEMENTS
faculty, Orlando Ballet Company and School (2012-present)
choreographer/performer, Phantasmagoria (2010-present)

UPCOMING ENGAGEMENTS
choreographer, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)
choreographer/performer, Phantasmagoria XVI



TIFFANY MEADOWS-GREEN |
PRODUCTION STAGE MANAGER
HOMETOWN: Orlando, FL

OPERA ORLANDO ENGAGEMENTS
Macbeth, 2024 - stage manager
Defiant Requiem, 2024 - stage manager
The Juniper Tree, 2024 - stage manager

PREVIOUS ENGAGEMENTS

production manager, St. Luke's United Methodist Church
production stage manager, *The Sound of Music* (Theatre at St. Luke's)

UPCOMING ENGAGEMENTS

production stage manager, *Werther* (Opera Orlando)
production stage manager, *HymnSong*
(St. Luke's United Methodist Church + Encore! Performing Arts)
production stage manager, *Beatrice + Benedict / Cavalleria Rusticana*
(Opera Orlando)



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, *Beatrice + Benedict / Cavalleria Rusticana*
(Opera Orlando)
scenic designer, *Treemonisha* (Opera Orlando)



JEN J. MADISON |
COSTUME DESIGNER
HOMETOWN: Athens, GA

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

PREVIOUS ENGAGEMENTS

costume designer, *Lost Girl* (Emory University)
costume designer, *Prayer for the French Republic* (Actor's Express)
costume designer, *The Tempest* (Shakespeare Dallas)

UPCOMING ENGAGEMENTS

costume designer, *Beatrice + Benedict / Cavalleria Rusticana*
(Opera Orlando)



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

OPERA ORLANDO ENGAGEMENTS
Macbeth, 2024 - hair & makeup designer
Lucia di Lammermoor, 2024 -
hair & makeup designer
Frida, 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, *Wine in the Wilderness* (Penumbra Theatre)

UPCOMING ENGAGEMENTS

hair & makeup designer, *Cabaret* (Orlando Shakes)
hair & makeup designer, *Dream Girls* (Walnut Street Theatre)
hair & makeup designer, *Treemonisha* (Opera Orlando)



STUART DUKE |
LIGHTING DESIGNER
HOMETOWN: Brookline, VT

OPERA ORLANDO ENGAGEMENTS
The Daughter of the Regiment, 2023 -
lighting designer

PREVIOUS ENGAGEMENTS

lighting designer, *Romeo et Juliet* (Palm Beach Opera)
lighting designer, *Otello* (Maryland Lyric Opera)
lighting designer, *A Yuletide Celebration* (Indianapolis Symphony Orchestra)

UPCOMING ENGAGEMENTS

lighting designer, *Much Ado about Nothing* (The Hanover Theatre)



SARAI GOLEY | PROPS DESIGNER
HOMETOWN: Haleiwa, HI

OPERA ORLANDO ENGAGEMENTS
Frida, 2024 - props designer
Frida Kahlo and the Bravest Girl in the World,
2023 - stage director
The Magic Flute, 2022 - props designer

PREVIOUS ENGAGEMENTS

director & playwright, *The Bottleneck Effect* (FoxyTraveler Productions)
stage manager, *Revolution; Celestially Speaking* (FoxyTraveler Productions)
playwright, *The Blood Feather* (Uncarved Block Productions)

UPCOMING ENGAGEMENTS

props designer, *Werther* (Opera Orlando)
props designer, *Beatrice + Benedict / Cavalleria Rusticana* (Opera Orlando)
props designer, *Treemonisha* (Opera Orlando)

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Annabelle Gardiner
associate concertmaster
The Jeanne and John Blackburn Chair

Maria Chirinos
assistant concertmaster

Joni Hanze

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principal

Julia Gessinger
associate principal

Linda Van Buren
Dina Fedosenko

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principal
The Dr. Jefferson and
Mrs. June Flowers Chair

Joseph Henderson
assistant principal

Douglas Pritchard

CELLO

Ronald Gardiner
principal

Jonathan Stilwell
assistant principal

BASS

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principal, in partnership with UCF

Chris Morgan
assistant principal

FLUTE

Colleen Blagov
principal
The Mary and Frank J. Doherty Chair

Claudia White

OBOE

Jamie Strefeler
principal, in partnership with UCF

Erik Cole

CLARINET

Nikolay Blagov
principal
The Mary and Frank J. Doherty Chair

Seok Hee Jang

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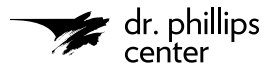
HARP

Haley Rhodeside
principal



**Orlando
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CREW



PRODUCTION STAFF

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

IATSE LOCAL 631

Lonnie Moensch, head carpenter
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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JORDEN MORRIS • ARTISTIC DIRECTOR



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Orlando
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Orchestra

ERIC JACOBSEN • MUSIC DIRECTOR

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Sponsor an artist today by contacting senior development director **Russell P. Allen** at **Russell@OperaOrlando.org**.



La Fée is underwritten by **Steven Nakagawa** pictured with **Johanna Murillo** at the Opera Orlando Board holiday party 2024.



Cendrillon is underwritten by **Leila Trismen** (right) pictured with senior development director **Russell P. Allen** at the Dr. Phillips 10th Anniversary Celebration.



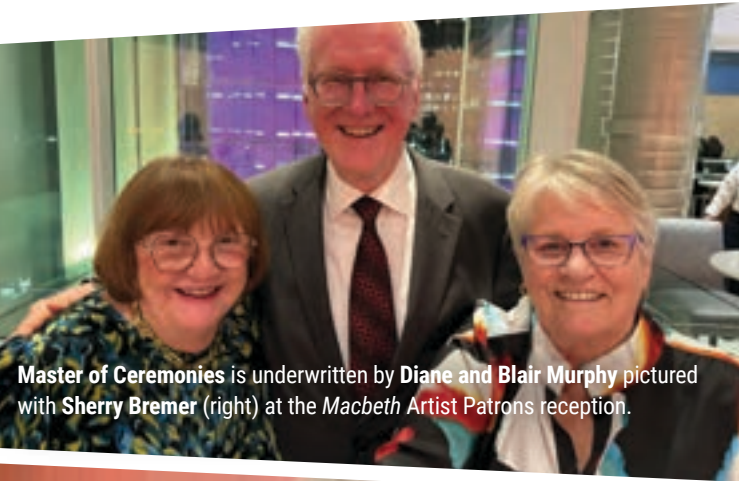
Conductor **Alexandra Enyart** is underwritten by **Corbett Compel** and **Frank Santos** pictured at The Mozart Dinner 2024.



Prince Charming is underwritten by **Nancy Wagers** (left) pictured with **Janice Gruber** at the Opera Orlando Board holiday party 2024.



Director **James Marvel** is underwritten by **Steve Clawson** (right) pictured with **Mark Board** at Grand Masque 2006.



Master of Ceremonies is underwritten by Diane and Blair Murphy pictured with Sherry Bremer (right) at the Macbeth Artist Patrons reception.



Le Roi is underwritten by Cindy and Peter McDaniel in memory of Ruth McDaniel.

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lunch/golf with general director	✦	✦	✦						
invitation to board annual meeting	✦	✦	✦	✦					
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invitation to MainStage dress rehearsal	✦	✦	✦	✦	✦				
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lunch/bridge with development director	✦	✦	✦	✦	✦	✦	✦		
invitation to Ambassadors receptions	✦	✦	✦	✦	✦	✦	✦	✦	
subscription to exclusive Company emails	✦	✦	✦	✦	✦	✦	✦	✦	✦
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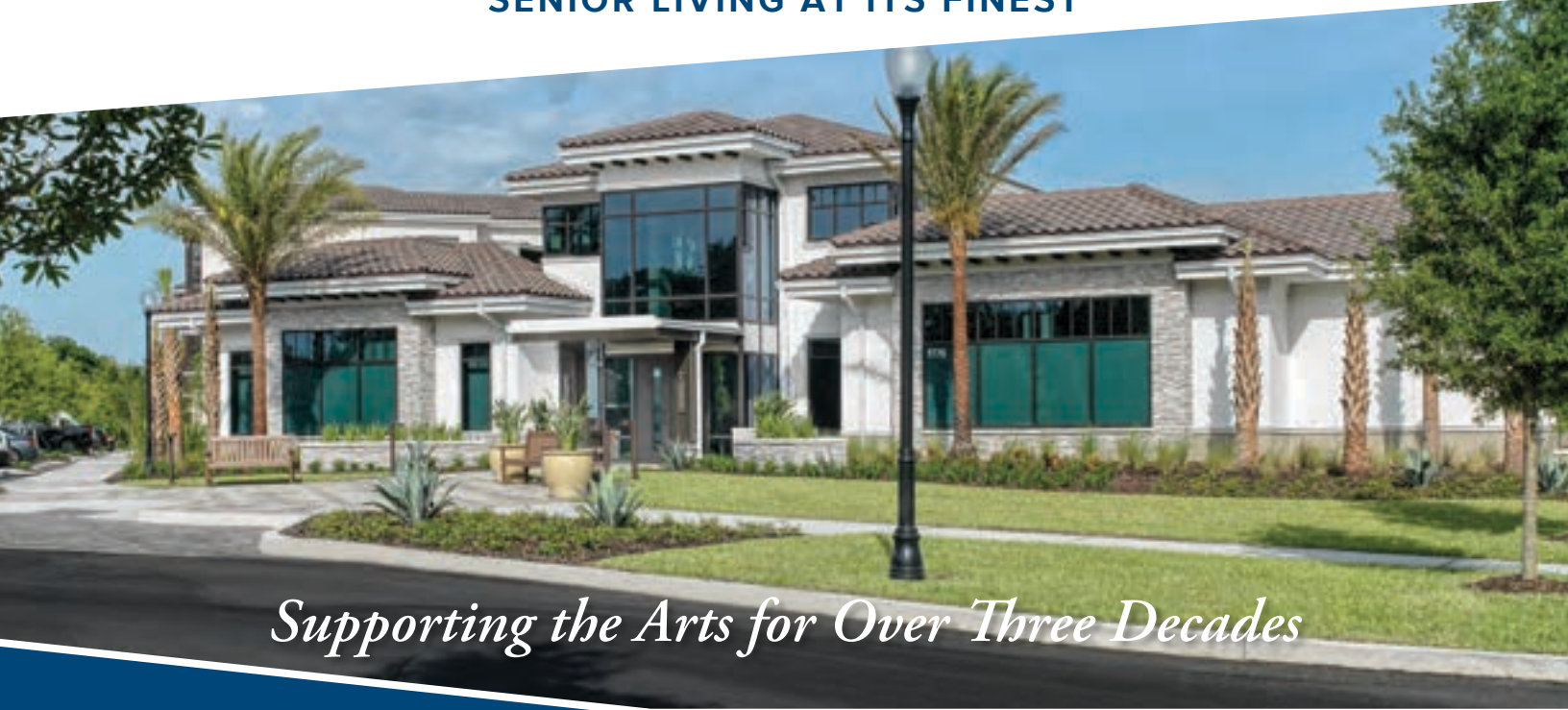
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