PENSACOLA OPERA

LUCIA DI LAMMERMOOR JANUARY 26 + 28, 2024

DIE FLEDERMAUS MARCH 15 + 17, 2024

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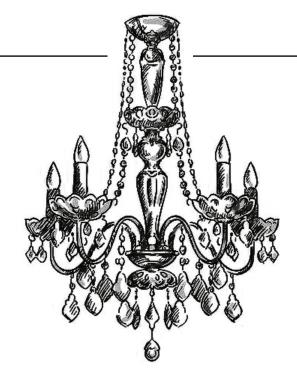




BERKSHIRE HATHAWAY

PENFED REALTY





Pensacola Opera is a non-profit, professional company serving Northwest Florida. Through performances and a variety of innovative educational and community programs, we reach over 40,000 children and adults each year.

Our mission is to enrich the culture of Northwest Florida by producing professional opera performances, educational programs, and other operarelated community events for people of all ages, interests and backgrounds.

WELCOME TO PENSACOLA OPERA

n 1983, a small group of people interested in opera, including singers, parents of singers, singing teachers, professionals and business people. decided that Pensacola could mine our rich local talent to produce quality opera. They created a grassroots, all-volunteer opera company called "Pensacola Chamber Opera." Sets were created in the founders' workshops, sewing machines buzzed in homes to create the costumes, the orchestra and singers were hired and rehearsals staged. The fledgling Chamber Opera successfully produced Mozart's Così fan tutte, in English. This first opera production was performed three times, for a total audience of seven hundred.

Pensacola Opera's founding came on the back end of a "boom" period for regional opera companies around the United States. Prior to the mid-century, opera lovers either had to catch a touring production provided by one of the major companies from cities like New York or LA, or they had to take a trip to those cities to see them in person. Following WWII, cities around the country of various sizes created opera companies that could serve their local communities, providing high-quality arts experiences with a much lower price of entry.

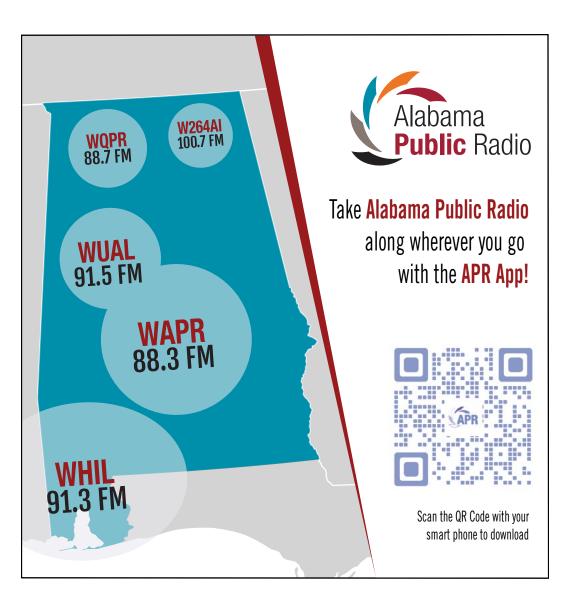
This company started as a way to combine a lot of artistic talent in Pensacola into an art form that celebrates not only music, but theatre and dance as well. They saw that this community was one with the appreciation and culture that could support an opera company, especially considering the long history of older arts organizations such as the Pensacola Symphony, Pensacola Little Theatre, and Pensacola Museum of Art.

In the early 1990s, Pensacola Opera moved to its current performance home at the historic 1800-seat Saenger Theatre in downtown Pensacola. A full-time office, run by volunteers, allowed Pensacola Opera to offer its first season subscriptions and to begin its now nationally-recognized education and community engagement programs.

Pensacola Opera has produced many memorable performances over the years. In terms of revenue and total tickets sold. Pirates of Penzance, Carmen, and La bohème are fan favorites. And who can forget our 2009 presentation of Aida complete with a live elephant on stage - marking the reopening of the newly renovated Saenger Theatre? In 2019, we had a season of firsts presenting Romeo and Juliet and Florencia in the Amazon. In addition, Pensacola Opera presented the Florida premieres of Glory Denied (2016), Dead Man Walking (2017), As One (2019), and the world premiere of The Widow's Lantern (2010).

Today, Pensacola Opera is a professional non-profit that brings in talent from all over the country. We have a full-time staff of six and are able to offer a mainstage season of opera productions as well as a thriving Studio Artist program, many successful special events, an education initiative that reaches over 11,000 kids per year, and live concerts that we can offer for free to the community.

Pensacola Opera is committed to charting a course for meaningful change in our community, maintaining a focus on equitable and inclusive programming, while honoring the very best of our art form.







e are thrilled to have you join us for our 41st Anniversary Season that is designed to delight our current attendees and welcome new audiences with two classic works, innovative special events, and some of the most exciting voices working in opera today. We could not be more grateful to our many supporters, sponsors, collaborators, and devoted board leadership.

Our season officially kicked off with Songs Down South at the Jean and Paul Amos Performance Studio as part of this year's 10th Anniversary of the Foo Foo Festival. Songs Down South allowed us to produce a unique and innovative event that attracted new diverse audiences. Attendees were able to experience Grand Ole Opry meets grand opera in a marvelous mashup of opera, bluegrass, and country. Additionally, the Jan Miller Studio Artists performed a Pensacola-fied adaptation of Mozart's timeless *Così fan Tutte*, moving the action to Palafox Street in downtown Pensacola, complete with beach bums and tourists, that was a Friend of Foo event.

Our opening production of *Lucia di Lammermoor* welcomes an entire cast of extraordinary artists all making their company debuts. Donizetti's compelling romantic drama is an example of the bel canto school of 19th-century Italian opera and is one of the most popular and thrilling operas of all time. For more than 200 years, the spine-tingling story of *Lucia di Lammermoor* has left audiences shivering with delight.

In March, we will close our season with Strauss's effervescent and always entertaining German operetta *Die Fledermaus*. What better way to end an amazing season than with a party and a whole lot of champagne? If you love irreverent humor, exciting music, and fun parties, then *Die Fledermaus* is the opera for you.

And lastly, we hope you will join us for our ground-breaking, musical fashion-fusion event, Rock the Runway, featuring members of the star-studded musical show. Rock Me Amadeus Live, from New York City. On February 22, 2024, at Vinyl Music Hall, the fashion runway will be filled with the sound of iconic rock and pop songs from your favorite bands from the 70s, 80s, and 90s melding with operatic masterpieces to create an experience unlike anything seen in Pensacola. Featuring designs inspired by iconic opera heroines and curated by local boutiques, this evening promises to bring together the worlds of music and fashion in a way that is visually stunning and artistically inspiring.

We have truly treasured working alongside all the artists, staff, trustees, volunteers, supporters, and friends who make this amazing company possible. It is only because of the day-to-day heroic efforts of our incredible staff and board and most importantly, you, our audience, that make producing grand opera a joy in Pensacola. Now sit back, relax and enjoy the show!

Chandra & Corey McKern
GENERAL & ARTISTIC DIRECTORS

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88TH SEASON

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March 8 • 7:30PM March 9 • 2:00PM

LIFT EVERY VOICE

May 18 • 7:30PM



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PENSACOLA OPERA





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Corey McKern
ARTISTIC DIRECTOR



Cody Martin MUSIC DIRECTOR



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SAENGER THEATRE INFORMATION



CAPTIONS

All of our performances – even those in English – are accompanied by supertitles. Think of the subtitles for a foreign film, but instead of scrolling at the bottom of the silver screen, they're scrolling across the top of the stage.



SECURITY, FOOD, AND BEVERAGE

For all events at the Saenger Theatre, patrons will be subjected to a bag and security check. Oversized bags, outside food and beverages, and umbrellas will not be permitted in the theatre. Concessions are on sale before the performance and during intermission. These include light snacks, wine, beer, and Coca-Cola products. Please be mindful while enjoying your refreshments in the theatre and unwrap any items before the performance begins.



PHOTOGRAPHY AND CELL PHONE USE

The use of cameras, phones, and other recording devices is strictly prohibited during performances. You are welcome to take photos at intermission and share using the hashtags #pensacolaopera and #loveopera and tagging @PensacolaOpera.



CONTINUE THE CONVERSATIONS

One hour before each performance, join Music Director Cody Martin for a free, informal, and enlightening introduction to the opera you are about to enjoy. Follow all of our events and more at pensacolaopera. com and check back for updates and info through our social media channels.



LATE SEATING POLICY

Doors open 90 minutes before each performance. Be mindful of downtown parking and weather conditions as you make your way to the theatre. Once the performance has started, latecomers will be allowed to be seated only at the appropriate intervals as established by the show director. Viewing screens are located in the lower lobbies of the theatre but do not provide audio feedback.

n behalf of the entire Pensacola Opera family, welcome to our exciting 41st season! We are glad you've chosen to join us for this performance, and I'm confident you'll enjoy the experience.

This year, we are proud to present two wonderful productions that highlight the very best of the operatic artform—Donizetti's Lucia di Lammermoor and Strauss' Die Fledermaus. Lucia di Lammermoor is a famous 19th-century tragedy composed by Italian composer Gaetano Donizetti, and premiered in Naples, Italy, in 1835. It's sure to delight those who love a dramatic story complete with love and vengeance. Die Fledermaus is an equally famous operetta composed by Johann Strauss II, first premiered in Vienna, Austria in 1874, sure to sparkle with laughter and effervescent orchestration. By presenting works spanning themes and emotions, we aim to provide opportunities for all to find something to enjoy within our season.

I offer a sincere thank you to all of our Season Subscribers for your continued support. As we continue to successfully grow our audience since the pandemic, we currently have more subscribers than we've seen in the past three seasons with over two hundred for the very first-time. So, whether you are joining us for the first time or are one of our many long-term patrons, we remain committed to providing you with unparalleled operatic experiences of world-class quality. Also, please continue to invite your friends to accompany you and share the gift of opera. If you are joining us this evening and haven't decided to purchase season tickets, please consider doing so for next season. Opera, like so many of the arts, has the ability



to draw us together on a profoundly human level, and sharing the experience of an opera can remind us we have much more in common with each other than not.

Again, thank you for joining us today. We are so glad you're here.

Brian Baumgardner

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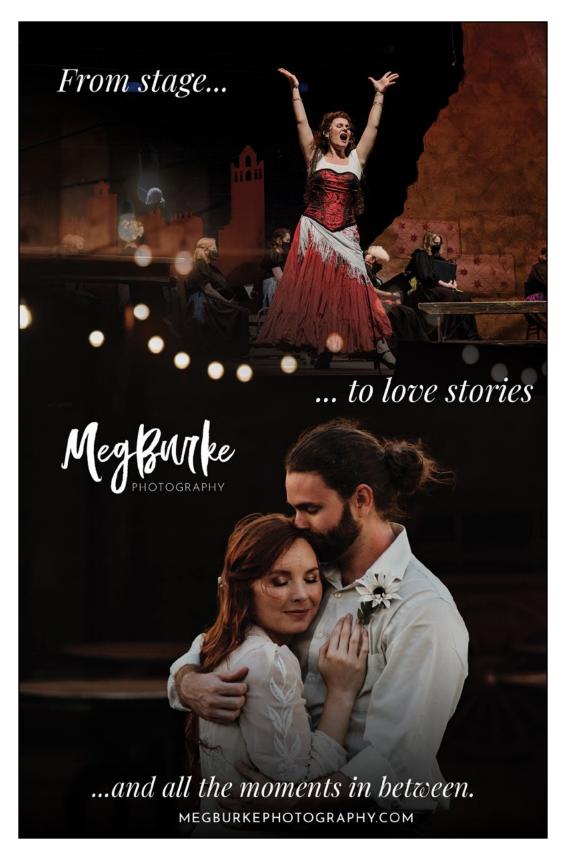


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PENSACOLA MAGAZINE



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his season's mainstage productions are a study in contrast—musically, dramatically, and visually. One of the greatest things about the operatic artform is its range. The stories we tell on stage span a wide variety of genres, moods, and musical styles, all while putting the characters and their journeys at the forefront.

The Italian "bel canto" (which translates to "beautiful singing") tradition was championed by three prominent composers: Vincenzo Bellini, Gioachino Rossini, and Gaetano Donizetti. The focus on this period of composition was simple—the power and beauty of the human voice. Bel canto operas feature beautiful melodies, ornamented phrases, and plenty of vocal fireworks. Donizetti's Lucia di Lammermoor is no exception. In this piece, you'll hear some of the most incredible arias, duets, and ensembles in all of opera, including the title character's nearly 20-minute-long Mad Scene in Act 3. As you follow along with the story, I hope you'll also hear tonight just how impressive singing can be—especially in this pure, unamplified form.

Known for his waltzes (including the incredibly famous "Blue Danube"), Johann Strauss II was an Austrian composer who also garnered praise for his operettas especially for Die Fledermaus. This bubbly, light piece became an instant success and has continued to remain in the standard repertoire since its premiere in 1874. It kicks off with an exciting and energetic overture, which is an orchestral showpiece in its own right. Being standard practice for operettas to be performed in the local vernacular. we'll be performing the piece in English, with original dialogue by our director John Hoomes. Die Fledermaus promises plenty of laughs, along with some tunes you'll definitely be humming on your way out of the theatre.

Thank you for being with us. Thank you for joining in with the collective experience that is live theatre. Remember that each performance you see is a completely unique experience, never to be seen or heard by anybody in exactly the same way ever again.

Cody Martin Music Director





JANUARY 26 + 28, 2024 SAENGER THEATRE

MUSIC BY **Gaetano Donizetti**

LIBRETTO BY **Salvadore Cammarano**

BASED ON **Sir Walter Scott's 1819 novel,** *The Bride of Lammermoor*

RUNNING TIME

2 hours and 45 minutes,
including one 20-minute intermission

PERFORMED IN

Italian with English supertitles

ORCHESTRAL EDITION BY
Bryan Higgins by arrangement with
Motet Music Publishing Company

FIRST PERFORMANCE **Teatro di San Carlo in Naples, Italy on September 26, 1835**

LAST PERFORMED BY PENSACOLA OPERA 2005-06 season



SYNOPSIS

Courtesy of The Metropolitan Opera

ACT I

An intruder has been spotted near the Ashton family home, and Normanno sends Enrico's men off in search of the stranger. Enrico arrives, troubled. His family's fortunes are in danger, and only the arranged marriage of his sister, Lucia, with Arturo Bucklaw can save them. The chaplain Raimondo, Lucia's tutor, reminds Enrico that the girl is still mourning the death of her mother. But Normanno reveals that Lucia is concealing a great love for Edgardo, leader of the Ashtons' enemies. Enrico is furious and swears vengeance. The men return and explain that they have seen and identified the intruder as Edgardo. Enrico's fury increases.

Just before dawn, Lucia and her companion Alisa are waiting for Edgardo. Lucia relates that, in this very spot, she has seen the ghost of a girl who was stabbed by a jealous lover. Alisa urges her to forget Edgardo, but Lucia insists that her love for Edgardo brings her great joy and may overcome all. Edgardo arrives and explains that he must leave on a political mission. Before he leaves, he wants to make peace with Enrico. Lucia, however, asks Edgardo to keep their love a secret. Edgardo agrees, and they exchange rings and vows of devotion.

ACT II

It is some months later, on the day that Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that indicates he is involved with another woman. As the captain

goes off to welcome the groom, Lucia enters, continuing to defy her brother. Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia's love, reminds her of her late mother and urges her to do a sister's duty. She finally agrees.

As the wedding guests arrive, Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother's death. The girl enters and reluctantly signs the marriage contract. Suddenly, Edgardo bursts in, claiming his bride. The entire company is overcome by shock. Arturo and Enrico order Edgardo to leave, but he insists that he and Lucia are engaged. When Raimondo shows him the contract with Lucia's signature, Edgardo curses her and tears his ring from her finger before finally leaving in despair and rage.

INTERMISSION

ACT III

Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines that she is with him on their wedding night. She vows that she will never be happy in heaven without her lover and that she will see him there. When Enrico returns, he is enraged at Lucia's behavior but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

Edgardo laments that he has to live without Lucia and awaits his duel with Enrico, which he hopes will end his own life. Guests coming from Lammermoor tell him that the dying Lucia has called his name. As he is about to rush to her, Raimondo announces that she has died. Determined to join Lucia in heaven, Edgardo stabs himself.

PRODUCTION & CREATIVE TEAM -

CONDUCTOR Cody Martin

STAGE DIRECTOR **Dona D. Vaughn***

PRODUCTION STAGE
MANAGER
Nan Luchini*

ASSISTANT STAGE MANAGER Nadine Andrews

LIGHTING DESIGNER
Charles Houghton

SET DESIGNER

Ryan McGettigan*

Sets Courtesy of

New Orleans Opera

TECHNICAL DIRECTOR
Tim Stettler

COSTUME DESIGNER
Glenn Avery Breed
Wardrobe Witchery

WARDROBE SUPERVISOR **Kendall Dayton**

DRESSERS **UWF Theatre Dept. Students**

COSTUMES BUILT BY
Edee Green, Katrina Lundquist,
Kendall Dayton, Kurt Taylor, Laura
Lane, Gavin Dietz, Colleen Ryan,
Kayley Embrey

HAIR & MAKEUP DESIGNER **Brittany Rappise**

HAIR & MAKEUP ASSISTANT Cheyenne Fox*

REHEARSAL PIANIST & SUPERTITLE OPERATOR Tongyao Li*+

CAST (in order of vocal appearance)

NORMANNO **Zachary Taylor***+



ALISA Alexandr

ALISA **Alexandra Sanchez***+

ENRICO **Richard Ollarsaba***





EDGARDO
Andrew Morstein*

RAIMONDO
Anthony Reed*





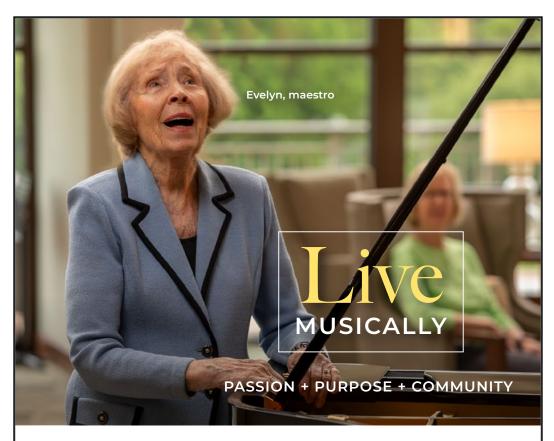
ARTURO

Jason Ferrante*

LUCIA
Abigail Rethwisch*



* Pensacola Opera mainstage debut + 2023-24 Jan Miller Studio Artist



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Director's lotes Dona D. Vaughn



What better way to begin the New Year than by directing one of my favorite operas here in my home state of Florida!

If you love drama, *Lucia Di Lammermoor* is an opera is for you. It has all the elements required: a passionate love affair, betrayal, vengeance, murder, and a mad scene!

I first became aware of this devastating love story by Sir Walter Scott when his novel, "The Bride of Lammermoor," was required reading for an English Literature class during my first semester in college. Did I fall in love with this love story then? Alas, no...I thought it a crushing bore. As fate would have it, the following semester my Opera Literature class required listening to Gaetano Donizetti's *Lucia Di Lammermoor*

I was smitten immediately by the overture from the first sound of the two soft taps on the timpani and bass drum and the silence that followed. When the class was over, I raced back to my dorm room and began again to read Sir Walter Scott's novel.

It was exciting to learn that the story Scott tells was a real life tragedy of lost love. Janet Dalrymple, a daughter of the 1st Viscount of Stair, became secretly engaged to a political rival of her family; however, she was forced into a loveless marriage with a man approved by her family. Janet stabbed her new husband on their wedding night. It seems that Scott had been told this story many times by his mother and by his greataunt, Margaret Swinton. It was a story he never forgot.

Donizetti changed the names of Scott's characters, and the text for the opera was carefully woven by Salvatore Cammarano, the outstanding librettist in Italy at that time.

Donizetti composed over 70 operas, but *Lucia Di Lammermoor* is most often considered his operatic masterpiece. It is a leading example of the style of "bel canto" or "beautiful singing" that has remained desirable since popularized by composers such as Vincenzo Bellini, Donizetti, and Gioachino Rossini during the 19th century.

Bel canto singing is characterized by lengthy and intricate vocal phrases which enable the singer to emotionally express the meaning of the text through the colors in the voice.

It has been a joy to delve again into Sir Walter Scott's novel and into Donizetti's opera with its complexities and emotional abandonment.

Those of us who love opera gladly surrender to the journey on which this music and its story take us. We are a passionate people.









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Artist Spotlight
Edgardo, Lucia di Lammermoor

Tell us a bit about you as a singer and why you're excited to be in this role with Pensacola Opera.

I can't wait to make my debut here in Pensacola as Edgardo. Edgardo is not only a heroic role, but the character embodies a certain sensitivity that is reflected in the beauty of the music that only Donizetti was capable of writing.

What are some of the favorite roles you've played? Any "bucket list" ones?

I love to play Count Almaviva in Il Barbiere di Siviglia, but my absolute favorite role is Alfred in Die Fledermaus. He gets to do some beautiful singing but the part is also designed to be funny and showy... a tenor's dream.

What are some of your hobbies outside of opera? I am an avid cook and baker at home! I am also super into analogue photography... you may even catch me taking some photos at an event or two...







Why do you think contemporary and new works are important in this industry?

I do a lot of contemporary work, but my most favorite and recent role was playing Leonard Lev in Tobias Picker's Awakenings. I have a great relationship with him as a composer and I adored getting to bring to life a character who means a great deal to me. I think contemporary opera and new work is as important as the story it tells; I think when we connect to the fundamental core of what it is to live the human experience, we connect emotionally to an opera. Contemporary stories can create a backdrop for this to occur accessibly and with novelty.

You're making your Pensacola Opera debut! What have been some of your favorite cities or companies you've performed with so far?

Certainly a highlight for me was my most recent debut at the Salzburg Festival. That was a tremendous experience, as I had the opportunity to work with some very well-known singers and I got to be in Le Nozze di Figaro with the Vienna Philharmonic playing-that's an experience you don't forget, especially in the city of Mozart.

Where are you from/where do you call home? What is it like to travel so much as an opera singer?

I am originally from Silver Spring, MD, but my wife and I call Chicago home! Traveling as a singer is exactly as you'd think... sometimes it's amazing and sometimes it's... not! Mostly, I am very grateful to get paid to visit different spots all over the globe. It's a real privilege.

FLEDERMAUS

MARCH 15 + 17, 2024 SAENGER THEATRE

> MUSIC BY Johann Strauss II

ORIGINAL GERMAN LIBRETTO BY Karl Haffner & Richard Genée

PRESENTED IN AN ENGLISH TRANSLATION BY Ruth & Thomas Martin

WITH ORIGINAL DIALOGUE BY John Hoomes

BASED ON Julius Roderick Benedix's play *Das Gefängnis* (The Prison)

RUNNING TIME
2 hours and 45 minutes
including one 20-minute intermission

PERFORMED IN English with English supertitles

ORCHESTRAL EDITION BY
William Dorwart

FIRST PERFORMANCE Theater an der Wien in Vienna, Austria on April 5, 1874

LAST PERFORMED BY PENSACOLA OPERA 1999-2000 Season



PRODUCTION & CREATIVE TEAM

CONDUCTOR Jerome Shannon

STAGE DIRECTOR **John Hoomes**

PRODUCTION STAGE MANAGER Joe Gladstone*

ASSISTANT STAGE MANAGER Alexandra Bowden*

LIGHTING DESIGNER **Charles Houghton**

SET DESIGNER **Erhard Rom** Sets Courtesy of Virgina Opera

TECHNICAL DIRECTOR Tim Stettler

COSTUME DESIGNER Glenn Avery Breed Wardrobe Witchery

WARDROBE SUPERVISOR **Kendall Dayton**

DRESSERS UWF Theatre Dept. Students

COSTUMES BUILT BY Edee Green, Katrina Lundquist, Kendall Dayton, Kurt Taylor, Laura Lane, Gavin Dietz, Colleen Ryan, Kayley Embrey

> HAIR & MAKEUP DESIGNER **Brittany Rappise**

> HAIR & MAKEUP ASSISTANT Chevenne Fox*

REHEARSAL PIANIST & SUPERTITLE OPERATOR Tongvao Li*+

DR. BLIND

FRANK

Zachary Taylor⁺



CAST (in order of vocal appearance)

DR FALKE Scott Lee[^]



ALFRED Christian Sanders*



ADELE Nicole Heinen*+



ROSALINDE **Kara Shay Thomson**





SALLY Alexandra Sanchez⁺

Bernardo Medeiros*+

PRINCE ORLOFSKY Kayla Nanto[^]







FROSCH Joe Tomko

SYNOPSIS

Courtesy of The Metropolitan Opera

ACT I

Vienna, New Year's Eve, 1899. Outside the Eisensteins' apartment, the tenor Alfred serenades his old flame Rosalinde, who is now married to Gabriel von Eisenstein. Adele, Rosalinde's chambermaid, wonders how to get the night off to attend a glamorous New Year's Eve ball to which her sister has invited her. She tells her mistress she must visit a sick aunt, but Rosalindea refuses to let her go. Alfred appears and declares his love to Rosalinde, who resists him until he begins to sing. Hearing someone coming, she sends Alfred away, but not before he has convinced her to let him return later. Eisenstein and his lawyer, Blind, arrive from a session in court: Eisenstein has been sentenced to

eight days in jail for striking a police officer and must begin his term that very night. He furiously dismisses Blind. His friend Falke urges Eisenstein to delay going to jail until morning and

instead join him at the ball, which is being given by the wealthy Prince Orlofsky. Falke tells Eisenstein to bring along his infamous pocket watch to charm the ladies. While Eisenstein changes, Falke invites Rosalinde to the ball as well, telling her that if she comes in disguise, she'll be able to observe her husband flirting with other women. Rosalinde at first doesn't like the idea but changes her mind when Eisenstein reappears in evening dress. She joins Adele in a bittersweet farewell as her husband heads off to "prison." Angry at Eisenstein's deception, she then tells Adele to go see her "aunt" and receives the ardent Alfred. Their rendezvous is interrupted by the prison warden Frank, who has come to arrest Eisenstein. Rosalinde persuades Alfred to preserve her good name by posing as her husband, and Frank carts Alfred off to jail.

BRIEF PAUSE

ACT II

In the ballroom of Prince Orlofsky's villa, the guests gossip about their host, who has a habit of paying someone to try to make him laugh—usually in vain. Orlofsky doubts that Falke's promised evening of entertainment will brighten his spirits, but proclaims his guests should behave however they want and do anything they like. Adele arrives—to the surprise of her sister Ida, a dancer in a hit musical show, who claims she never invited her. Ida worries Adele isn't classy enough to attend the ball, so they decide to present her as a Russian actress named Olga. Eisenstein enters, posing as a Frenchman, per Falke's instructions. He immediately identifies Adele as his wife's maid, but she laughs him off. Frank is also posing as a Frenchman, and he and Eisenstein become fast friends. Frank is so smitten with Ida and "Olga" that he pretends to be a theatrical producer to impress them. Finally Rosalinde arrives, disguised as a Hungarian countess. Angry to spot her husband flirting with her maid, she sings an impassioned ode to her betrayed homeland. When a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. Midnight is approaching, and Falke entertains the guests with the story of how he earned the nickname of Dr. Fledermaus: one drunken evening, when he was dressed as a bat for a costume ball, his best friend Eisenstein played a practical joke on him that made him the laughingstock of Vienna. The crowd toasts drink, love, and brotherhood until the stroke of midnight, when the new century begins. The guests dance through the night. As the clock strikes six, Eisenstein, whose attempts to retrieve his watch from Rosalinde have failed, rushes off to jail.

INTERMISSION

ACT III

Frosch the jailer is vexed by the late arrival of his boss, Frank, and by the nonstop singing of Alfred in cell number 12. Frank finally appears, tipsy and enraptured by memories of his magical evening posing as an impresario. Ida and Adele arrive, per Falke's instructions. Adele hopes Frank might further her stage aspirations. Frank sends them off and then admits Eisenstein, who says he has come to serve his sentence. He is surprised to learn his cell is already occupied by a man who claims to be him and who was found in his apartment with Rosalinde. Blind arrives, claiming he was summoned by the man in cell 12 to handle a case of false arrest. Determined to get to the bottom of the matter, Eisenstein snatches Blind's cloak, glasses, and wig to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde rushes in. She tries to secure Alfred's

release and asks "Blind" to press divorce charges against her errant husband, but is offended when the "lawyer" seems to take Eisenstein's side. Dropping his disguise, Eisenstein accuses his wife of promiscuity, at which point Rosalinde produces his watch. Both lament the impasse at which they've arrived, admitting that divorce would be a shame, since they really do love each other. Falke arrives to gloat over the success of his plan—only to find the couple falling into each other's arms and to discover Adele. Frank, and Frosch happily embarking on new careers. As Falke bemoans that all his efforts were in vain and his life is a failure. Orlofsky arrives with his guests in tow just in time to hear the story—and breaks into hysterical laughter. All sing a final paean to the joys of champagne.



Director's John Hoomes

The music of Johann Strauss has been said to epitomize the twilight of the Austro-Hungarian Empire. Even more importantly, the music of Strauss was instrumental in elevating the "waltz" from a somewhat scandalous dance (with couples dancing far too closely) and pushing it into the realm of serious classical music.

With this operetta, his second composition for the theatre, Johann Strauss was hailed as an important new voice in the German musical theatre. But, even with his success with audiences, many critics of the day felt that Strauss should stick to popular dance music and leave the classical world alone.

Today, Strauss is most known for the brilliant operetta Die Fledermaus, but when Die Fledermaus first premiered in 1874, the audience seemed to agree with the critics. Opening night was not the success that Strauss had hoped for, but he felt sure that his work would be vindicated in time. Even after it's initial lackluster. premiere, within six years Die Fledermaus had been staged in over 180 theatres in Germany and was embraced by public and critics alike as a masterpiece.

One source for *Die Fledermaus* is Das Gefängnis (The Prison), a comic farce by German playwright Julius Benedix. Another source is the French vaudeville play Le Réveillon, by Henri Meilhac and Ludovic Halévy. However, the peculiarly French custom of the réveillon (a New Year's Eve supper party) caused problems, which were solved by the decision to adapt the play as a libretto for Johann Strauss, with the réveillon being replaced by a Viennese ball in Act 2.



The operetta premièred on 5 April 1874 in Vienna and has been part of the regular repertoire ever since. The show was first performed in New York in November 1874. *Die Fledermaus* premiered in London on December 1876. Twenty years after its production an operetta in Vienna, Mahler raised the artistic status of Strauss' work by producing it at the Hamburg Opera House.

Today Die Fledermaus can be found on the stages of the world's greatest opera houses and holds its own next to the works of Verdi. Puccini, and Mozart. Die Fledermaus is considered the most operatic of all operettas, both in music and orchestration, as well as it's knack for containing a fine comic delineation of characters throughout. The orchestra plays a far more prominent role here than in most operettas. The orchestra presents principal musical themes (as in the famous overture) and defines the dramatic characters of each singer instead of merely serving as accompaniment. And, musically speaking, the vocal requirements of the score are extremely demanding. Only a singer with a well-trained voice should tackle the roles of the chambermaid Adele (with her extremely exposed and tricky ("Laughing song") and Rosalinde (with her devilishly difficult Hungarianstyle aria from Act II). And even

deception and comic infidelity, the music sets the tone of the operetta. No matter what deception, betrayal or trickery may be going on onstage; the music remains fun, vivacious, and full of joy.

though the plot often deals with



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What are some of your hobbies outside of opera?

I love anything related to food. From collecting recipes to exploring different cultures through their cuisine and collecting unique tools of the trade, all this culminates in me bringing people together to celebrate each other over a great meal. I inherited a green thumb from my dad and have a knack for finding unique houseplants. And my secret obsession for vintage handbags keeps me on the hunt through all my travels.

Where are you from/where do you call home? What is it like to travel so much as an opera singer?

I have called Cincinnati home for the past 20 years with my husband, daughter and a myriad of fluffy friends. I have worked for 28 companies in 25 different states some of which I have returned to multiple times. I spend a significant amount of time in each city which gives me an opportunity to eat like a local, shop for cowboy boots to go line dancing or sail into the sunset on a catamaran. It's a fabulous life meeting new people at every gig. Being away from my family is always hard but we make some of our greatest memories when they come for a visit. And, I have to say that Pensacola is one of our family favorites, so look out....l may become your neighbor in a few years.

Lara Spotlight

Tell us a bit about you as a singer and why you're excited to be in this role with Pensacola Opera. Why is Rosalinde one of your favorite comedic roles?

I have spent my career in dramatic roles so there have been very few opportunities to show my comedic chops. And guess what, I think I'm funny! Rosalinda is the whole package of operetta fun. Great music, great costumes/wigs a super fun cast and everyone is still alive at the end of the show!

What are some of the favorite roles you've played?

Having the opportunity to sing 40+ roles which included 8 languages - it's hard to pick favorites. I will say that Puccini's heroines have been my bread and butter with Tosca and Turandot leading the list. I loved singing Marietta in *Die Tote Stadt*, Magda in The *Consul*, The Woman in *Erwartung* and Judith in *Bluebeard's Castle*. Each one of these women stretched my dramatic chops and were so vocally rewarding. Bucket List?.. Isolde, Electra (Idomeneo) and another operetta favorite – Hannah in *The Merry Widow*.

Tell us about your love of contemporary opera and new works. Why do you think that's important in this industry?

I believe we must speak to the next generation of opera audiences by supporting new works that relate to our lives today. Opera has continuously evolved and embracing new works does not mean leaving behind our rich heritage of grand opera but bringing that knowledge to this exciting time of creativity. Today, composers, librettists and designers are creating works that appeal visually and musically around subjects that will engage this era of opera audiences. It is our job to make space for these stories in our art form so that all people are represented on stage.

You have been on our stages & events several times throughout the years. Tell us a bit about your connection with Pensacola Opera and what keeps bringing you back.

My first time in Pensacola was as the Countess in The Marriage of Figaro in 2006 following on the heels of Hurricane Dennis. Even in the wake of such destruction everyone at this company was so excited to make music. We spent every minute together singing, eating, laughing, hanging out in the kitchen at rehearsal and singing Karaoke on Palafox St. I have loved singing in the Jukebox Galas, sharing countless meals at Dr. Ruth's home. shopping at the Farmer's Market and snagging freshly steamed shrimp from Joe Patti's. But most of all, the lifelong friendships I have made here make Pensacola Opera my treasured opera family.





The Artists in Residence Program at ■ Pensacola Opera began in 2003, igniting from the board president at the time, Jan Miller. She made it the focal point of the company's mission to enrich the culture of Northwest Florida through a wide variety of operatic and educational programming. Starting with a group of three singers and a pianist performing Seymour Barab's operatic adaptation of Little Red Riding Hood, the Artists in Residence Program quickly gained a devoted following in our community. Each year since, these talented emerging artists have appeared in a variety of education and community engagement performances, reaching tens of thousands of children, adults, and families each season.

Over the past 20 seasons, more than 90 singers, pianist/coaches, and stage managers have gone through the program, many of them going on to national and international performing careers, or transitioning into administrative roles within the industry. In recent seasons, Pensacola Opera has doubled down on its commitment to developing and nurturing these talented artists, providing invaluable one-on-one coaching and career development in addition to a wide breadth of performance experience.

Today, the Jan Miller Studio Artist program brings in 5 artists each season to participate in mainstage programming and act as community ambassadors for the Opera by touring to local schools for a children's opera production and Opera Up Close workshops, and visiting local restaurants, community centers, and parks for free concerts and pop-up performances throughout the season.

Jan has always been a fierce fundraiser and promoter for the company's in-school programming, which reaches over 10,000 area children each year. As part of the renamed program, Pensacola Opera continues the commitment to mentoring and empowering emerging talent in the opera world, setting then up for successful careers ahead.



2023 - 24 JAN MILLER STUDIO ARTISTS



Nicole Heinen SOPRANO

Hometown: Monroe, WI This season at Pensacola Opera: Cover Lucia in Lucia di Lammermoor and appears as Adele in Die Fledermaus.

Fun fact: I have a gelato lady in NOLA that I send everyone to!



Hometown: Medford, NJ
This season at Pensacola Opera:
Normanno in Lucia di Lammermoor
and Dr. Blind in Die Fledermaus.
Favorite food: A classic Philly
cheesesteak

Zachary TaylorTENOR



Hometown: San Antonio, TX This season at Pensacola Opera: Alisa in Lucia di Lammermoor and appears as Sally, covering Orlofsky, in Die Fledermaus.

Guilty pleasure: LSU Sports-Geaux

Tigers!

Alexandra Sanchez MEZZO-SOPRANO



Hometown: Tulsa, OK This season at Pensacola Opera: Cover Enrico in *Lucia di Lammermoor* and perform Frank, covering Dr. Falke, in *Die Fledermaus*.

Pre-performance ritual: Listening to hip-hop on the way to the theatre.

Bernardo Medeiros BARITONE



Hometown: Xuzhou, China This season at Pensacola Opera: Serve as music director and pianist for all education performances, as well as music staff and pianist for Lucia di Lammermoor and Die

Favorite Quote: "If you can dream it, you can do it." - Walt Disney

Fledermaus.

Tongyao Li PIANIST/COACH



Nadine Andrews
Stage Manager | Madera, CA
Assistant Stage Manager,
Lucia di Lammermoor

Pensacola Opera Debut *H.M.S. Pinafore*, 2021

Career Highlights Madama Butterfly Washington National Opera Margaret Garner Detroit Opera La bohème Opera Tampa



Glenn Avery Breed
Costume Designer |
Cantonment, FL
Costume Designer, Lucia di
Lammermoor & Die Fledermaus

Pensacola Opera Debut The Magic Flute, 2008

Career Highlights
Romeo and Juliet
Toledo Opera
Il trovatore
Opera Santa Barbara
La traviata
Pittsburgh Opera



Daniel BelcherBaritone | St. Joseph, MO
Gabriel von Eisenstein,
Die Fledermaus

Pensacola Opera Debut

Career Highlights
L'amour de loin
Grammy Award winner
Angels in America
Théatre du Châtelet
Billy Budd
Houston Grand Opera



Jason Ferrante Tenor | Dundalk, MD Arturo, *Lucia di Lammermoor*

Pensacola Opera Debut

Career Highlights
Sweeney Todd
Teatro Comunale di Bologna
L'étoile
New York City Opera
Le nozze di Figaro
Opera Philadelphia



Alexandra Bowden Stage Manager | Chicago, IL Assistant Stage Manager, Die Fledermaus

Pensacola Opera Debut

Career Highlights
Teatro ZinZanni (Chicago)
The Little Prince
Utah Opera
Paradise Square
Pre-Broadway Production



Joe Gladstone Stage Manager | New York, NY Production Stage Manager, Die Fledermaus

Pensacola Opera Debut

Career Highlights
Das Rheingold
Nashville Opera
Turandot
Knoxville Opera
Akhnaten
Indiana University



John Hoomes Stage Director | Nashville, TN Stage Director, Die Fledermaus

Pensacola Opera Debut Florencia en el Amazonas, 2019

Career Highlights

Florencia en el Amazonas Lincoln Center Three Way Brooklyn Academy of Music Elmer Gantry Nashville Opera



Charles Houghton Lighting Designer | Kilkenny, Ireland Lighting Designer

Pensacola Opera Debut The Magic Flute, 2008

Career Highlights

Senior Lighting Designer Willie Duggan Lighting La bohème Pensacola Opera Roméo et Juliette Pensacola Opera



Scott Lee Baritone | Statesville, NC Dr. Falke, Die Fledermaus

Pensacola Opera Debut Forty Forward, 2022

Career Highlights

Carousel Pensacola Opera Die Zauberflöte Merola Opera Gianni Schicchi Piedmont Opera



Nan Luchini Stage Manager | Ann Arbor, MI Production Stage Manager, Lucia di Lammermoor

Pensacola Opera Debut Career Highlights

Madama Butterfly Palm Beach Opera Blue Detroit Opera Into the Woods Tulsa Opera



Cody Martin

Music Director I Pensacola, FL Conductor. Lucia di Lammermoor Chorus Director, Die Fledermaus

Pensacola Opera Debut María de Buenos Aires, 2017

Career Highlights

Příhody lišky Bystroušky, Florida State Opera Carousel Pensacola Opera Rusalka

Des Moines Metro Opera



Darren McIntyre Choreographer | Port

Macquarie, NSW Australia Choreographer. Die Fledermaus

Pensacola Opera Debut Forty Forward, 2022

Career Highlights

Artistic Director. Ballet Pensacola

International performer & choreographer Graduate of The Australian **Ballet School**

MEET THE ATISS



Andrew Morstein
Tenor | Chicago, IL
Edgardo,
Lucia di Lammermoor

Pensacola Opera Debut

Career Highlights

The Barber of Seville
Opera Theatre of St. Louis
Le nozze di Figaro
Salzburger Festspiele
L'aube rouge
Wexford Festival Opera



Kayla Nanto Mezzo-soprano | Dallas, TX Prince Orlofsky, *Die Fledermaus*

Pensacola Opera Debut Forty Forward, 2022

Career Highlights

Hansel & Gretel
Opera in the Heights
Carmen
Painted Sky Opera
La traviata
Fort Worth Opera



Richard Ollarsaba Bass-baritone | Tempe, AZ Enrico, Lucia di Lammermoor

Pensacola Opera Debut

Career Highlights

BBC Cardiff Singer of the World Competition Don Giovanni Lyric Opera of Chicago Le nozze di Figaro New Zealand Opera



Brittany Rappise
Hair & Makeup Designer |
Paterson. NJ

Pensacola Opera Debut Romeo & Juliet, 2019

Career Highlights

Falstaff
Knoxville Opera
Rigoletto
Opera Delaware
Bluebeard's Castle
Des Moines Metro Opera



Anthony Reed Bass | Chicago, IL Raimondo, Lucia di Lammermoor

Pensacola Opera Debut

Career Highlights

Don Giovanni
Opéra de Rouen Normandie
Le nozze di Figaro
New Orleans Opera
The Rape of Lucretia
Royal Opera



Abigail Rethwisch Soprano | Cedar Rapids, IA Lucia, *Lucia di Lammermoor*

Pensacola Opera Debut

Career Highlights

The Hours
Metropolitan Opera
Flight
Dallas Opera
Lucia di Lammermoor
Utah Opera



Christian Sanders Tenor | Atlanta, GA Alfred, *Die Fledermaus*

Pensacola Opera Debut

Career Highlights

La bohème
The Minnesota Opera
The Ghosts of Versailles
Château Versailles Spectacles
Oscar
Santa Fe Opera



Jerome Shannon
Principal Guest Conductor |
Pensacola, FL
Conductor, Die Fledermaus

Pensacola Opera Debut *Rigoletto*, 2002

Career Highlights

Andrea Chénier
Washington National Opera
Dead Man Walking
Pensacola Opera
The Crucible
Chautaugua Opera



Kara Shay Thomson Soprano | Loveland, CO Rosalinde, *Die Fledermaus*

Pensacola Opera Debut Le nozze di Figaro, 2007

Career Highlights

Turandot
Colorado Opera
Erwartung
New York City Opera
La fanciulla del West
Central City Opera



Tim StettlerTechnical Director | Mesa, AZ

Pensacola Opera Debut Carousel. 2023

Career Highlights

The Grapes of Wrath Minnesota Opera A Little Night Music Utah Opera Technical Director, Hawaii Opera Theatre



Joe Tomko Actor | Pensacola, FL Frosch, *Die Fledermaus*

Pensacola Opera Debut Carousel, 2023

Career Highlights Member. Actors'

Equity & SAG

Pirates of Penzance

Broadway tour

Carousel

Pensacola Opera



Dona D. Vaughn
Stage Director | Brooksville, FL
Stage Director,
Lucia di Lammermoor

Pensacola Opera Debut

Career Highlights

Der fliegende Holländer Opera Maine La fille du régiment Palm Beach Opera A Little Night Music Detroit Opera

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February 19 - Rolfs Music Hall Artist Series John Holiday, Countertenor

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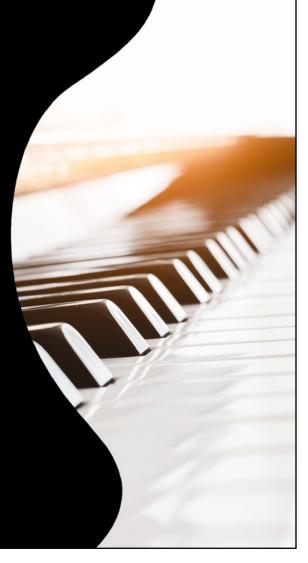
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Joshua Ward

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Mimi Moncier

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\$1,000-\$2,499+

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Allan Benton

Anne and Ben Riddles

Barbara Wade and David Norfleet

Brandon Pandes

Brian and Marie Baumgardner

Carol Cooper

Carol Law

Deborah Hinkley

Donovan Chau

Dr. Ed Siegel

Faye and Bob Robinson

Garlan Sisco

Grace Tegenkamp

Gregory Watson

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Lisa and Kevin Clay

Lindsey Shook

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n Dedication

Barbara Hawthorne Cully in honor of Mr. & Mrs. Richard Cannon

Donald and Becky McPheron in honor of Becky McPheron

Captain Linda J. Balink-White, USN (Ret) in memory of CDR Philip A. Balink-White, MBE, Royal Navy

David Butcher in honor of Cecil Carlton

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Jeannie Kamerman in memory of Sid Kamerman

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Mimi Moncier in memory of Birilla Leivi

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in honor of
Former Artistic
Director, Jerome Shannon

Susi Lyon in memory of Betty and Rosy Lyon

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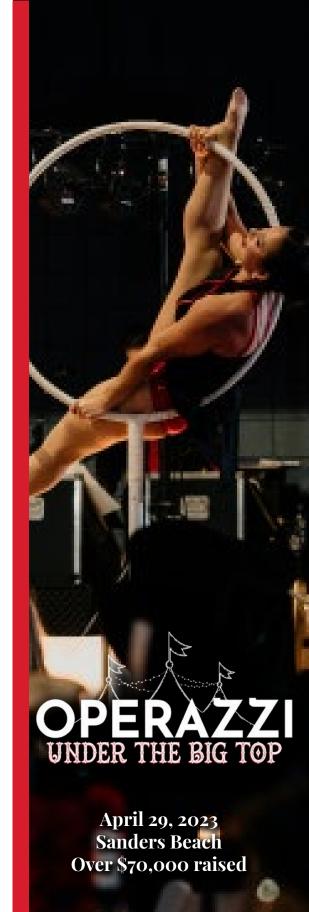
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THF

DRS. JAMES AND NELL POTTER

It would be difficult to fathom that 41 years ago when Nell and Jim Potter joined with other like-minded individuals to create a community-based opera company, they envisioned today's Pensacola Opera. In addition to their countless volunteer hours in support of a local opera company, Drs. Jim and Nell Potter knew that they young company's future must be built on a solid financial foundation. Their contribution in the design and construction of both scenery and costumes was matched by financial support for the long and short term goals of the fledgling company. As the company grew, the Potters continued their stewardship through service as members of the Board of Trustees. The establishment of the Drs. James and Nell Potter Legacy Fund solidifies both the Potter's and our company's commitment to long term financial and artistic success.



The Drs. James and Nell Potter Legacy Fund recognizes those individuals who have included

Pensacola Opera in their estate and philanthropic plans. With a bequest or other planned gift, you can provide the means necessary to ensure future generations of opera lovers will have the opportunity to enjoy the same high caliber productions enjoyed today. Let us help you realize your Pensacola Opera Legacy. A planned gift can meet your life goals and financial needs and provide you or your estate with significant tax benefits—all while granting the opera company you love a very generous gift.

Ron and Valmae Besser*
Mr. Frank Brophy*
Mr. and Mrs. Carlo Canapa
Dr. and Mrs. Richard Cannon
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Franklyn Cutrone*
Mr. and Mrs. Thomas Gernon
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Mr. William McGinnes
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Mr. Donald H. Partington
Drs. James and Nell Potter**
Patricia and David Rosser
Mr. and Mrs. Benjamin R. Strong**
Colonel George Willis Tate*
and Kit Hearn Tate

*Listed in memoriam

WAYS TO GIVE

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Establish an estate plan naming Pensacola Opera as one of the beneficiaries.

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Name the Opera as a beneficiary of your IRA, savings account, life insurance policy, or donoradvised fund.

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For general support or a favorite aspect of the Opera's mission.

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Diversify the Opera's portfolio.

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Gifts from which you (or a designee) can receive lifetime income.

To learn more about how you can be a member of the Legacy Fund, please contact General Director Chandra McKern at chandra@pensacolaopera.com. By informing us of your planned gift, you will be included as a member of this important group of friends. All inquiries are strictly confidential.





Since its very beginnings as a community-based organization, Pensacola Opera has grown into a professional opera company recognized for its thrilling opera productions, award-winning education programs and acclaimed Jan Miller Studio Artist Program. Pensacola Opera's 40th Annivery Campaign positions the company to chart a course for meaningful change in our community, while maintaining a focus on equitable and inclusive programming and honoring the very best of our art form.

40TH ANNIVERSARY CAMPAIGN DONORS

as of December 19, 2023

JAN MILLER, Naming of the Jan Miller Studio Artists Program
JANE MERRILL, Elizabeth Foster Henderson Studio Artist Housing Fund
RUTH & RICK HARPER, Steinway Piano for the Pensacola Opera Rehearsal Hall
DIANE APPLEYARD, Educational Opera Tour in the Schools Season Sponsor
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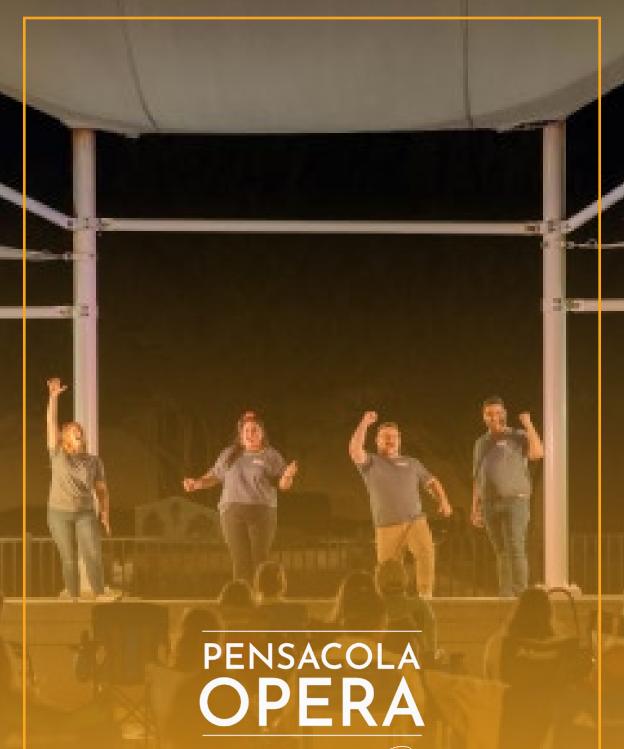


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Community & Education

Calendar & Events 2023-24

Brown Bag Opera

Strauss & Sandwiches, Pizza & Puccini! This monthly lunch recital series invites the community to spend their lunch break with the Opera - eat and enjoy favorite arias, duets, and popular songs.

September 19, 2023 October 24, 2023 November 14, 2023 January 30, 2024 February 20, 2024 March 19, 2024



Opera Al Fresco

This special pop-up concert series brings live music to parks and green spaces around town via Pensacola Opera's StageMobile, our mobile stage that can bring an elevated performance experience virtually anywhere.

September 22, 2023 October 14, 2023 February 10, 2024



Jukebox Gala

Over a gourmet four-course dinner, world-class opera singers serenade you tableside. A preview of our upcoming season starts off the night – but the rest of the entertainment is up to you! Bid on popular selections from opera and musical theater to be performed for the winner, course by course. September 30, 2023



Così fan tutte

A special Pensacola-fied performance of Mozart's timeless classic of love & games featuring the 2023-24 Jan Miller Studio Artists and alum Bizhou Chang and Jack Chandler.

November 3 + 5, 2023

Opera After Dark

Opera After Dark is a unique outdoor concert like no other, featuring our incredible Jan Miller Studio Artists under the stars and center stage at the UWF Historic Trust Museum Plaza, just in time for Halloween.

Cctober 20, 2024



Foo Foo Fest

A 12-day Arts & Culture Festival sponsored by ACE, Foo Foo Festival grants 12 financial awards to local nonprofits to host a unique event, performance, or experience to boost tourism in Pensacola each fall.

Songs Down South, November 9, 2023

Gallery Talks

In collaboration with the Pensacola Museum of Art, discover intersections between music and visual arts featuring speakers from the opera in collaboration with art curators.

January 21, 2024 at 2 PM March 6, 2024 at 7 PM

Lucia di Lammermoor

Donizetti's romantic drama opens our 41st Season on the historic Saenger Theatre stage in Downtown Pensacola.

January 26 + 28, 2024

Rock the Runway

Pensacola Opera's premier musical fashion-fusion event. Featuring Rock Me Amadeus, LIVE.

February 22, 2024

Die Fledermaus

Strauss' effervescent and entertaining German operetta closes our 41st Season on this historic Saenger Theatre stage in Downtown Pensacola.

March 15 + 17, 2024

Bourbon & Broadway

Pensacola Opera loves Broadway...and bourbon! The Jan Miller Studio Artists host an evening of Broadway favorites, paired with a guided bourbon tasting and barbecue dinner.

March 26, 2024



Operazzi Ball

With a new theme each year, this formal soireè is a chance to dine, dance, and donate to our education and Jan Miller Studio Artist program.

April 12, 2024





Studio Artist Education Tour

Each season, our Studio Artists present a fully-staged opera that's designed just for young audiences! The Education Tour visits over 30 local school systems and libraries.

Little Red's Most Unusual Day **Library Dates:** October 21, 2023 November 4, 2023 January 27, 2024 January 31, 2024 March 16, 2024 March 20, 2024 March 23, 2024

Opera Up Close

Our Studio Artists visit local middle & high school classrooms to perform well-known opera arias and songs, introduce students to opera terminology, and discuss the business of opera.

ABOUT THE SHOW:

Forest Ranger Dudley is too shy to ask Little Red's mom, the widow Hood, to the Forest Ranger Ball. For that reason he leaves a written invitation in a basket of flowers outside Little Red's house. Unfortunately for Dudley, the basket is delivered to Granny. Granny simply loves men, especially men in uniform. In the resulting confusion Dudley loses his pants. Granny kisses the Wolf, Mom gets impatient and Little Red gets in trouble. In fact, everyone experiences, in one way or another, a very, very unusual day.

Overture Opera Summer Camp

Pensacola Opera's experienced music staff alongside special guest teachers—will lead children through music, theatre, and dance instruction culminating in their very own opera production.

July 2024

2023 EDUCATION BY THE NUMBERS

1,085 miles driven to education and community performances

performances of Little Red's **Most Unusual Day**

Opera Up Close workshops

area schools visited

counties served

5,293

people reached so far through education & community performances



2023 Opera Camp

Twenty-two campers ages 8 - 13 put on their very own production of Die Fledermaus, learning all the music and roles in just one week

> 2.2. Children

> > 6 **Days**

20+ hours of musical instruction



Pensacola Opera's Voices for Change provides unique opportunities for at-risk and disadvantaged children to experience the professional performing arts firsthand. The arts can play a crucial role for at-risk youth, especially in addressing healing and trauma. The arts provide an outlet to process their emotions so they can begin the healing process and build resiliency. Additionally, the arts develop individual creativity and self-expression, improve academic achievement, and enhance their social, cognitive, and critical thinking skills.

In 2023, we partnered for a second year with Pace Center for Girls and welcomed Embrace Florida Kids/Milton Girls Home, bringing professional opera singers into their school for special performances and Q&A sessions. The program culminated with sixteen girls receiving a VIP experience (complete with new outfits, professional hair and makeup services, photo shoot and reception) before attending Pensacola Opera's production of *Carousel*.

Additionally, we opened the final dress rehearsal of *Carousel* to all local non-profits that serve at-risk and disadvantaged children. All children in attendance attended a VIP reception and had the chance to meet some of the stars of *Carousel* prior to the show.

We look forward to continuing our partnership with Embrace Florida Kids/Milton Girls Home again this year in addition to extending the same opportunities to Big Brothers/Big Sisters of Northwest Florida for our production of *Die Fledermaus* at the Saenger Theatre in March 2024.

Once again we will open up the final dress rehearsal of Pensacola Opera's *Die Fledermaus* on March 13 to all local non-profits that serve at-risk and disadvantaged children. All children in attendance will be invited to the VIP reception and have the chance to meet some of the stars of *Die Fledermaus* prior to the show.





Pensacola Opera is pleased to announce its ground-breaking, musical fashion-fusion event, Rock the Runway, featuring members of the star-studded musical show, Rock Me Amadeus Live, from New York City. On February 22, 2024, at Vinyl Music Hall, the fashion runway will be filled with the sound of iconic rock and pop songs from your favorite bands from the 70s, 80s, and 90s melding with operatic masterpieces to create an experience unlike any seen in Pensacola. Featuring designs inspired by iconic opera heroines and curated by local boutiques, this evening promises to bring together the worlds of music and fashion in a way that is visually stunning and artistically inspiring. All proceeds directly support professional opera performances and educations programs that enrich the culture of our community.

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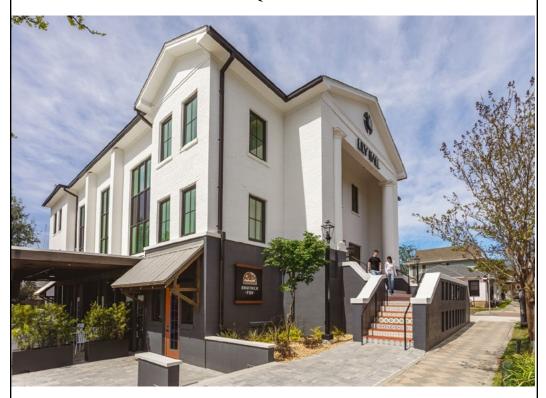
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EACH DAY OUR TEAM ENDEAVORS TO CREATE IMPACTFUL DESIGN THAT BUILDS THE QUALITY OF OUR COMMUNITY.



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Pensacola Opera is proud to announce the commissioning of an original, world premiere children's opera, which will make its debut as part of our education tour during the 2024-25 season! Stay tuned for more details, including a public workshop this spring.

Special thanks to Diane Appleyard.

For over 16 years, Bella Magazine has been celebrating the women of our community.

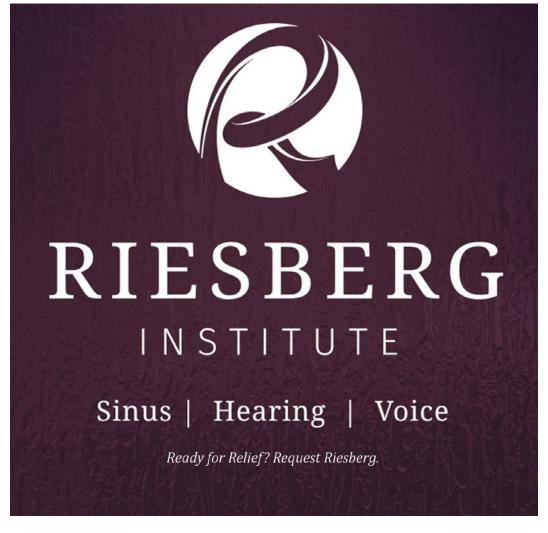
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Paravi! is a volunteer organization of operaloving people from all walks of life who come together to support the mission of Pensacola Opera. Bravi! members volunteer their time and talents in our mainstage productions, education and community events, fundraising events, and more. Going into Pensacola Opera's 41st Season, Bravi! was refreshed

with an updated logo and welcomed 8 new active members. Since September 2023, Bravi! has volunteered 150 hours at events like Opera Al Fresco, Opera after Dark, Jukebox Gala, Songs Down South, Gallery Night, The Cox Pensacola Christmas Parade, Così fan tutte, Studio Artist Auditions, and more.

Pensacola Opera's productions are also supported by our all-volunteer Opera Chorus. After being selected through an audition process, members contribute approximately 120 volunteer hours each season and learn over 250 pages of music to help bring the shows to life.



2023 BRAVI! MEMBERS

Savannah Bailev Gwvn Chadwick Sooz Cobb Laura Dees Ona Gilbert Flise Gordon Barbara Jackson Lvndi Kessler Lloyd Knisbell Becky Link Susi Lyon Myishola Matthews Michael Matthews Maureen McNeill Jean Norman Julie Pecchia Vanessa Rabb

Jessica Reeves Ann Roberts Sylvia Rockwell Cecilia Rojas Brooke Ryan Rebecca Sanders Shawn Smith Melissa Smith Don Stephenson Chris Stephenson Petrea Tomko Hilda Troche-Carmona Megan Washington Greg Watson Patricia Woodburn Heidi Woske

-2023 Volunteer of the V Julie Pecchia





and my mother loved her music: Pavarotti, Frank Sinatra, Dean Martin, and Herb Albert to name a few. My sister sings like an angel and my brother played the organ. Music was our way of life. We are passionate about our food and family meals, we all talk with our hands and to this day, we celebrate life through music.

I got hooked on opera after seeing Carmen. I wanted to be Carmen! Loved her spirit and she made me want to smoke, dance, and dress like her. She was fierce. I'm not fierce, but I am mighty or so I've been told.

What do you love about Pensacola?

I immigrated to Pensacola nearly 30 years ago from Canada. I moved from the freezing cold to the warm sunshine of Florida. What's not to love about Pensacola? Though I will admit when I arrived, the downtown scene certainly was not what it is today! I remember places like Trader Johns and wow, things have changed. The "Palafox walk" as I call it has become magical. The growth in the art scene has been amazing! Pensacola is ever-growing and changing. All that said though, my favorite place will always be the beach! You just can't get that beauty anywhere else! It's 5 o'clock somewhere when you're on beach time. We have to make a beach opera! Hmm. I foresee a beach opera event!

When were you introduced to Bravi!? Why did you join?

I was introduced to Bravi!! by Laura Juliet Wood, a fellow patron and admirer of opera, around 2016. I've been with Bravi! ever since. I joined to share the love of opera and to feel connected to what brings me joy. The most important thing to me is Bravi! brings me home. Opera takes me back to the warmth of my family. Bravi! is my opera family

What is your favorite opera event?

My favorite events when I first started with Bravi! were of course the operas themselves and the traditional fundraiser events like Jukebox Gala and the Operazzi Ball. I love that opera is so diverse in its audience and available to all with the free events like Opera Al fresco. Free Opera and the outdoors "could you ask for anything more"? Now my heart is really full with the collaboration events that the opera sponsors. Things like the Voices for Change Program and The Jan Miller Studio Artists singing in schools. The education tour is close to my heart (I used to be a school nurse). It gets my paddle raise every year lol. It's incredible how many avenues the opera has developed to open up to the community. To pick a favorite is a "mission impossible. I love it all and I'm grateful to be part of the process.

How has joining Bravi! helped you understand opera?

Joining Bravi! has brought depth to my understanding of opera. I have more appreciation of how a great village is required to make it all happen - cast, crew, costume, stage, and volunteers. It's truly a miracle. It has also enriched my understanding of how the sponsorship program is vital to the survival of the opera. The Jan Miller Studio Artist program is crucial. It's amazing to see the transformation of the artists from

meeting them at the "meet the residents" event to when they perform in the mainstage productions is truly amazing. Bravi! has opened my heart and my eyes to the support system and structure of opera. The ear was always there!

What is one of your favorite Bravi! memories?

It's challenging to pick a favorite memory from my years at Bravi!, there have been many magical moments. It is much easier to pick my favorite role at Bravi! and don't get me wrong, I'll stuff envelopes if I have to, but my favorite role by far is being an (opera ambassador) greeter. Being on the front lines of Opera. Seeing all the folks who have dressed and prepared themselves to come to a night of magic. Opera is about the whole evening. The anticipation, the dress, the meal, and the production, and the after-show reception. Greeting all those folks (handing out the programs) seeing the anticipation and excitement, it's intoxicating! Mind you I do have a very fond memory of closing down the house at Sanders Beach at Operazzi with Mr. Big and the Rhythm Sisters and dancing with Sooz (it was an enchanted evening).

Do you have any advice for someone wanting to join Bravi!?

As quoted, "Be Opera Wild". If you're thinking of volunteering, "just do it." Whatever journey brought you to volunteering will be revealed in the journey of volunteering. It's an amazing place to be.

Final thoughts from Julie:

The Pensacola Opera is an amazing pillar in the Pensacola community. Its multi-faceted approach to introducing opera to everyone and all is truly exceptional. The Pensacola Opera brings us to a magical place in a variety of settings. The Saenger, the park, the school, the restaurant, etc, but wherever it may be and though we may not understand the words, we know how the music makes us feel alive. Opera is like life, full of twists and turns. When we watch and listen to opera we can forget, let go, open ourselves. We can travel somewhere in a different time or maybe in a different world we can travel somewhere "opera wild".

Thank you so much to the Pensacola Opera and to Bravi! for giving me the opportunity to travel to this special place every time I volunteer and to go Opera Wild.

Frank Brophy

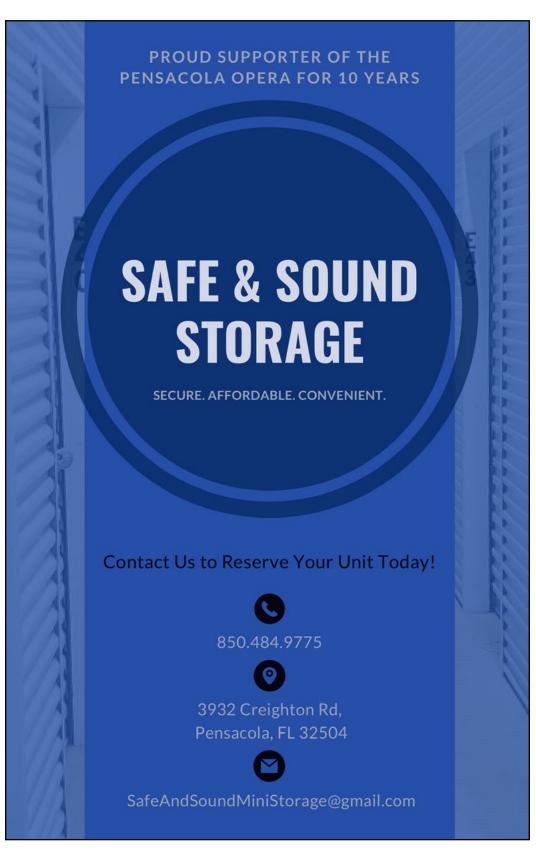
Debbie Mann, 1993 Mary Ann Glaeser, 1994 Sandy Palmer, 1995 Ron and Ann Peake, 1995 Sam Waite, 1996 Harry Gruber, 1996 Marjorie Oakes, 1997 Ken Rutledge, 1998 Richard Cannon, 1999 Irva Stroux, 2000 Thomas Gernon, 2001 Frank Brophy, 2002

Frank Cutrone, 2003

Judy Strong, 2004 Judy Cannon, 2004 Vaughan Hedrick, 2005 Diane Collins, 2006 Mary Riesberg, 2007 Eleanor Asplinden, 2008 Sandra Houston, 2009 Betty Roberts, 2010 Kathleen McBride, 2011 Judy Cannon, 2012 Mary Poss, 2013 Anne Wallace, 2014

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Ima PRODUCTION HISTORY

2023-24

Donizetti, Lucia di Lammermoor Strauss, Die Fledermaus

2022-23

Puccini, La bohème

Rodgers & Hammerstein, Carousel Ott, The Widow's Lantern (World

2021-22

Mozart, The Magic Flute Rossini, The Barber of Seville

2019-20

Mozart, Don Giovanni Verdi, Il trovatore* Kaminsky, As One Easy to Love (Concert)

2018-19

Gounod, Roméo et Juliette Catan, Florencia en el Amazonas Some Enchanted Valentine (Concert)

2017-18

Puccini, Madama Butterfly Leigh, Man of La Mancha Piazzolla, María de Buenos Aires

2016-17

Verdi, Aïda Heggie, Dead Man Walking Cipullo, Glory Denied

2015-16

Verdi, La traviata Lehár, The Merry Widow Heggie, Out of Darkness The 3 Tenors (Concert)

2014-15

Puccini. La bohème Gilbert & Sullivan, The Pirates of Penzance

Menotti, The Medium

2013-14

Bizet, Carmen Rossini, La Cenerentola Mozart, Così fan tutte

2012-13

Sondheim, Sweeney Todd Rossini, Il barbiere di Siviglia Puccini, Tosca Monteverdi, L'incoronazione di Poppea

2011-12

Puccini, Madama Butterfly Verdi, Rigoletto Bizet, La tragédie de Carmen

2010-11

Adamo, Little Women Puccini, Turandot Argento, Postcard from Morocco 2009-10

Premiere)

Kern, Show Boat Mascagni/Leoncavallo,

Cavalleria Rusticana/Pagliacci

2008-09

Mozart, Così fan tutte Verdi, Aïda

2007-08

Mozart, Die Zauberflöte Puccini, La bohème

2006-07

Mozart, Le nozze di Figaro Verdi, La traviata

2005-06

Bizet, Carmen

Donizetti, Lucia di Lammermoor

2004-05

Rossini, Il barbiere di Siviglia Gershwin, Porgy & Bess Puccini, Madama Butterfly

2003-04

Puccini, Tosca Donizetti, L'elisir d'amore

2002-03

Lehár, The Merry Widow Puccini, Turandot

2001-02

Mozart, Don Giovanni Verdi, Rigoletto

2000-01

Humperdinck, Hansel and Gretel Puccini, La bohème Verdi, La traviata

1999-00

Strauss, Die Fledermaus Mozart. Die Zauberflöte Giordano, Andrea Chénier

1998-99

Puccini, Madama Butterfly Donizetti, Don Pasquale

1997-98

Gilbert & Sullivan, Gala Mozart, Le nozze di Figaro Bizet, Carmen

1996-97

Sondheim, Passion Puccini, Tosca Donizetti, Lucia di Lammermoor

1995-96

Puccini, La bohème Verdi. Il trovatore

1994-95

Verdi, La traviata Rossini, Il barbiere di Siviglia

1993-94

Strauss, The Gypsy Baron Verdi, Rigoletto

1992-93

Leoncavallo, Pagliacci Menotti, The Telephone Donizetti, L'elisir d'amore

1991-92

Herbert, Naughty Marietta Gilbert & Sullivan, The Pirates of Penzance

1990-91

Puccini, Madama Butterfly Strauss. Die Fledermaus

1989-90

Lehár, The Merry Widow Bizet, Carmen

1988-89

Romberg, The Student Prince

Puccini, La bohème

1987-88

Mozart, Così fan tutte

1986-87

Verdi, La traviata Humperdinck, Hansel and Gretel

1985-86

Mascagni, Cavalleria Rusticana

Mozart, Le nozze di Figaro

1984-85

Puccini, Gianni Schicchi Gilbert & Sullivan, H.M.S. Pinafore

1983-84

Mozart, Così fan tutte Gilbert & Sullivan, The Pirates of Penzance



* * * * The best of * * * * Downtown Pensacola Dining











Whether it's seafood, steak, soulfood, or coastal Italian—these restaurants are a perfect pick! From a casual waterfront venue, to an elegant evening in historic surroundings, you will find everything you are looking for in these locally owned downtown Pensacola restaurants.



THE FISH HOUSE: Dockside dining overlooking beautiful Pensacola Bay just steps away from historic Seville Square. Full bar. Late night menu. Brunch on Sundays. Dine inside or out. Features a menu of inventive fresh-seafood selections, house-smoked steaks, sushi, handpicked wines, and their world-famous Grits à Ya Ya.



ATLAS OYSTER HOUSE: Stands by it's name as the place in Pensacola to find delicious oysters. On the water, historic Downtown Pensacola, Dine inside or out, Classic hand-crafted cocktails, sixteen beers on tap, expansive oyster offerings, sushi, seafood towers, burgers, small plates and entrees. Bicycle, car and boat parking available.



JACKSON'S STEAKHOUSE: Recognized nationally for its award-winning, Southern-influenced steaks and seafood paired with impeccable service. Reservations can be made online. The menu highlights wet-aged, grain-fed beef. A consummate dining experience in historic downtown Pensacola.



FIVE SISTERS BLUES CAFÉ: Southern favorites in historic Belmont-DeVilliers neighborhood of downtown Pensacola. A harmonic blend of southern flavors and soulful music featuring all of the southern comfort favorites with a kick of Creole and Caribbean flair. Fried chicken, cornbread, collards, and more!



ANGELENA'S RISTORANTE ITALIANO: Angelena's menu brings creative, Southern touches to classic Italian cuisine. Handmade pastas and thoughtfully prepared vegetable dishes are served alongside an abundance of Gulf seafood. The wood-fired oven lends flavor to Neapolitan-style pizzas and meatballs.

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