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The Kirk Foundation



Presents

MOZART'S THE MAGIC FLUTE



FRIDAY, MAY 11, 2018 - 8:00 PM
SUNDAY, MAY 13 2018- 2:00 PM

Miami Scottish Rite Temple 471 NW 3rd St Miami, 33128







## A Message from the Artistic Director

Welcome to Orchestra Miami's production of Mozart's *The Magic Flute*! This project has been many years in the making and has a bit of history to it. In the summer of 2007, I had the opportunity to collaborate with David Grabarkewitz on a production of *The Magic Flute* for Intermezzo Opera. He had recently written a new English translation of Schikaneder's German dialogue, and we were able to workshop it in that production. Fast forward to 2014, when I came to the Scottish Rite to perform Orchestra Miami's first "Masonic Mozart" concert. Following the success of that concert, I was repeatedly asked "when are you going to perform the Magic Flute here?". Not being an opera company with a production staff, I was originally not inclined to attempt such a huge endeavor. Then as time went on and I got to know some of the Masons better and also got to know what incredible resources that they possessed, I knew that doing the Magic Flute at the Scottish Rite would not only be possible, but would absolutely be one of the most memorable experiences in Orchestra Miami's history. I immediately thought of David, as I wanted to present the opera not just as a great piece of music, but also as a great piece of theater.

All of the backdrops that you will see are painted by hand, and belong to the Scottish Rite for their use in their rituals. If it weren't for the generosity of Wayne Foote and his willingness to work with Orchestra Miami, none of this would have been possible. I also have to thank Kenneth Lee Whiting for his heroic work on this production and Alex Proctor for stepping in and helping backstage. The glue that held this all together is our incredible stage manager Naomi Zapata, who was simply heroic.

Of course, nothing happens without you! In today's world, supporting the causes which you are passionate about is more important than ever. We hope that you will passionately support Orchestra Miami and our many diverse projects with your tax-deductible gift. Please send your donation to Orchestra Miami, PO Box 7598, Miami, FL 33255 or donate securely online at [www.orchestramiami.org](http://www.orchestramiami.org). Thanks in advance for your continued support and I hope you enjoy the show!

Yours in music, Elaine Rinaldi

# Don't miss the final event of our 2017-18 Season!



**The Delray String Quartet**  
with Elaine Rinaldi, Pianist  
Dvorak "American" Quartet & Brahms Piano Quintet  
**Sunday, May 20th- 4:00 PM**  
Miami Scottish Rite "Lodge Room"- 471 NW 3rd Street  
Advance Tickets \$30/\$25 Seniors; At Door \$35/\$25  
Tickets and Info- [www.OrchestraMiami.org](http://www.OrchestraMiami.org) or (305) 274-2103

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# **THE MAGIC FLUTE**

**A Singspiel by Brother Mozart and Brother Schikaneder**

**Elaine Rinaldi, Conductor**  
**David Grabarkewitz, Director**

**Marina Pareja, Costume Design**

**John Baldwin, Set Design**

**Kenneth Lee Whiting, Light Design**

**Naomi Zapata, Stage Management**

### **Cast (in order of appearance)**

Tamino.....Gregory Schmidt  
First Lady.....Robyn Marie Lamp  
Second Lady.....Lauren Frick  
Third Lady.....Natalie Rose Havens  
Papageno.....Gabriel Preisser  
The Queen of the Night.....Melissa Ruiz  
Monostatos.....Andres Lasaga  
Slave #1.....Logan Dubner  
Slave #2.....Anthony Josep  
Slave #3.....Samuel Flores  
Spirit #1.....Amanda Grace Murias  
Spirit #2.....Mason Lang  
Spirit #3.....Marco Rosa  
Speaker.....Lloyd Reshard  
Sarastro.....Neil Nelson  
First Priest.....Josue Brizuela  
Second Priest.....Enrique Estrada  
First Armored Man.....Lievens Castillo  
Second Armored Man.....Coburn Lloyd Jones  
Papagena.....Leslie Zapiain



**\*\*There will be one 15 minute intermission\*\***

**Chorus (Students from New World School of the Arts)**

Ciara Aranda, Gloria Deschamps, Logan Dubner, Kacie Galarce, Kaylan Hernandez, Anthony Josep, Joyjahna Moraski, Wooldjina Present, Anazha Santiago, Lucia Vazquez

**Orchestra Miami**

**Violin I-** Mei Mei Luo, Concert Master; Gennady Aronin, Sasha Zhuk

**Violin II-** Valentin Mansurov, Galina Aronin, Eun-Young Jung

**Viola-** Richard Fleischman, Gregory Falkenstein

**Cello-** Christopher Glansdorp, Aaron Merritt

**Bass-** Susan Friend; **Flute/Piccolo-** Elissa Lakofsky; **Oboe-** Jeff Apana

**Clarinets-** Richard Hancock, Molly Wyrick; **Bassoon-** Gabriel Beavers

**Horns-** Madison Allen, Rhonda Kremer; **Trumpet-** Jim Hacker

**Trombone-** Stephen Saunders; **Timpani-** Mark Schubert

**Glockenspiel/Rehearsal Piano-** Jared Peroune

**Special Thanks to our Production Team**

Naomi Zapata, Stage Management  
Brandon Urrutia, Assistant Stage Manager  
Alex Proctor, Rail  
Kenneth Lee Whiting, Lights

**Ridiculously Brief Synopsis of The Magic Flute**

The Queen of the Night persuades Prince Tamino to rescue her daughter Pamina from captivity under the high priest Sarastro; instead, he learns the high ideals of Sarastro's community and seeks to join it. Separately, then together, Tamino and Pamina undergo severe trials of initiation, which end in triumph, with the Queen and her cohorts vanquished. The earthy Papageno, who accompanies Tamino on his quest, fails the trials completely but is rewarded anyway with the hand of his ideal female companion Papagena.

*This concert is being presented with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners and sponsored in part by the Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture and the State of Florida.*

Symphony of the Americas and Riuniti Opera in a production of *I Puritani*. Mr. Castillo also performs all over south Florida in various venues as one of the 3 *Latin Tenors*. This incredible tenor will continue to thrill audiences with his exciting vocal range and melodious vocal textures from the most elusive pianissimo to the most dynamically captivating forte.



**Coburn Jones** (2nd Aromored Man) has appeared as Kecal in the *The Bartered Bride*, Il Conte di Almaviva in *Le Nozze di Figaro*, Balthazar and Melchior in *Amahl and the Night Visitors*, and Warden Frank in *Die Fledermaus* with the Appalachian Opera theatre. Coburn Also performed the role of Pedro in *Man of La Mancha* with Asheville Lyric Opera. With Frost Opera Theater, Mr. Jones performed the role of Pandolfe and excerpts from *Hamlet*, reviewed by the South Florida Classical Review as "...a

sympathetic, henpecked Pandolfe. His warm baritone melded with Coppens' vibrant palette in a moving duet of sympathy and regret", and "[Coburn Jones] had plenty of resonant heft for Hamlet's rousing drinking song from Ambrose Thomas' operatic version of the Shakespeare play but he also vividly suggested the Danish prince's madness". Mr. Jones is currently attending the University of Miami under the instruction of Dr. Robynne Redmon, Jeffrey Buchman, and Maestro Alan Johnson. His future engagements include the role of second armoured man in *The Magic Flute* this coming May with Orchestra Miami under the baton of Maestra Elaine Rinaldi. Also, the role of Tobias Mill in *Il Cambiale di Matrimonio* at the Phoenicia International Festival of The Voice, under the direction of New York City Opera stage-director Beth Greenberg.



**Anthony Josep** (Slave # 2) is a baritone attending New World School of the Arts High School in Miami, Florida where he studies with Dr. Jennifer Tipton. He has been featured in several New World solo voice concerts, performed as a soloist with the choir, and was recently a soloist with the Florida All-State Concert Choir. Last summer, he attended Florida Grand Opera's Youth Artist Learning Academy (YALA), a summer opera intensive program where he performed the roles of Papageno (*Die Zauberföte*) and

Figaro (*Le Nozze di Figaro*) in YALA's scene program in both Doral and Pompano Beach. Most recently he competed and won the 2017-2018 Schmidt Youth Vocal Competition in Florida.



**Samuel Flores** (Slave #3), baritone, is a student at Florida Atlantic University in the Master of Music program in voice where he studies with Dr. Patricia Fleitas. He has performed with the Delray Beach Chorale (DBC) as part of the Young Artist program since 2014, where he has performed numerous solos and is a member of the permanent roster of the DBC Chamber Ensemble, a semi-professional chorus. He has played the role of The Page in Menotti's

*Amahl And The Night Visitors* and Mendel in Jerry Bock's *Fiddler on the Roof*. Roles performed in the FAU opera scene workshops include, Don Alfonso and Guglielmo in Mozart's *Così fan Tutte*, The Count in *Le nozze di Figaro* and, Dottor Malatesta in *Don Pasquale*.

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**Josue Brizuela** (First Priest) is a tenor attending the New World School of the Arts, in the studio of Rodney Miller. His musical solo career started in high school as a choir student, later branching out as a soloist, winning first place in Florida state competitions. Mr. Brizuela's repertoire at Oberlin in Italy, Baldwin Wallace, and New World School of the Arts include: Poalino (*Il matrimonio segreto*), Don Jose (*Carmen*), Orfeo (*Favola di Orfeo*), Il Contino Belfiore (*La finta Giardiniera*).



**Enrique Estrada** (2<sup>nd</sup> Priest), baritone, received his formal training at New World School of the Arts Conservatory in Miami and performed in many operas in Miami including the premiere of Robert Convery's *The Blanket*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *Help, help, the Globolinks* and *Amahl and the Night Visitors*. While studying at New World School of the Arts College, Mr. Estrada was invited to sing the role of Junius in *The Rape of Lucretia* with the Florida Grand Opera and is currently engaged in the chorus for operas in Miami this season. He is an alumnus of the Inspiration Point Fine Arts Colony in Arkansas

where he performed *Le nozze di Figaro* and *Pirates of Penzance*. He has performed with the Alhambra Orchestra in *Die Fledermaus* and *Les contes d'Hoffman* and has appeared with Sociedad Pro Arte Grateli in numerous zarzuela and concert productions. With the Miami Lyric Opera, he has performed in *La traviata*, *Il barbiere di Siviglia*, *Carmen*, *Un ballo in maschera*, *Rigoletto*, *Il tabarro*, and *Gianni Schicchi*. Most recently with Opera Fusion, Mr. Estrada portrayed Rev. Fred Phelps in the world premiere of *Not In My Town* by South Florida composer Michael Ross as well as completing the 2017 Opera Fusion Bootcamp Program in which he portrayed Truffaldin in *Ariadne auf Naxos*.



As an active member of the artistic community, **Leslie Zapiain** (Papagena) has enjoyed performances in operatic, concert, and musical theatre seasons. Recent credits include Geraldine (*Hand of Bridge*), Anne Trulove (*The Rake's Progress*), Patience (*Patience*), Josephine (*HMS Pinafore*), Fantine (*Les Miserables*), and Wicked Witch (*Wizard of Oz*). Ms. Zapiain's performance as the soprano soloist in Mahler's 4<sup>th</sup> Symphony "brought a wonderful sense of peace and joy to the final pages."

Consistently placing at the top of her competition categories, Ms. Zapiain holds a music education degree from James Madison University and currently studies in the studio of Robynne Redmon at The University of Miami where she will graduate this spring with a Masters in Vocal Performance.



Born on the beautiful Caribbean island of Hispaniola in the Dominican Republic, tenor **Lievens Castillo** (1<sup>st</sup> Armored Man) has tantalized his audiences with his beautiful lyric voice. Mr. Castillo has performed with some of the top companies in the U.S. ranging from Florida Grand Opera to Di Capo Opera in New York City. His performance credentials include companies such as; Florida Grand Opera, Sarasota Opera, Circulo Lirico de la Opera, Miami Lyric Opera, Riuniti Opera, Amici dell'Arte and Di Capo Opera. Lievens most recently performed with

## Mozart's Vienna, Freemasonry and The Magic Flute

Tonight you will hear Mozart's last opera which offers the most esoteric Masonic symbolism and meaning in any musical opera. Not only it is an opera with a lot of symbolic masonic implications, but it is also presented in the beautiful Miami Scottish Rite temple. The Scottish Rite Masonic Center in Miami is a splendid example of Egyptian architecture. This building is almost 100 years old adding to the beauty of this mysterious presentation.

Mozart joined a Masonic Lodge in the autumn of 1784 at the age of 28 and spent a total of seven years as a Mason. It wasn't long before he attained the rank of "Master Mason" and during this time he composed several musical pieces for the brotherhood: among them his Freemason's Funeral Music and other works that are still played in ceremonies of Masonry today.

The Magic Flute is "an Enlightenment allegory, veiled in Masonic ritual." It premiered in 1791 a few months before Mozart's premature death. The story, founded on a fable by Wieland, and written by Emmanuel Schikaneder (another mason), is based upon circumstances connected with the mysterious worship of Isis, the deity of the ancient Egyptians. It is also a story and a text that is very flighty, improbable and full of absurdities just like Mozart's tortured character in real life. But the libretto is packed full of symbols and references to the actual rituals of Freemasonry, perhaps contributing to the confusion of all those unfamiliar with Freemasonry itself – still shrouded in secrecy as it is.

The Magic Flute acts, in fact, as a kind of introduction to the secret society. Its story celebrates the main themes of masonry: good v/s evil, enlightenment v/s ignorance, and the virtues of knowledge, justice, wisdom and truth. The evocation of the four elements (earth, air, water and fire), the injunction of silence in the Masonic ritual, the figures of the bird, the serpent and the padlock (the silence rule) as well as the 'rule of three' all play important roles in the plot or in the musical fabric of the opera (three 'Ladies', three 'Boys', three loud chords at the beginning of the overture signifying the three 'knocks' of the initiates at the temple, three temples, the three flats of E-flat Major which is the primary tonality of the work, etc.)

All of these symbols and characteristics come from Egyptian lore and the various original texts of Masonry; hence the opera's libretto is set in Egypt. This is Mozart's final masterpiece that looks playfully at man's search for love and his struggle to attain wisdom and virtue. So, rather than try and reinvent the wheel and re-explain something so well researched and commented upon already, I suggest rather sitting back and enjoying this delightful production by Orchestra Miami of Mozart's Magic Flute.

**Dr. Jean-Aimé Medici, AEA.**



**David Grabarkewitz** is a stage director and educator with undergraduate and graduate degrees from The University of Hartford's Hartt School of Music, and The London Academy of Music and Dramatic Art. He was raised in Seward, Nebraska. The New York Times called his staging of *la Boheme* "...the best in New York!" and The New Yorker magazine calls his work "...inspired direction." In addition to serving as Resident Director for The New York City Opera at Lincoln Center from 1995-2010, he also served as Artistic and General Director of El Paso Opera from 2009-2015. His

staging of *Madame Butterfly* for The New York City Opera won the 2008 Prime Time **Emmy Award** for Best Live Performance, Music or Dance. He directed *Madame Butterfly* for The New York City Opera 2005 tour, the first performances of that opera in Japan and, in conjunction with The University of Texas at El Paso and The Smithsonian, produced the first western opera in the Kingdom of Bhutan, *Acis and Galatea* in 2013. He has directed *La Boheme*, *Hansel and Gretel*, *The Magic Flute*, *Paul Bunyan* and *Rigoletto* for The New York City Opera; *Hansel and Gretel* for Austin Lyric Opera, *Paul Bunyan* for Opera Omaha, *Lucia di Lammermoor* and *The Marriage of Figaro* for Connecticut Grand Opera, *L'Enfant et les Sortilèges*, *Elixir of Love*, and *Figaro* for Opera New Jersey, and *West Side Story*, *Tosca*, *The Barber of Seville*, *The Desert Song*, *Figaro*, and *Madame Butterfly* for El Paso Opera. His new English versions of *The Magic Flute*, *La Boheme* and *Countess Maritza* have been heard at Greensboro Opera, The Santa Fe Opera, Cedar Rapids Opera and El Paso Opera, and his English verse translation of *The Magic Flute* premieres at Orchestra Miami in May, 2018. He produced Robert Ashley's *Vidas Perfectas* for Ballroom Marfa that premiered at The Whitney Museum of Art's 2014 Biennial, and directed the world premiere of Roger Ames and artist Wassily Kandinsky's *Der Gelbe Klang* on a commission from the National Endowment for the Arts in 2015, and has also received grants from The Getty Foundation, The Brown Foundation, The Hunt Foundation, Texas Women For The Arts, and The Texas Commission On The Arts. He served on the faculty of The Hartt School of Music's Opera and Musical Theater Department from 1987-1990, teaching acting and directing, as well as directing the opera workshop program for The University of California at Santa Barbara in their winter terms 2015 and 2016. He has directed acting and opera workshops for The New England Conservatory of Music, The Boston Conservatory of Music, and has conducted master classes at Juilliard and The Kingdom of Bhutan's Royal Academy of Performing Arts (RAPA).



**Elaine Rinaldi**, Founder and Artistic Director of Orchestra Miami, is a Miami native who has chosen to return home and reinvest in her community. Under her artistic supervision and direction, Orchestra Miami has performed high quality classical music concerts to literally thousands of people through its annual Free Outdoor Concerts and introduced over 23,000 school children to classical music through its collaboration with the MDCPS Cultural Passport Program and In-School Performances. Critics have called her work "absolutely exceptional" (*El Nuevo Herald*). Of her work, Lawrence Budmen of the

*Miami Herald* wrote "Rinaldi clearly has a penchant for offering interesting thematic programming and promising soloists" and Daniel Fernandez of *El Nuevo Herald* wrote, "Rinaldi is a conductor who marries her professionalism with an exquisite sensitivity".

Donizetti's *La fille du régiment* with Opera North. Other roles include the Old Prioress in Poulenc's *Dialogues of the Carmelites* with UNCG Opera, the title role in Richard Strauss' *Der Rosenkavalier* with Harrower Opera, Miss Todd in Menotti's *Old Maid and the Thief*, Harriett in *The Clever Artifice of Harriett and Margaret* (Scenes Competition Winner for National Opera Association), Scribe/Maria Magdalena in Phillip Glass' *Galileo Galilei*, Cherubino in *Le nozze di Figaro*, Dolly Levy in *Hello Dolly!* And Marian Paroo in *The Music Man*. She obtained a Bachelor's degree from Florida State University and a Master's degree from the University of North Carolina at Greensboro. She currently resides in New York City.



Tenor **Andrés Lasaga** (Monostatos) was introduced to music at a very early age of his life and had the opportunity of performing in various operas, concerts, as well as creating music. He obtained his Bachelor of Music at New World School of the Arts' vocal program where he would receive intense vocal training and musical studies. In addition, would perform several roles for their annual scenes program and productions such as Ernesto from Donizetti's *Don Pasquale* and Mengone from Haydn's *Lo speciale*. He received his Masters of Music

degree at the University of Miami, Frost School of Music where he had the opportunity of continuing his studies with their outstanding faculty and perform two Stravinsky operas: Hussar from *Mavra* and Tom Rakewell from *The Rake's Progress*. Other roles Andrés has done include The Prologue and Peter Quint from Britten's *The Turn of The Screw*, St. Bricio and Baron Popoff from Lehar's *The Merry Widow*, and Le Doyen de la Faculté from Massenet's *Cendrillon*. His next operatic projects include the role of, Monostatos from Mozart's *Die Zauberflöte*, and Strauss Jr's *Die Fledermaus*. He also collaborated with the Florida Grand Opera Chorus in their 2015-2016 production of Bellini's *Norma* and The Master Chorale of South Florida's 2016-2017 concert of Bach's *Mass in B Minor*. Along with choir collaborations, He had the honor of performing a recital at the Schloss Mirabell in Salzburg, Austria in the summer of 2017. He is currently pursuing a Doctorate in Musical Arts from the University of Miami.



Recipient of the NEA Encouragement Award at the Southeastern District Metropolitan Opera National Council Auditions in 2012, Bass-Baritone **Lloyd Reshard** (Speaker), made his debut with Orchestra Miami in 2015 performing the title role of Noye in Benjamin Britten's one act opera *Noye's Fludde*. He continued his south Florida debut with Master Chorale of South Florida's Broadway Legends concert singing Some Enchanted Evening from *South Pacific* as well as the Bass Soloist for their *Messiah* in 2016. In 2017, he was guest soloist for

Master Chorale's Gilbert and Sullivan Concert, performing solos and scenes from *HMS Pinafore*, *Pirates of Pinzance*, and *The Mikado*. Later that December, Lloyd performed the role of Balthazar in First Coast Opera's production of *Amahl and the Night Visitors* in St. Augustine, Florida. Lloyd recently completed a fall and winter season with the Sarasota Opera, where he covered the roles of Marquis in *La Traviata*, Sergeant of the Archers in *Manon Lescaut*, as well as the principal role of Tommaso in *Tiefland*.



Refuss Singing Actors Award (Orlando Opera), and appearing as a finalist in the New York Metropolitan Opera Auditions launched him into his professional career. Mr. Nelson has performed operatic roles with Boston Lyric Opera, Boston Symphony Orchestra, Palm Beach Opera, Opera Theatre of St. Louis, Berkshire Opera, Orlando Opera, The New York Harlem Opera Theater and the Tartar State Opera Theater in Kazan, Russia. Although opera is his first love, Neil has a passion for oratorio and concert stage. He has appeared as a soloist with ensembles such as the Lynn Conservatory Orchestra, the Ocean City Pops, the Southwest Florida Symphony, and the New England Conservatory Orchestra. Future engagements include numerous concerts as the bass baritone soloist including "And The Tony Goes To..." and Beethoven's Symphony #9 with the South Florida Symphony, Messiah with the Masterworks Chorus of the Palm Beaches, Jake in *Porgy and Bess* with the Tartarstan Opera Theater and Ballet, in Kazan, Russia and Conte di Luna in *Il Trovatore* with Winter Opera St. Louis.



Soprano **Robyn Marie Lamp's** (First Lady) performances are earning her recognition and roles from rare bel canto gems to world premieres. Her voice has been described as "robust, easily produced, golden but warm rather than metallic." In the summer of 2017 she sang the role of Adele, and covered Metropolitan Opera soprano Angela Meade's Imogene, in Bellini's rarely heard *Il pirata* at Caramoor's Music Festival. She was also seen in the title role of *Ariadne auf Naxos* in a reduced version of Strauss' opera with south Florida's Opera Fusion. The 2017-

18 season has found Ms. Lamp winning an encouragement award in the Gerda Lissner International Vocal Competition and appearing as the soprano soloist in Brahms's *Ein Deutsches Requiem* with the Master Chorale of South Florida. Ms. Lamp is an accomplished Mozartian, counting among her roles Donna Elvira (*Don Giovanni*), Fiordiligi (*Così fan tutte*), Elettra (*Idomeneo*), the soprano soloist in *Vesperae solennes de confessore*, and early in her career, Susanna (*Le nozze di Figaro*).



**Lauren Frick** (2<sup>nd</sup> Lady), a native of Central Pennsylvania and a graduate of The Longy School of Music of Bard College from which she holds both a Masters of Music degree and Graduate Performance Diploma in Opera. She was a resident artist with Thompson Street Opera in Louisville, KY, where she premiered several operas. She also recently debuted with the Miami Lyric Opera as Mamma Lucia and La Badessa in *Cavalleria Rusticana* and *Suor Angelica*. Lauren performed with Christine Goerke and

Alan Held in the inaugural season of the Wagner Institute at the Miami Music Festival. Roles performed include, Mrs. De Rocher in *Dead Man Walking*, Dido in *Dido and Aeneas*, Ruth in *Pirates of Penzance*, the Old Lady in *Candide*, and Zia Principessa in *Suor Angelica*. She currently resides in Miami and studies with the esteemed pedagogue Manny Perez.



**Natalie Rose Havens** (Third Lady), Mezzo-soprano, was most recently seen this summer as the Mezzo in Philip Glass' *Hydrogen Jukebox* with Chautauqua Opera. Recent roles have included Lola in *Cavalleria Rusticana* with Martha Cardona Opera in New York City's Merkin Hall. Natalie has also been seen as the Marquise of Berkenfeld in

In addition to her work with Orchestra Miami, Rinaldi is much in demand as an opera conductor. Her recent engagements have included debuts at Opera Orlando for *Don Giovanni*, Mezzano Romantico Summer Festival (Fiera di Primiero, Italy) for *Suor soloists*" and Daniel Fernandez of *El Nuevo Herald* wrote, "Rinaldi is a conductor who marries her professionalism with an exquisite sensitivity". *Angelical/Gianni Schicchi* and at the Tri-Cities Opera for *Don Giovanni*. She was the Principal Guest Conductor at the Dicapo Opera Theatre from 2001-2006 and has led several tours for the National Lyric Opera, twice appeared as a guest conductor with the Albany Symphony for the Shaker Mountain Performing Arts Festival, and conducted performances of *La Traviata* for Island Opera Theater in Key West. Rinaldi has held many positions as an Assistant and/or Cover Conductor in many of this country's leading regional opera theaters. From 1997-2000, she held the positions of Resident Associate Conductor and Chorus Master at the Florida Grand Opera in Miami. Critics called her work with the chorus "exquisite", and Tim Smith of the Ft. Lauderdale Sun Sentinel said "the chorus, under Elaine Rinaldi's direction, gets better and better." (*La Boheme*). Her awards have included the Agnis Varis/Intercities Performing Arts grant, the League of American Orchestra's mentorship with Joann Faletta, Finalist for the American Prize for Orchestral Conducting and Orchestra Performance, the Newton Swift Prize for Accompanying at the Mannes College of Music and the M. B. Byrd full tuition scholarship at the University of Miami Frost School of Music. Currently, she is the Senior Vocal Coach at Opera in the Ozarks, and recently completed a one-week engagement as visiting professor at the University of Arizona Fred Fox School of Music. In addition to her work with Orchestra Miami, Ms. Rinaldi maintains an active presence on the stage as a chamber musician and recital accompanist, working with some of the most recognizable names in opera. Notable recital engagements have included performances with Metropolitan Opera stars Russell Thomas, Eglise Gutierrez, Elizabeth Caballero and Yunah Lee, whom she accompanied in a recital tour of Japan.



American tenor **Gregory Schmidt** (Tamino) combines a ringing Italianate sound with ease in the high tessitura of the Bel Canto repertoire; he is equally at home with Mozart and the French lyric repertoire. Signature roles include Edgardo, Almaviva, Don Ramiro, Don Ottavio, and Tamino. Schmidt's unusually beautiful voice and commanding stage presence have brought him consistent critical acclaim. Of his Tonio, James D. Watts of the Tulsa World writes, "...his strong lyric tenor is as bright and sunny as a clear summer's

day. Schmidt gave each of those high C's in "Ah, mes amis" a nice little vocal punch that made them ring, so that one sensed that Schmidt could have easily sung nine more." Mr. Schmidt is on the roster of the Metropolitan Opera. Last season he made his main stage debut in the role of Arbace in Mozart's *Idomeneo*, with Maestro James Levine conducting. This season he covers the role of Edmondo de Nobile in the American premier of Thomas Adès' *The Exterminating Angel*, and sings the mainstage role of Normanno in *Lucia di Lammermoor*. He has covered the roles of Ernesto (*Don Pasquale*), Tamino (*Magic Flute*), Elemer (*Arabella*), Andres (*Wozzeck*) and Flamand (*Capriccio*), among others. Recent engagements include the Duke (*Rigoletto*) with Crested Butte Music Festival, Don Ramiro (*La Cenerentola*) with Madison Opera and Tulsa Opera, , Tonio (*La Fille du Régiment*) with Tulsa Opera, Tenor Scholar in Philip Glass's (*Kepler*) with Spoleto Festival USA, King of Naples (*The Tempest*) by Thomas Adès with

Opéra du Québec; Edgardo (*Lucia di Lammermoor*) and Almaviva (*Il Barbiere di Siviglia*) with Opera Tampa, under the baton of Maestro Anton Coppola; and Nemorino (*L'Elisir d'Amore*) and Tebaldo (*I Capuleti e i Montecchi*) also with Tulsa Opera. Schmidt has performed Alfredo with St. Petersburg Opera, Tacoma Opera and Des Moines Metro Opera; Edgardo with Opera Tampa, El Paso Opera, Chattanooga Opera, Nevada Opera and Skylight Opera Theater; and Don Ottavio with Nashville Opera, Opera Carolina, Skylight Opera and Madison Opera. He made his professional debut with Washington D. C. Opera in the role of Count Belfiore in Mozart's (*La Finta Giardiniera*), returning to the Kennedy Center stage the following season as Tamino. He apprenticed with Santa Fe Opera and was a Metropolitan Opera Audition National Finalist.



A 2016 League of American Orchestras Emerging Artist, **Gabriel Preisser** (Papageno) has been praised by Opera News for his “handsome voice, charismatic energy, and timbral allure” and The New York Times called his performance as Lt. Gordon “wonderful.” His resume includes over 40 operatic and musical theater roles including Danilo in *The Merry Widow* with Utah Festival Opera, Billy Bigelow in *Carousel* with Minnesota Orchestra, Figaro in *Il barbiere di Siviglia* with St Petersburg Opera, Dandini in *Cenerentola* with Opera Tampa, Escamillo in *Carmen* with Lyric

Opera of the North, Belcore in *L'elisir d'amore* with Shreveport Opera, Le Mari in *Les Mamelles de Tiresias* with Opera Parallele, Albert in *Werther* with Minnesota Opera, Mercutio in *Romeo et Juliette* with Opera Tampa and St. Petersburg Opera, Tommy in *Brigadoon* with Gulfshore Opera, Silvio in *Pagliacci* with Opera Naples, Harold Hill in *The Music Man* with Colorado Symphony, and Bob Baker in *Wonderful Town* with Skylark Opera to name a few. He has been praised for having a “matinee idol's charm and charisma,” “a beautiful, luscious baritone,” and “a compelling, commanding stage presence.” Mr. Preisser has made a name for himself as a versatile, cross-over performer and has especially been active in new works. He created the role of Lt. Gordon in Kevin Puts' Pulitzer Prize winning *Silent Night* at Minnesota Opera and his performance was also broadcast nationally on PBS in 2013 and 2014. He also took on the role of Farmer Bean in Tobias Picker's *Fantastic Mr Fox* both with Opera San Antonio and Odyssey Opera of Boston and can be heard on the first official audio recording of *Fantastic Mr Fox* under the baton of Gil Rose with the Boston Modern Orchestra Project. He has also been seen as the title role in Aldridge's *Elmer Gantry*, Tom Joad in Gordon's *The Grapes of Wrath*, Riolobo in Catan's *Florencia en el Amazonas*, Antonio in Hagen's *New York Stories*, John Brooke in Adamo's *Little Women*, and the Shoe Salesman/Puppet role in Argento's *Postcard from Morocco*. He is a frequent recitalist throughout the US and a proponent of American composers such as Charles Ives, Carlisle Floyd, Aaron Copland, John Duke, and others. Outside of his performance career, Mr. Preisser serves as executive & artistic director of Opera Orlando and is co-founder and CEO of Angels & Demons Entertainment.



Lyric Soprano **Yunah Lee** (Pamina) is thrilling audiences in the U.S., Europe and Asia with her “handsomely colored full lyric sound” (OPERA NEWS) and “picture perfect” acting (BERKSHIRE FINE ARTS). Recent performances in the title role of *Madama Butterfly* were hailed in Germany as “a revelation... [her] voice unites the girlish innocence and the wistful sensuality [of Cio Cio San]” (ONLINE MUSIK MAGAZIN). “...thoroughly captivating, above all thanks to Yunah Lee, who is utterly

convincing in mood and presentation... a commanding and touching performance revealing the highs and lows of Butterfly's emotions.” (DAS OPERNGLAS). Ms. Lee has sung in many of the most important opera houses across the world, including the Metropolitan Opera, the Korean National Opera, the Stadttheater Bern in Switzerland and the Gran Teatre del Liceu in Barcelona, Spain, as well as many theaters in the USA. She has performed her signature role of Cio Cio San in *Madama Butterfly* more than 60 times in theaters across the United States and Europe. Ms. Lee made her New York City Opera debut as Micaëla in *Carmen* after having sung the United States premiere of the contemporary opera *Kinkakuji* with NYCO. She later returned to perform the roles of Mimi, Zerlina, and Dew Fairy and to cover Gretel, Antonia and Liù. Ms. Lee toured Taiwan as Mimi, which she repeated in over 70 performances with New York City Opera, Cleveland Opera, Boheme Opera, Opera Roanoke, Aspen Music Festival, and made a company debut with the Korea National Opera in 2007.

As an active concert singer, Ms. Lee has sung Messiah, Mozart Requiem, Haydn Creation and Bach St. Matthew Passion with the New York Oratorio Society at Carnegie Hall, and Verdi Requiem with National Chorale at Avery Fisher Hall. In 2008, Ms. Lee was invited to appear as a soloist in the Great Mountain Music Festival, where she performed works of Rodrigo, Villa Lobos, Handel, Earl Kim and George Crumb. The 2005-2006 season saw Ms. Lee's debut with Hiroshima Symphony performing Mahler Symphony No. 2, in the memorial concert of the 60th year after the Atomic Bomb in Hiroshima, her solo recital in Los Angeles at USC's Newman Hall, KMF Virtuoso Concert at Alice Tully Hall with pianist Warren Jones and her European concert debut with the Pablo Picasso Orchestra in Malaga, Spain.

Ms. Lee made her solo recital debut at the Carnegie Hall and Ho-Am Recital Hall in Seoul, Korea followed by a national tour in 5 cities in South Korea. She was presented in a concert tour of Japan along with pianist Elaine Rinaldi, and was featured in the Christmas Concert with Beijing National Symphony in China, in recitals with Shanghai Symphony and Seoul Arts Center, and in Concert with Tokyo City Orchestra. Ms. Lee's first recording of “Four Seasons in Korea” with I Musici was released in 2004.



Cuban-American soprano and Miami native, Melissa Ruiz (Queen of the Night) is making her professional role debut as The Queen of the Night in Orchestra Miami's production of *The Magic Flute*. She has been studying voice since the age of 16, with Oscar Diaz, Jr. and she received a Bachelor of Music degree from New World School of the Arts/University of Florida, in Vocal Performance. Among her many awards, she was a finalist at the prestigious MacAllister Awards in 2001, as well as in the Junior Division of

Palm Beach Opera's annual Vocal Competition in April of 2006 and the Ars Flores Concerto Competition in 2007. Previously, she has sung the role of The Queen of the Night at the Intermezzo Summer program, where she had the opportunity to work with both Elaine Rinaldi and David Grabarkewitz as the conductor and director of the show.



Born in Kingston, Jamaica bass baritone **Neil Nelson** (Sarastro) moved to the United States with his family at the age of 2, settling Queens, New York. It has been said by colleagues and critics alike, that Mr. Nelson possesses one of the purest and most resonant bass baritone voice of recent times. An excellent musician and linguist, Mr. Nelson graduated from The New England Conservatory of Music with a degree in music performance. Winning awards such as the Stephen Shrestinian Award for Excellence (Boston Lyric Opera), the Heinz