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Richard Russell, **General Director**



2025

Winter Opera Festival

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SARASOTA**OPERA**

VICTOR DeRENZI, **ARTISTIC DIRECTOR**
RICHARD RUSSELL, **GENERAL DIRECTOR**

We are glad you have chosen to enjoy a live opera performance at Sarasota Opera. Here are some tips to make you feel at home in our theater, and to ensure you have the best possible experience.

- English translations are shown above the stage so you can follow along, even when the opera is in a foreign language.
- No special preparation is necessary when you come to the opera. This program book will provide you with all the information about our productions, including a full cast list, program notes, etc. You can also check our website, SarasotaOpera.org, for further information.
- To ensure an enjoyable experience for you and other audience members, cell phones and electronic devices that make any kind of sound or emit light must be turned off while you are in the theater. Phone conversations, texting, and audio and video recording are not permitted. Leaving the real world behind for a while and enjoying the beauty of opera will do you a world of good!
- If you are late, you can watch and listen to a live stream of the performance in the William G. and Marie Selby Lobby on the second floor. You will be seated in the theater at the first available opportunity.
- For your convenience, the Box Office is open before all Sarasota Opera performances. Visit the kiosk in the lobby to purchase tickets for any performance or call (941) 328-1300.
- Found articles should be turned in to the House Manager. Lost items may be claimed from the Sarasota Opera Box Office at 61 N. Pineapple Avenue, Monday through Friday between 10 a.m. and 5 p.m.
- Sarasota Opera is equipped with hearing loop technology. Patrons who need auditory assistance but do not have hearing aids or implants may pick up hearing devices in the main lobby. For patrons who require visual assistance, binoculars are also available. A driver's license or another form of identification is required to check out an assistance device.

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61 N. Pineapple Avenue, Sarasota, FL 34236
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THE OFFICIAL PROGRAM BOOK OF SARASOTA OPERA

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CHAIR'S MESSAGE



Welcome to our 66th Season under the superb leadership of General Director Richard Russell and Artistic Director Victor DeRenzi. Our successful Fall Season included sold-out programs of the music of Giuseppe Verdi. While we sustained storm damage to the Pavillion building, our performances in the historic Opera House were fortunately not affected.

Our Winter Festival begins with the classic pairing of Mascagni's *Cavalleria rusticana*: a tragic story of passions and outdated customs set in rural Sicily, and *Pagliacci*, a tale of jealousy and murder unfolding in a theatre troupe. Rossini's *The Barber of Seville* finds Figaro helping Count Almaviva in his pursuit and ultimate marriage to Rosina while thwarting her guardian, Don Bartolo. The story continues in Mozart's, *The Marriage of Figaro*, in which Figaro, now a servant, foils the philandering Count's efforts to seduce Susanna. In our Verdi drama, *Stiffelio*, a Protestant minister, on returning home, finds his wife has been unfaithful.

On the financial front, our post-Covid recovery continues. Audit results for the fiscal year ending May 31, 2024 showed a meaningful improvement in total revenue and support as compared to the previous year. This pattern is continuing in the current year. Ticket sales to date have been robust.

This summer, we held a successful three-week Opera camp program, hosting 77 participants, most of whom appeared in our fully staged Youth Opera production of The Hobbit in November.

I want to thank our Opera House Volunteers, our Guilds, our Board, and our Staff for all their efforts. As always, our never-ending thanks to our patrons and contributors, whose support helps make great opera possible in Sarasota.



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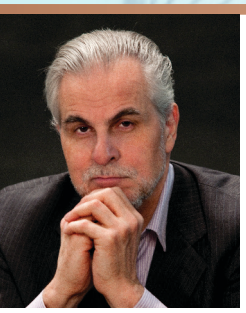
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ARTISTIC DIRECTOR'S MESSAGE













This is my 43rd season as Artistic Director and Principal Conductor of Sarasota Opera, a position I have held longer than anyone else currently working in opera in America. During the time I've been here, Sarasota Opera has presented nearly 1500 performances of 211 productions of 122 different operas as well as numerous concerts. I've conducted more than 850 of those performances. Together, on both sides of the curtain, we have had the opportunity to experience many of the great works of the opera repertory.

I wrote my first Artistic Director's message in 1982. As I look back over the years, I find that my personal mission and artistic values have remained fairly consistent: to present opera in a way that is impassioned and faithful to the composers' intentions.

This year, I thought… Why not hear from some of the hundreds of people who have worked with me at Sarasota Opera over the years? How do they see that artistic mission take shape in Sarasota, and what do they feel is special about their experience with our company? What follows is an Artistic Director's message compiled from various people who have been with us for several seasons.

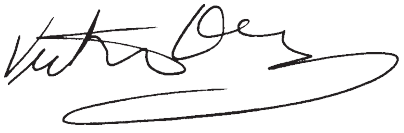
One of our singers writes: The performance you are about to see is the result of talent, study, and experience. We are encouraged to pursue artistic perfection. But, on any given day you won't hear it. You will hear something better. Opera is greater than the sum of its parts. This performance will never happen again in the same way. We are a community made up of the people onstage, backstage, in the orchestra pit, and, importantly, in the audience that bring something unique to every performance.

From one of our conductors: Our work is marked by an unflinching dedication to recreating the composer's vision. The simplest version of this is 'doing what the composer wrote on the page' and that often can be an easy way to learn music. But here the approach, at its best, transcends that. Sarasota Opera pursues the idea of finding the composer's intentions in all departments (music, staging, scenic, costumes, etc.), as far as is reasonably possible, while realizing that a 21st-century American theater is different from a 19th-century Italian theater, with different capabilities and needs not only on the stage, but for the audience as well. We have a commitment to making every element of the opera serve the storytelling.

From another singer: Linked to all this is the idea that opera is about singing. Singing's connection to the beauty of music, the beauty of sound, and the thrill of what happens on stage. We work with the music for the music's sake and never in a way that tries to find something that is not there. There is always a clear idea of what we all want to achieve, both from a musical and visual point of view: An impassioned style of singing and specificity of the drama onstage.

A member of the orchestra reflects: At Sarasota Opera there is a passionate approach to the art of opera. The emphasis is never on each person playing the part perfectly, but on doing it with expression in order to help realize the story that is unfolding. Attention is given to details of text and what the words actually mean, no matter what language they are sung in. The music that is played in the orchestra not only accompanies, but is a participant in the drama, as if the instrumentalists were performing on stage with the singers. The unique rehearsal process at Sarasota Opera creates a safe environment in which to take chances, to do our part with expression, to do more than just play the notes and put them in the right place, at the right time, and at the right dynamic, but to go close to the edge and even fall off if necessary, in order to arrive where we need to be to tell the story with passion.

And a former opera professional writes: The deeply held principles and incredibly high standards at Sarasota Opera have influenced my life in many ways, and are widely applicable in all fields, whether in business, design, or organizational leadership. When you stand for something, people listen.



VICTOR DeRENZI
Artistic Director













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GENERAL DIRECTOR'S MESSAGE

I'm very proud of the work that we do at Sarasota Opera. Our performances resonate with our audiences, and we are able to do more performances, for more people, than any other opera company our size in the U.S. We consistently garner critical raves and we hear over and over again from our patrons, whether they are local or visitors, how much they enjoy opera the way that we produce it.

Recently I've been inundated with articles and books that suggest that they have a formula for "saving opera". They suggest changes in repertoire, in the ways that we produce, in our production styles, and even where we perform opera, in order to rescue and reinvigorate our art form.

In reading and hearing these prescriptions I'm left shaking my head. We certainly do face challenges of aging audiences, competition from other arts and online sources, shortening attention spans, increasing costs, and lack of music education programs in schools. While I believe we need to confront these challenges, I don't believe that the art form that I know and love needs saving.

Sarasota Opera is one of the strongest opera companies in the country, with a thriving and supportive patron base who respond to our performances. The percentage of our budget covered by ticket sales (about 40%) is higher than most of our peer opera companies and we are a draw for opera lovers across the country and internationally.

I believe that there is an important role for contemporary opera (I travel several times a year to attend them) but also observe that the audiences for them are generally smaller and more specialized than the broad attraction of more standard repertoire. I also don't disdain more creative approaches to opera production but in some of these productions directors can go too far with a concept and alienate audiences rather than engage them.

Data supports the view that audiences are attracted to the kind of opera that we produce at Sarasota Opera. We see it in our own audience. When we produce a popular opera like *Madama Butterfly*, *Carmen*, or *La traviata*, we can almost guarantee to sell more than 95% of our tickets, for 10-13 performances.

Like most opera companies post-COVID, we are attracting large numbers of new audience. In an attempt to understand these new attendees, Opera America did a survey across 36 U.S. opera companies. An overwhelming 82% of the nearly 12,000 respondents said that for their first time experience they wanted to see a "famous or well-known" opera. At the same



time 78% said that the production they saw were in period sets and costumes. And the great news is that 92% said they were likely to come back! We did similar surveying among our new attendees with similar results.

At Sarasota Opera we commit ourselves to creating the most compelling performances for our audience. We bring in accomplished artists and work with them to understand their roles and dig deeply into them. We create productions that try to bring the works to life in the framework of the time period of the story. We create as authentic an experience as we can, trying to do justice to the great works entrusted to us.

We believe in our art form and try to convey that belief in the performances that we present. We hope that you agree.



RICHARD RUSSELL
General Director

Brava! Bravo! Bravi!



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Jessé Martins
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Costume Studio Design Coordinator

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Lili Cristiani
Assistant Head Wardrobe

Mimi Cirbusova, Lisa Dufresne, Nicole Esqueda, MaryJo Pressman, Cindy Wells, Fred Werling, Claire Wallenda Zoppe
Dressers

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Michael Pasquini
Assistant Lighting Designer

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Olivia Darling
Stage Manager - Il barbiere di Siviglia

Emily Stafford
Stage Manager – Le nozze di Figaro

Jamie K. Fuller
Stage Manager - Stiffelio

Kate Fehan, Lauren Krohn, Laurel Schmidt, Eva Schramm
Assistant Stage Managers

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Hair and Make-up Designer

Joel Schaeffer
Hair and Make-up Assistant

Valentine Barneycastle, Kelsey Beard, Mary Kathryn Conners, Brookanna Ware
Hair and Make-up Staff

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Secundino Esqueda
Assistant Head Carpenter

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REPERTOIRE 1960–2025

Barab
Chanticleer 1962

Barber
A Hand of Bridge 1976, 1981
Vanessa 2012 ¤

Bartók
Bluebeard's Castle 1980

Beethoven
Fidelio 1985, 1995, 2016

Bellini
Norma 2018

Berlioz
Les Nuits d'été 1980

Bernstein
Trouble in Tahiti 1962

Bizet
Carmen 1987, 1992, 1999, 2012, 2018, 2024
La Jolie fille de Perth 1996*
(American professional premiere)
Les Pêcheurs de perles 2000, 2003, 2013, 2022

Bock
She Loves Me 1982

Boieldieu
Ma Tante Aurore 1982

Britten
Les Illuminations 1966, 1980
The Rape of Lucretia 1964, 1979
The Turn of the Screw 1983, 1988

Catalani
La Wally 1989*, 2020+

Ciléa
L'arlesiana 1998*
(American professional premiere)

Cimarosa
Il matrimonio segreto 2022

d'Albert
Tiefland 2018*

DeBanfield
Lord Byron's Love Letter 1966

Debussy
L'Enfant prodigue 1962, 1963, 1969
Pelléas et Mélisande 1978

Delibes
Lakme 2005*

Donizetti
Don Pasquale 1963, 1965, 1969, 1973, 1977, 1982, 2016
L'elisir d'amore 1986, 2009, 2020
La Fille du régiment 1987, 2022
Lucia di Lammermoor 1985, 2002, 2012, 2024
Rita (Deux Hommes et une femme) 2019

Flotow
Martha 1979, 1992

Floyd
Of Mice and Men 2013 ¤
Susannah 1971, 1973

Gounod
Faust 1969, 1991, 1998
Roméo et Juliette 1993, 2020

Gluck
Orfeo ed Euridice 1965, 1967, 1974, 1983

Hadyn
L'infedeltà delusa 2024

Hoiby
The Scarf 1969

Holst
The Wandering Scholar 1978

Humperdinck
Hänsel und Gretel 1986, 2001, 2010
Königskinder 1997*

Janácek
Jenůfa 1998

Lehár
Die lustige Witwe 1988

Leoncavallo
Pagliacci 1967, 1978, 2005, 2010, 2014, 2025

Mascagni
Cavalleria rusticana 1987, 2005, 2010, 2025
L'amico Fritz 2009*

Massenet
Manon 1997
Thérèse 2023
Werther 1990, 2004

Menotti
Amahl and the Night Visitors 1972
The Medium 1962, 1973

Moniuszko
Halka 2007*

Montemezzi
L'amore dei tre re 2003*, 2017+

Monteverdi
Il combattimento di Tancredi e Clorinda 1961
L'incoronazione di Poppea 1977

Mozart
Così fan tutte 1960, 1966, 1970, 1974, 1976, 1981, 1990, 2002, 2008, 2016
Don Giovanni 1977, 1989, 2005, 2011, 2023
Die Entführung aus dem Serail 1964, 1971, 1979, 1985
Le nozze di Figaro 1961, 1962, 1972, 1988, 1994, 2006, 2015, 2025
Der Schauspieldirektor 1960
Die Zauberflöte 1984, 1991, 1996, 2004, 2010, 2019

Nielsen
Maskarade 1995*
(American premiere in Danish)

Offenbach
Les Contes d'Hoffmann 1995, 2001
La Périchole 1984
Orphée aux Enfers 1982

Orff
Die Kluge 1970

REPERTOIRE 1960–2025

Pergolesi
Il maestro di musica 1978, 1980
La serva padrona 1967, 2021

Poulenc
Le Bal masqué 1975
Dialogues des Carmélites 2017
Nocturnes 1975
La Voix humaine 1975

Puccini
La bohème 1960, 1965, 1969, 1971, 1976, 1982, 1990, 1997, 2006, 2011, 2015, 2020
La fanciulla del West 1993
Gianni Schicchi 1996
Madama Butterfly 1968, 1972, 1980, 1986, 1994, 2007, 2011, 2017, 2023
Manon Lescaut 2018+
La rondine 1999, 2008
Suor Angelica 1996
Il tabarro 1987, 1996
Tosca 1977, 1988, 2004, 2009, 2015, 2022
Turandot 2013, 2019

Purcell
Dido and Aeneas 1961, 2021

Rachmaninoff
Francesca da Rimini 1993*
(American professional premiere)

Ravel
L'Heure espagnole 1960, 1963, 1972
Shéhérazade 1965

Rieti
Don Perlimplin 1972

Rimsky-Korsakov
The Golden Cockerel 2015*
May Night 1999*
(American premiere)

Rossini
Il barbiere di Siviglia 1963, 1964, 1967, 1971, 1975, 1982, 1992, 2000, 2008, 2014, 2018, 2025
Il signor Bruschino 2021
La Cenerentola 1961, 1969, 2010
La scala di seta 2021
L'inganno felice 2021
L'italiana in Algeri 2017
Il turco in Italia 1965

Smetana
Hubička (The Kiss) 1991*
(American professional premiere)
Prodaná Nevěsta (The Bartered Bride) 1994

Sousa
El Capitan 1981

J. Strauss, Jr.
Die Fledermaus 1962, 1968, 1970, 1974, 1978, 1989, 2003, 2006, 2013

R. Strauss
Ariadne auf Naxos 2002

Stravinsky
The Rake's Progress 1968, 1985

Tchaikovsky
Eugene Onegin 1984
Iolanta 1993*

Verdi
Aida 2016 †
Alzira 2000* †
Aroldo 1990* †
Attila 2007 † 2022
Un ballo in maschera 1991 †
La battaglia di Legnano 2016 †
Il corsaro 2004* †
Don Carlos 2015 †
(Original Paris version)
Don Carlos 2009 †
(Revised 4 Act version in French)
I due Foscari 2008* †
Ernani 1997 †, 2023
Falstaff 1986, 2001 †
La forza del destino 1996 †
(Original version)
La forza del destino 1996 †
(Standard version)
Un giorno di regno 2013 †
Giovanna d'Arco 2010* †
Jérusalem 2014 †
I Lombardi alla prima crociata 2011 †
Luisa Miller 1999 †, 2024
Macbeth 2003 †
(Original version)
Macbeth 2003 †
(Standard version)
I masnadieri 2006* †
Nabucco 1995 †, 2019
Oberto, conte di San Bonifacio 2001* †
Otello 2012 †
Rigoletto 1964, 1966, 1976, 1981, 1989 †, 2008 †, 2012 †, 2019
Simon Boccanegra 1992* †
(American premiere of the original version)
Simon Boccanegra 1992 †
(Standard version)
Stiffelio 2005 †, 2025
La traviata 1963, 1966, 1970, 1973, 1979, 1984, 1998 †, 2009 †, 2017
Le Trouvère 2002* †
Il trovatore 1993 †, 2014 †
Les Vêpres siciliennes 1994* †
(American premiere in French)

Wagner
Der fliegende Holländer 2000, 2014

Ward
The Crucible 2011 ¤

Weill
The Threepenny Opera 1972, 1980

Wolf-Ferrari
Il segreto di Susanna 1973, 2019+

Performances at the Sarasota Opera House

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¤ Part of the American Classics Series
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2025 WINTER OPERA FESTIVAL

SUN	MON	TUES	WED	THU	FRI	SAT
FEBRUARY 2025						
9	10	11	12	13	The Opera Gala* January 31 at 6:00 PM	15 *Cavalleria rusticana/ Pagliacci* 7:30 PM
16	17	18	19	20 *Cavalleria rusticana/ Pagliacci* 7:30 PM	21	22 *The Barber of Seville* 7:30 PM
23 *Cavalleria rusticana/ Pagliacci* 1:30 PM	24	25 *The Barber of Seville* 7:30 PM	26 *Cavalleria rusticana/ Pagliacci* 7:30 PM	27 *The Barber of Seville* 7:30 PM	28	
MARCH 2025						
						1 *Cavalleria rusticana/ Pagliacci* 1:30 PM
2 *The Barber of Seville* 1:30 PM	3	4	5 *The Barber of Seville* 7:30 PM	6	7 *Cavalleria rusticana/ Pagliacci* 7:30 PM	8 *The Marriage of Figaro* 7:00 PM
9 *The Barber of Seville* 1:30 PM	10	11 *Cavalleria rusticana/ Pagliacci* 7:30 PM	12	13 *The Marriage of Figaro* 7:00 PM	14 *The Barber of Seville* 7:30 PM	15 *Stiffelio* 7:30 PM
16 *The Marriage of Figaro* 1:30 PM	17	18 *Stiffelio* 7:30 PM	19 *Cavalleria rusticana/ Pagliacci**** 1:30 PM *The Marriage of Figaro* 7:00 PM	20 *Stiffelio* 7:30 PM	21 Apprentice Artists at Noon · 12:00 PM Covers at 3 · 3:00 PM *The Barber of Seville* 7:30 PM	22 *The Marriage of Figaro* 1:30 PM *Cavalleria rusticana/ Pagliacci* 7:30 PM
23 *Stiffelio* 1:30 PM	24	25 Salute to the Stars** 11:30 AM *The Marriage of Figaro* 7:00 PM	26 *Stiffelio* 7:30 PM	27 *The Barber of Seville**** 1:30 PM	28 Apprentice Artists at Noon · 12:00 PM *The Marriage of Figaro* 7:00 PM	29 *Cavalleria rusticana/ Pagliacci* 1:30 PM *The Barber of Seville* 7:30 PM
30 *Stiffelio* 1:30 PM	31					

*Held at Ritz-Carlton, Sarasota **Held at Sarasota Yacht Club ***Valet parking is not available for this performance.

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FEBRUARY 15, 20, 23 MATINEE, 26,
MARCH 1 MATINEE, 7, 11, 19 MATINEE, 22, 29 MATINEE

Taormina, Sicily, 1896 (w/c on paper), - Allan, Robert Weir (1852-1942)
© Royal Watercolour Society / Bridgeman Images

Cavalleria rusticana

Melodramma in one act, sung in Italian
Libretto by Giovanni Targioni-Tozzetti and Guido Menasci
Based on the novella *Cavalleria rusticana* by Giovanni Verga
Music by Pietro Mascagni
First performed by Sarasota Opera on February 21, 1987
2005 production created by Sarasota Opera

Conductor	**Victor DeRenzi**
Stage Director	**Martha Collins**
Scenic Designer	**David P. Gordon**
Costume Designer	**Howard Tsvi Kaplan**
Lighting Designer	**Ken Yunker**
Hair and Makeup Designer	**Sue Schaefer**
Chorus Master	**Arthur Bosarge**
Assistant Conductors	**Stefano Teani, Fabio Gentili, Curtis Serafin**
Surtitle Suppliers	**Words for Music**
Surtitle Translator	**Stephanie Sundine**

CAST

Santuzza	**Lisa Chavez** +
Lola	**Sara Kennedy***
Turiddu	**Rafael Dávila** ++
Alfio	**Jean Carlos Rodríguez**
Lucia	**Lauren Paul***

Sarasota Opera Orchestra
Chorus: Sarasota Opera Apprentice and Studio Artists

**Studio Artist*

+The Jan Schmidt Endowed Artist
++The David and Edith Chaifetz Endowed Artist

Production sponsored by Paul and Sharon Steinwachs in memory of Ernie Kretzmer.



FEBRUARY 15, 20, 23 MATINEE, 26,
MARCH 1 MATINEE, 7, 11, 19 MATINEE , 22, 29 MATINEE

Backdrop by Vittorio Rota (18641945) for the opera *Pagliacci*, held at the Metropolitan in New York, 1915, 20th century. © A. Dagli Orti / © NPL - DeA Picture Library / Bridgeman Images

Pagliacci

Drama in two acts, sung in Italian
Words and Music by Ruggero Leoncavallo
First performed by Sarasota Opera on February 17, 1967
2005 production created by Sarasota Opera

Conductor	**Victor DeRenzi**
Stage Director	**Martha Collins**
Scenic Designer	**David P. Gordon**
Costume Designer	**Howard Tsvi Kaplan**
Lighting Designer	**Ken Yunker**
Hair and Makeup Designer	**Sue Schaefer**
Chorus Master	**Arthur Bosarge**
Youth Opera Chorus Master	**Jessé Martins**
Assistant Conductors	**Stefano Teani, Fabio Gentili, Curtis Serafin**
Surtitle Supplier	**Words for Music**
Surtitle Translator	**Stephanie Sundine**

CAST

Nedda, *a traveling actress, Canio's wife (Colombina in the play)*	**Ashley Milanese**
Canio, *the head of the company (Pagliaccio in the play)*	**Rafael Dávila+**
Tonio, *an actor, hunchback (Taddeo in the play)*	**Jean Carlos Rodríguez**
Peppe, *an actor (Arlecchino in the play)*	**Alejandro Luévanos***
Silvio, *a rustic*	**Benjamin Dickerson***

Sarasota Opera Orchestra
Chorus: Sarasota Opera Apprentice and Studio Artists, Sarasota Youth Opera

**Studio Artist*

+The David and Edith Chaifetz Endowed Artist

Production sponsored by Paul and Sharon Steinwachs in memory of Ernie Kretzmer.

CAVALLERIA RUSTICANA

The action takes place in a Sicilian village on Easter morning.
The town stirs as the men return from the fields and the women prepare for Easter. Santuzza, who has been abandoned by her lover Turiddu, asks his mother, Lucia, where she can find him. Alfio, a carriage driver, arrives. He boasts about his faithful wife and the joys of his work.

A religious procession enters the town square and the villagers follow it into the church for mass. Left alone, Santuzza tells Lucia that Turiddu is now seeing Lola, his former lover and Alfio's wife. After Lucia has gone to mass, Turiddu arrives and Santuzza confronts him. He denies being unfaithful, but she continues to accuse him. Lola then passes on her way to church and Turiddu eventually follows her. Enraged by his betrayal, Santuzza tells Alfio of Lola's infidelity. Alfio swears he will exact vengeance.

After mass, Turiddu invites the villagers for a drink. When Alfio returns, Turiddu offers him a glass of wine. Alfio refuses, saying it might poison him. Understanding his meaning, Turiddu challenges him to a duel.

In a farewell to his mother, Turiddu asks her to take care of Santuzza. As he goes off, Lucia calls after him. Noise is heard in the distance and a woman cries out that Turiddu has been killed.

INTERMISSION

PAGLIACCI

The scene takes place in Calabria near Montalto, on the Feast of the Assumption, between 1865 and 1870.
In the prologue, the character Tonio speaks directly to the audience, telling them that the author has written a true story about real people who share the same joys and sorrows the performers do.

ACT I

The villagers celebrate the feast day as a theatrical company arrives on the outskirts of town. Canio, head of the troupe, announces that a performance will take place that evening. When Tonio, another member of the troupe, attempts to help Nedda, Canio's wife, down from the cart, the villagers tease Canio that Tonio is courting her behind his back. Sternly, Canio warns that he will not tolerate joking about his relationship with Nedda. Canio then joins a group of villagers as they go off to drink. At the sound of a bagpipe and church bells, the remaining villagers go off to church, leaving Nedda alone.



Scene from *Cavalleria rusticana*, Anonymous

Disturbed by her husband's reaction, Nedda notices the birds overhead and sings about how she desires their freedom. Having overheard her song, Tonio declares his love for Nedda but she rebuffs him. Enraged, he tries to grab her, but she strikes him with a whip. As he leaves, Tonio swears vengeance.

A moment later Silvio, a peasant, appears and tells Nedda how much he loves her. He persuades her to run away with him that night. Tonio, who has seen them, hurries off to tell Canio. Canio discovers the lovers and attempts to overtake Silvio who manages to escape. When confronted, Nedda refuses to divulge her lover's name. Tonio advises Canio it would be better to wait until that evening to learn who Nedda's lover is. Left alone, Canio laments that he must go on with the performance despite his pain.

ACT II

The villagers assemble for the performance. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Peppe). Colombina and Arlecchino drive away her servant, the buffoon Taddeo (Tonio). Hearing the two lovers declare their intention to run off, Canio is stricken with the similarity to his life, but goes on with the play. Taddeo assures Pagliaccio (Canio) of his wife's innocence, which fires Canio's jealousy. Forgetting he is performing, he demands that Nedda reveal her lover's name. She tries to continue the play. Growing more enraged by her defiance, Canio stabs Nedda and then Silvio, who has rushed forward from the crowd to help her.

World Premiere - **Cavalleria rusticana:** *Teatro Costanzi, Rome, Italy, May 17, 1890*

World Premiere - **Pagliacci:** *Teatro Dal Verme, Milan, Italy, May 21, 1892*

Alive with passion and vivid with local color, *Cavalleria rusticana* and *Pagliacci* burst on the opera scene in the early 1890s and changed it forever. As a result, their composers – Pietro Mascagni and Ruggero Leoncavallo – were transformed into celebrities overnight.

Cavalleria rusticana

Mascagni was a true revolutionary, because he wrote this simple work in an era when opera was still "grand", and its characters were often kings, queens, or nobility. Verdi's *Aida*, the grandest of all, was the most popular spectacle in the repertory. Mascagni, however, turned his back on all that in *Cavalleria rusticana* and depicted poor Sicilian peasants and a brutal slice of village life instead.

Born in 1863 in the Tuscan port city of Livorno, Mascagni had to fight hard for music lessons, because his father, a baker, wanted him to take over the family business. Defiant and helped by friends and relatives, he studied briefly at the venerable Royal Conservatory in Milan, where he roomed with another young musician: Giacomo Puccini. Bleak poverty was their order of the day; and finally the desperate Mascagni left school to conduct for minor operetta troupes. His next jobs were teaching music in a small town in southern Italy and composing a long, traditional opera that almost no one remembers today.

Pure chance led him to enter a competition for a one-act opera, but his musical genius won him the prize. The source of *Cavalleria rusticana* is a famous Sicilian writer's drama about adultery, jealousy, and violent, brutal vengeance. It is laden with irony, because the title means "Rustic Chivalry" and the opera is set on Easter Day. Woven into the raw story is a depiction of simple people and religious faith. Almost miraculously Mascagni managed to turn this strange mix into a tight, effective theatrical piece.

Cavalleria rusticana had its world premiere in Rome's historic Teatro Costanzi on May 17, 1890. Still an unknown, Mascagni was lucky in having a respected conductor in the pit and two famous singers in leading roles. Soprano Gemma Bellincioni, praised for her beauty and dramatic gifts, was Santuzza; her husband, the tenor Roberto Stagno, had the clarion voice needed for Turiddu's music.



Pietro Mascagni, c. 1890.



Ruggero Leoncavallo, 1910

It is certainly no exaggeration to say that *Cavalleria rusticana* stands as a milestone in the history of opera, for it opened the door to Italian opera known as *verismo*. Within months Mascagni's little opera was wildly popular and was being given everywhere, often with him conducting it. Respected in Europe and in the Americas, he went on to affect many composers who followed him and earned an enduring reputation. He died in Rome in 1945.

Pagliacci

Born in Naples in 1857, Leoncavallo came from a distinguished family that even boasted some noblemen in its ranks. After study in a great conservatory in his native city, he moved on, first to Bologna, then to Egypt, Paris, and, finally, Milan. Unlike Mascagni, Leoncavallo was profoundly influenced by international styles. Under Wagner's spell he planned a grand Italian operatic trilogy that would follow the outlines of the German master's *Ring of the Nibelungen*, but he wrote only one of its three operas. Like Mascagni, he composed many works that few remember.

Leoncavallo was the librettist of his own operas and even worked with Puccini on the text for *Manon Lescaut*. Later the two battled in bitter rivalry after both wrote operas called *La bohème*. Puccini's, of course, was successful while Leoncavallo's was not. They were also rivals for the attention of Giulio Ricordi, Italy's most powerful music publisher; but Leoncavallo's effort on that front was wasted, because Ricordi had backed Puccini.

Desperate for fame after 1890, Leoncavallo composed *Pagliacci*, deliberately creating a short, intense *verismo* work modeled on *Cavalleria rusticana*. He may even have dreamed of a success similar to Mascagni's, and he was not to be disappointed. *Pagliacci* had its world premiere on May 21, 1892 at the Teatro Dal Verme in Milan, with the great French baritone Victor Maurel in the role of Tonio and young Arturo Toscanini conducting.

Pagliacci is set in Southern Italy, and it is claimed to be based in part on reality, for the composer said he remembered his father – a judge – presiding over the trial of a murderer not unlike Canio. Another source was a French play about a poor, itinerant theatrical troupe. Like *Cavalleria*, *Pagliacci* is about adultery and murder, but it is much bloodier than Mascagni's opera, with Canio killing his wife and her lover onstage.

Leoncavallo's success with *Pagliacci* surpassed his every expectation, for it scored a real triumph and made him rich. By 1893 it had swept across Europe and was on the stage of the Metropolitan Opera in New York, paired in a double bill with *Cavalleria*. The composer even made an American tour in 1906. In later years he wrote more operas, operettas, and short works, but he never had another big success. He died in Montecatini, a Tuscan spa town, in 1919.

Mary Jane Phillips-Matz *(1926-2013) was the author of several books on opera including "Verdi, A Biography" (1993) and "Puccini, A Biography" (2002). She was co-founder and executive board member of the American Institute for Verdi Studies at New York University.*



FEBRUARY 22, 25, 27, MARCH 2 MATINEE, 5, 9 MATINEE, 14, 21, 27 MATINEE, 29

Scene from *Il barbiere di Siviglia*, Color lithograph of the 19th century
Fototeca Gilardi / Bridgeman Images

Il barbiere di Siviglia

Comedy in two acts sung in Italian
Poetry by Cesare Sterbini
Based on the play by Pierre-Augustin Caron de Beaumarchais
Music by Gioachino Rossini
First performed by Sarasota Opera on February 15, 1963
2008 production created by Sarasota Opera

Conductor	**Marcello Cormio**
Stage Director	**Marco Nisticò**
Scenic Designer	**Jeffrey W. Dean**
Costume Designer	**Howard Tsvi Kaplan**
Lighting Designer	**Ken Yunker**
Hair and Makeup Designer	**Sue Schaefer**
Chorus Master	**Arthur Bosarge**
Assistant Conductors	**Deniz Uz, Chloe Jihee Kim**
Surtitle Suppliers	**Words for Music**
Surtitle Translator	**Victor DeRenzi**

CAST

The Count Almaviva	**Hak Soo Kim**
Bartolo, *a medical doctor, Rosina's guardian*	**Andrew Gilstrap**
Rosina, *a rich ward of Bartolo*	**Lisa Marie Rogali**
Figaro, *a barber*	**Filippo Fontana**
Basilio, *Rosina's music teacher and a hypocrite*	**Young Bok Kim**
Berta, *an old housekeeper in Bartolo's house*	**Alexandra Kzeski****
Fiorello, *Count Almaviva's servant*	**John Potvin***
Ambrogio, *Bartolo's servant*	**Collin LaHood****
An official	**Zeky Nadji****

Sarasota Opera Orchestra
Chorus: Sarasota Opera Apprentice Artists

**Studio Artist*
***Apprentice Artist*

IL BARBIERE DI SIVIGLIA SYNOPSIS

The action takes place in Seville, Spain, in the 18th Century.

ACT I

Scene 1 A square in the city of Seville

The Count Almaviva, aided by his servant Fiorello and a band of musicians, sings under a balcony. Figaro enters, declaring that everyone in the city depends on him as barber and general factotum. Recognizing Figaro, the count confides to him that he has fallen in love with a young woman who stays in this house. The barber tells the count that the woman, Rosina, is Dr. Bartolo's ward, and the old man plans to marry her for her dowry. The balcony door opens, and Rosina comes out with a letter she would like to give to her unknown suitor. She is interrupted by Bartolo who wants to know the contents of the letter. Rosina lets it drop to the street. As Dr. Bartolo goes down to get the letter, the count retrieves it. He sings to Rosina again, telling her that he is a poor student named Lindoro. The count and Figaro plot how to further the count's cause.

PAUSE

Scene II A room in Dr. Bartolo's house

Rosina's heart has been touched by her suitor Lindoro (the count in disguise), and she is determined to be with him and outwit Dr. Bartolo. Figaro enters but his conversation with Rosina is interrupted by Bartolo. Don Basilio, Rosina's music teacher, informs Bartolo that Rosina's secret lover, Count Almaviva, has arrived in Seville. Basilio suggests that they slander the count as a way of getting rid of him, but Bartolo thinks it would be better for him to marry Rosina as quickly as possible. Figaro has overheard this scheme, and he informs Rosina, but she is more interested in learning about her unknown suitor. Figaro tells her that the poor student is his cousin who has fallen hopelessly in love with her.

There is a loud knock on the door. It is Count Almaviva, disguised as a drunken soldier. He claims that he has been assigned to billet in Bartolo's house. Figaro attempts to quiet things down, but the Count becomes increasingly raucous. The police enter and are about to arrest the Count when he quietly signals his true identity to them. All are confused by the sudden turn of events.

INTERMISSION

ACT II

Having found no one in the regiment who knows the drunken soldier, Dr. Bartolo's suspicions have been aroused. A knock on the door reveals Count Almaviva, this time disguised as a music teacher named Don Alonso. He claims to have been sent to give Rosina her singing lesson because Don Basilio is ill. Bartolo is uneasy until the count gives him the letter he had received from Rosina, saying he will use it to convince the girl that he'd gotten it from another of the count's lovers. Bartolo summons Rosina who immediately recognizes



Lithograph of the storm scene by Alexandre Fragonard (1830).

the count (as Lindoro). Bartolo falls asleep and the young couple plot to elope that evening. Figaro comes to give Bartolo his shave and uses the opportunity to steal the key to the balcony. They are suddenly interrupted by Basilio. Count Almaviva thinks quickly, convincing Bartolo that since the real music instructor doesn't know anything about Rosina's letter, Basilio might ruin the plan. The best thing to do is to get Basilio back home and to bed. They all persuade Basilio that he is deathly ill (aided by a purse full of money from the count). The count tries to warn Rosina about the letter he has given Bartolo, but before he can, the doctor overhears him and chases the count and Figaro out.

Bartolo returns with Basilio, who suspects that Don Alonso was none other than Count Almaviva. Bartolo sends Basilio to make arrangements for an immediate wedding. He calls in Rosina and shows her the letter, telling her that he received it from a lover of Count Almaviva. It is proof that her beloved Lindoro planned to turn her over to the count. Stunned, Rosina agrees to marry Bartolo. He tells her to hide in her room while he goes to fetch the police.

After a storm the count and Figaro use a ladder to climb up to the balcony. Rosina greets them with reproaches. Heartened that Rosina really loves the poor student Lindoro, the count reveals his true identity and Rosina realizes that she has been duped by Bartolo. The three plan to flee but discover that the ladder has been removed. Basilio enters with the notary, and with a purse and gun the count convinces Basilio to facilitate his marriage to Rosina. Bartolo enters with the police, but it is too late. Bartolo finds some consolation in the fact that the count will let him keep Rosina's dowry, and everyone celebrates the marriage of the count and Rosina.

World Premiere: *Teatro Argentina, Rome, Italy, February 20, 1816*

Gioachino Rossini was born on leap day 1792 in Pesaro, a small town on Italy's Adriatic coast. His parents – father Giuseppe, a trumpeter and inspector of slaughterhouses, and mother Anna, a singer and baker's daughter – started his musical training early.

While still a young teenager, Rossini began musical studies at the conservatory in Bologna. There he gained the nickname "the little German" for his devotion to Mozart, and he won a prize for a cantata that he composed. In 1810 at the age of 18, Rossini had his first opera, the one-act comedy *La cambiale di matrimonio* (*The Marriage Contract*), produced in Venice. Other operas soon followed, and Rossini achieved a substantial success with *La pietra del paragone* (*The Touchstone*) when it was introduced at La Scala in 1812 and given 50 performances in its first season. The following year brought triumphant premieres of the dramatic *Tancredi* and the comedic *L'italiana in Algeri* (*The Italian Girl in Algiers*) at different theaters in Venice. With these successes, the 21-year-old Rossini became the idol of the Italian opera public.

In 1815, an impresario of opera houses in Naples hired Rossini as music director for the Teatro San Carlo. Rossini's responsibilities included writing operas for this theater. The contract paid well, including a cut from the impresario's popular gaming tables that were operated to help fund theatrical operations. In Naples, older composers such as Giovanni Paisiello were jealous of the young Rossini. However, Rossini scored an enthusiastic public success with his opera, *Elisabetta, regina d'Inghilterra* (*Elizabeth, Queen of England*).

Rossini's agreement with Naples permitted him to compose operas for other cities, too. *Almaviva, ossia L'inutile precauzione* (*Almaviva, or the Useless Precaution*), based on the French playwright Beaumarchais' play *The Barber of Seville*, premiered on February 20, 1816 at Rome's Teatro Argentina. It proved to be one of the great fiascoes in operatic history.

The Beaumarchais play had already been used several times as the source material for an opera, the most notable being Paisiello's *Il barbiere di Siviglia* (*The Barber of Seville*) which had its first performance in St. Petersburg, Russia, in 1782. At the time of the premiere of Rossini's version, Paisiello was still alive and his operatic *Barber* was popular in Italy. To assuage those who felt Rossini was an upstart and that his use of the same material was disrespectful to the older composer, he changed the name of his opera to



Portrait of Gioachino Rossini, 1828, by Hortense Haudebourt-Lescot



Cesare Sterbini, librettist of Il barbiere di Siviglia

that of the story's male romantic lead, Almaviva. This did not prevent the audience from hissing and jeering throughout the first performance.

Following the dismal first hearing of his opera, Rossini did not attend the next. The second performance reversed the fate of Rossini's new work: it was a notable success. Soon performances of Rossini's opera would eclipse those of Paisiello's version. In Bologna in 1816 Rossini's work would be called *Il barbiere di Siviglia* for the first time.

Like many of his other operas, Rossini created *Il barbiere di Siviglia* quickly. Though there is disagreement to the exact length of time it took, it was definitely composed in less than a month. For the overture, Rossini used one that had already served the function for two of his earlier works, *Elisabetta, regina d'Inghilterra* and *Aureliano in Palmira*. In spite of the speed at which he wrote, Rossini created an opera filled with grace and wit. Today, it is one of the most performed operas in the world.

Greg Trupiano *(1955-2020) joined Sarasota Opera in 1987 and was with the company until his death. He was also founder and artistic director of The Walt Whitman Project.*



MARCH 8, 13, 16 MATINEE, 19, 22 MATINEE, 25, 28

Scene from Mozart's opera *Le nozze di Figaro*, Buchel, Charles A. (1872–1950) – Universal History Archive/UIG/Bridgeman Images

Le nozze di Figaro

Opera buffa in four acts sung in Italian
Text by Lorenzo Da Ponte
Based on the play by Pierre-Augustin Caron de Beaumarchais
Music by Wolfgang Amadeus Mozart
First performed by Sarasota Opera on February 24, 1961
2006 production created by Sarasota Opera

Conductor	**Louis Lohraseb**
Stage Director	**Tom Diamond**
Scenic Designer	**J. Michael Wingfield**
Costume Designer	**Howard Tsvi Kaplan**
Lighting Designer	**Ken Yunker**
Hair and Makeup Designer	**Sue Schaefer**
Chorus Master	**Arthur Bosarge**
Assistant Conductors	**Deniz Uz, Curtis Serafin**
Choreographer	**Diane Partington**
Surtitle Supplier	**Words for Music**
Surtitle Translator	**Victor DeRenzi**

CAST

The Count Almaviva	**Jake Stamatis**
The Countess Almaviva	**Michelle Johnson**
Susanna, *Figaro's fiancée*	**Virginia Mims**
Figaro	**Mattia Venni**
Cherubino, *the count's page*	**Tessa Fackelmann***
Marcellina	**Lauren Paul***
Bartolo, *a doctor of Seville*	**Brian Kontes**
Basilio, *a music master*	**Eric Botto***
Don Curzio, *a judge*	**Eric Botto***
Barbarina, *Antonio's daughter*	**Xochitl Hernández****
Antonio, *the count's gardener and Susanna's uncle*	**Steven Groth***

Sarasota Opera Orchestra
Chorus: Sarasota Opera Apprentice Artists

**Studio Artist*
***Apprentice Artist*

LE NOZZE DI FIGARO SYNOPSIS

ACT I

A semi-furnished room

Figaro and Susanna, servants to the count and Countess Almaviva, prepare for their wedding. Figaro points out the convenience of having a bedroom next to their masters' chambers, but Susanna is more concerned about the count's easy access to her. He has been making advances towards her, a fact of which Figaro is unaware.

Dr. Bartolo, the Countess Almaviva's former guardian, and Bartolo's maid Marcellina, plan to sue Figaro to force him to marry Marcellina as payment for a debt. Bartolo leaves to take revenge on Figaro whom he blames for helping the count steal his ward and intended bride.

When Susanna returns, she is joined by the page Cherubino who is fleeing after the count discovered him with the peasant girl, Barbarina. Hearing the count approach, Cherubino hides. While Susanna tries to avoid her master's attentions, they are interrupted by the arrival of the music teacher, Don Basilio. The count hides in an armchair, but when Basilio insinuates that Cherubino has been paying too much attention to the countess, he comes forward. Soon finding Cherubino, the count orders the page to join his regiment. Figaro quietly tells the page to delay his departure and teases him about his new career.

PAUSE

ACT II

A richly furnished room

The countess laments the loss of the count's love. Susanna and Figaro tell her about their plan to humiliate her husband by making an assignation for him with Susanna. Instead, they will send Cherubino dressed as a woman. The page enters and the two women dress him in female clothing. Shortly after Susanna steps out of the room, the count knocks on the door. Cherubino quickly hides in the countess' closet. As the count demands to know why the countess' chambers were locked, he hears a noise from inside the closet. The countess claims that Susanna is there, but when she refuses to open the door, he goes out to find tools to force it open, taking the countess with him.

Susanna helps Cherubino escape. He jumps out the window, and Susanna takes his place in the closet. The count and countess return, but before he can force open the closet door, Susanna steps out. Figaro enters to lead everyone to the wedding, but the gardener Antonio bursts in, complaining that someone has jumped out the window and damaged his flowers. Thinking quickly, Figaro claims it was he. All seems settled until Marcellina, Bartolo, and Basilio arrive, delivering her lawsuit against Figaro to the count.

INTERMISSION

ACT III

A richly appointed room with two thrones, prepared for a wedding party

A confused count considers the situation. Susanna approaches and she leads the count on, in another effort to entrap him. The count is overjoyed, but when he overhears Susanna and Figaro plotting, he vows that his servant will never get the better of him.

The judge Don Curzio declares that Figaro must either pay Marcellina or marry her. Figaro insists that since he is a foundling of noble birth, he cannot marry without his parents' consent. When he describes his birthmark as proof of his heritage, Marcellina and Bartolo realize that he is their son.

Antonio informs the count that Cherubino has been seen on the castle grounds. Without Figaro's knowledge, the countess and Susanna compose a letter, inviting the count to an assignation. When a group of local peasant girls come to give the countess flowers, Cherubino is discovered among them. Figaro and Susanna's wedding begins. Susanna slips the count the letter, sealed with a pin that she asks him to return if he accepts their rendezvous.

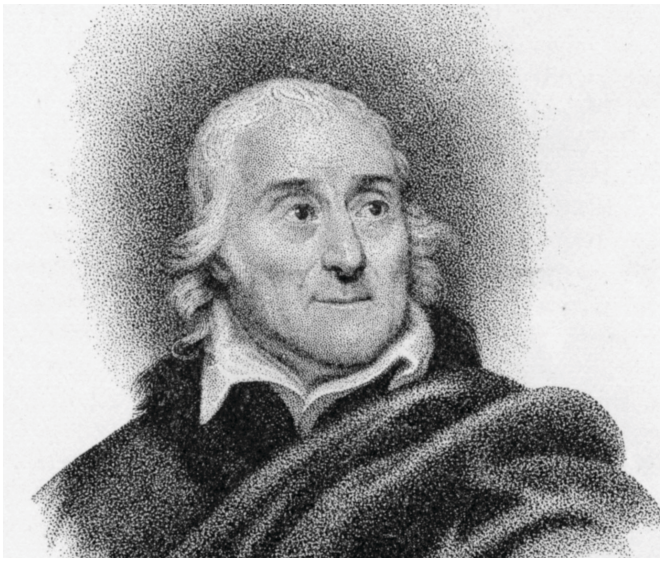
INTERMISSION

ACT IV

A garden

Figaro encounters Barbarina, who has lost the pin that the count has asked her to return to Susanna. He assumes that Susanna intends to meet their master and is consumed with jealousy. The countess and Susanna switch clothes to ensnare the count. While hiding, Figaro watches the count pursue the countess, who is disguised as Susanna. Approaching the woman he thinks is the countess, Figaro recognizes Susanna's voice and joins the plot by pretending to seduce her. The count sees this and accuses his wife of infidelity. When all unmask, the count sees that he has been tricked and begs the countess for forgiveness.

World Premiere: *Burgtheater, Vienna, Austria, May 1, 1786*





Wolfgang Amadeus Mozart (1756-1791) knew that success at the court opera house in Vienna was important to his wellbeing. Productions there had reverted back to the Italian language, and Mozart, since composing the German opera with spoken dialogue *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) in 1782, had been seeking a suitable Italian libretto. He began setting to music *L'oca del Cairo* (*The Goose of Cairo*) and *Lo sposo deluso* (*The Deluded Bridegroom*) but abandoned both projects when he realized how slight their stories were. Mozart became acquainted with Lorenzo Da Ponte, an Italian adventurer of Jewish descent, and the composer suggested he write a libretto based on Beaumarchais' *La Folle journée, ou Le Mariage de Figaro* (*The Mad Day*, or *The Marriage of Figaro*), the sequel to *Le Barbier de Seville* (*The Barber of Seville*). This earlier play had already been turned into operas by Friedrich Benda (1776) and Giovanni Paisiello (1782) and would attain operatic immortality in its setting by Giaocchino Rossini (1816).

La Folle journée, ou Le Mariage de Figaro made a sensation in Europe. Louis XVI originally banned the play, believing it threatened the very foundations of social structure. However, powerful members of the aristocracy were able to persuade the king to let it be seen in 1784. It was a huge success. Twelve German translations of the play existed by the following year, and in Vienna, the theater troupe of Emmanuel Schikaneder (who later wrote the text for Mozart's *Die Zauberflöte*) was forbidden to perform it. Da Ponte added buffo details to the original, especially to the characters of Basilio, Bartolo, and Marcellina, while concentrating the action and removing most of its overt political context. However, tensions between the classes and sexual conduct remain important themes of the libretto.

In adapting the play *Le Mariage de Figaro* for the opera house, Da Ponte wrote, "…I have not made a translation of that excellent comedy, but rather an imitation, or let us say an extract. For this I was compelled to reduce the sixteen original characters to eleven…and to omit in addition one whole act, many highly effective scenes and many witty lines… For these I have had to substitute 'canzonette', arias, choruses, and other thoughts and words susceptible of being set to music – things that can be handled with the help of poetry and never with prose…"

Mozart did not compose the opera in order. He started with comedic sections and wrote the lyrical arias last. According to the New Grove Dictionary of Music, "*Le nozze di Figaro* may closely resemble other typical Italian opera buffa of the period, but the symphonic force of the music and its high degree of orchestral elaboration sets it apart. The finales of Act II and Act IV (each begins and ends in its own individual key) are long, multi-section ensembles with changes in meter, tonality, and orchestration, resolving existing tensions and creating new ones, always closely related to the action."

Le nozze di Figaro was a success at its première; the singers encored many selections due to the audience's favorable reaction. However, another opera with text by Da Ponte, *Una cosa rara* (*A Rare Thing*), eclipsed it.

The Sarasota Opera House is ideal in size for the performance of Mozart's operas, and they are often a part of Sarasota's repertoire. Recent productions include *Don Giovanni* in 2023 and *Die Zauberflöte* in 2019. The company last presented *Le nozze di Figaro* in 2015.

Greg Trupiano *(1955-2020) joined Sarasota Opera in 1987 and was with the company until his death. He was also founder and artistic director of The Walt Whitman Project.*



MARCH 15, 18, 20, 23 MATINEE, 26, 30 MATINEE

The Restitution, 1901 (oil on canvas), Cogghe, Remy (1854–1935) / Bridgeman Images

Stiffelio

Lyric drama in three acts, sung in Italian
Libretto by Francesco Maria Piave
Based on the play *Le Pasteur, ou L'Évangile et le Foyer*
by Émile Souvestre and Eugène Bourgeois
Music by Giuseppe Verdi
First performed by Sarasota Opera on February 19, 2005
New production created by Sarasota Opera

Conductor	**Victor DeRenzi**
Stage Director	**Stephanie Sundine**
Scenic Designer	**Steven C. Kemp**
Costume Designer	**Howard Tsvi Kaplan**
Lighting Designer	**Ken Yunker**
Hair and Makeup Designer	**Sue Schaefer**
Chorus Master	**Arthur Bosarge**
Assistant Conductors	**Stefano Teani, Fabio Gentili, Chloe Jihee Kim**
Fight Choreographer	**India Marie Paul**
Surtitle Supplier	**Words for Music**
Surtitle Translator	**Victor DeRenzi**

CAST

Stiffelio, *an Ahasuerian minister*	**Victor Starsky**
Lina, *his wife, Stankar's daughter*	**Aviva Fortunata**
Stankar, *an elderly colonel and a count of the empire*	**Ricardo José Rivera**
Raffaele, *a nobleman of Leuthold*	**Jeremy Brauner***
Jorg, *an elderly minister*	**Young Bok Kim**
Federico di Frengel, *Lina's cousin*	**Juan Hernández***
Dorotea, *Lina's cousin*	**Gabrielle Barkidjija***

Sarasota Opera Orchestra
Chorus: Sarasota Opera Apprentice Artists

**Studio Artist*

The action takes place at Count Stankar's castle in Germany at the beginning of the 19th Century

ACT I

Scene One – *A hall in Count Stankar's castle*
Jorg, an elderly minister, awaits his fellow clergyman Stiffelio, who has just returned home from a trip. Stiffelio tells his household about an incident related to him by a boatman. Eight days ago, the boatman saw a man jump from a window into the water below, leaving behind a distressed woman. He recovered the fleeing man's papers and gave them to Stiffelio. Not wishing to learn about a possibly illicit relationship, Stiffelio throws the papers into the fire without looking at them. Lina, his wife, and Raffaele, a nobleman, express relief, for it was they whom the boatman had seen. Stankar suspects his daughter has been seduced by Raffaele and vows revenge.

Left alone with his wife, Stiffelio notices her reserve. As he takes Lina's hand, he sees she is no longer wearing his deceased mother's ring. When she doesn't tell him where it is, Stiffelio suspects her of infidelity.

Alone, Lina begs God's pardon. She begins to write a letter of confession to Stiffelio but is stopped by her father, who accuses her of cowardice, ordering her to maintain silence so Stiffelio may preserve his honor.

When father and daughter leave, Raffaele enters with a note for Lina, asking for a meeting. Raffaele locks the note in a bound volume.

Scene Two – *A reception hall in the castle, lit for a party*
A gathering to honor Stiffelio is taking place. Jorg tells the minister that a note locked within a book hides the details of an assignation. When asked about the evening's sermon, Stiffelio announces that it will be on Judas Iscariot's betrayal. Stiffelio demands his wife unlock the book. She hesitates, the minister breaks open the lock, and the note falls to the floor. Seizing the note and tearing it to shreds, Stankar tells Stiffelio he will never know its secrets. When Stiffelio turns on him, Lina begs that her husband's rage fall upon her, instead of her elderly father. Unheard by the crowd, Stankar accuses Raffaele of treachery and challenges him to a duel in the graveyard.

INTERMISSION

ACT II

An old cemetery

That evening Lina finds herself among the tombstones in the cemetery. She stops at her mother's grave and asks her mother to pray to God on her behalf. When Raffaele arrives, Lina tells him she never loved him and demands the return of her ring and the letters she wrote.

Stankar arrives and orders Lina to leave. Once she is gone, he offers Raffaele a sword. At first the younger man refuses to fight, saying their chances are not equal, but Stankar goads him into taking up the challenge.

The duel is soon interrupted by Stiffelio who rebukes them for fighting on holy ground, and orders them to forgive each other. Unwittingly Stankar reveals that Raffaele is the man who betrayed Stiffelio. When Lina returns, Stiffelio at first refuses to believe her guilt, but becomes convinced when she doesn't stand up for herself. Stiffelio seizes Stankar's sword and challenges his rival. Music is heard from the church and Jorg comes to remind the minister that his followers await him.

INTERMISSION

ACT III

Scene One – *An antechamber with doors leading to various rooms*
Filled with shame, Stankar considers taking his own life. When Jorg informs him that Raffaele is there to meet with Stiffelio, the count resolves that this time the duel to avenge his family's honor will end in death. He leaves, and Stiffelio confronts Raffaele. When the minister asks his rival what he would do if Lina were free to marry, Raffaele is unable to answer. Raffaele is escorted into a side room so he may listen while Stiffelio talks to Lina.

Handing his wife a decree of divorce for her signature, Stiffelio says he will leave that evening. Lina protests her husband's action, declaring she will always love him. Unable to sway Stiffelio, Lina signs the document, then asks to address him, not as her husband but as a minister of God. She confesses she was tricked into betrayal and always loved Stiffelio.As Stiffelio declares that it is his right to kill Raffaele, Stankar enters with a bloody sword. He has killed his daughter's seducer. Lina implores God to pity her as Stiffelio is taken to church by Jorg.

Scene Two – *The interior of a church*
Stiffelio's congregation sings a hymn asking God's mercy as Stankar and Lina pray for forgiveness. When Stiffelio notices Lina he is taken aback but seeks strength in order to deliver his sermon. He opens the Bible to the story of Jesus and the adulteress. As Stiffelio reads the pardon of the sinner, he turns towards Lina and recites the words directly to her: "And the woman arose, forgiven."

World Premiere: *Teatro Grande, Trieste, Italy, November 16, 1850*

In the early 1850's, Verdi sought to stretch the conventions of Italian opera by staging two new works in modern dress: *Stiffelio* (1850) and *La traviata* (1853). With each, though the opera derived from a contemporary play, he failed: impresarios and audiences thought of opera as costume drama, and the period of *Traviata* soon was moved back to the early 1700s and was performed that way until about 1900.

He had less luck with *Stiffelio*. At its premiere in Trieste, most critics condemned the contemporary costumes, but far worse, only two days before opening night the work had to be revised to meet new regulations issued by the city's Austrian government. These forbade onstage "any representation of sacred practices and church services of recognized religions" or of "sacred vestments," and struck to the heart of the opera, which tells of Stiffelio, an itinerant Protestant preacher who on returning home discovers that his wife has had a brief affair with a young nobleman. Though a man of God, Stiffelio doubts: Can he forgive her? Can he practice what he preaches?

By the opera's final scene, facing his congregation from the pulpit, he knows what God requires of him, and as a preacher and a man he publicly forgives her. Of Verdi's twenty-three operas between *Nabucco* and *Falstaff* (not counting revisions), only *Stiffelio* offers a non-tragic ending.


Teatro Grande
(PARI - N.° 34.)
pella sera di Sabato 16 Novembre 1850.
Prima Rappresentazione
DEL MELODRAMMA SERIO IN TRE ATTI:
STIFFELIO
poema di Francesco Maria Piave - musica del Maestro Giuseppe Verdi
e dalle stesse diretta e posta in scena.
PERSONAGGI
CORO E COMPARSE
L'epoca al principio del Secolo attuale.
Le Scene sono dipinte da Pagali e Bertoja. - La proprietà dello Spartito è di Giov. Ricordi.
I Libretti dell'Opera saranno venduti in Teatro dai Bollettinari e dal sottoscritto Tipografo.
Si darà principio alle ore 7 ½ precise.

One might think that any Christian church or government would welcome such a drama. But no. At the premiere the final scene played without a cross onstage, or a pulpit, or anyone kneeling, and elsewhere impresarios set the opera's period back to the 1400s and changed the story completely. Nowhere did *Stiffelio* play as Verdi wished. Frustrated, he withdrew it, suppressing performances, and seven years later used roughly forty percent of its music in another opera, *Aroldo* (1857), with Aroldo (Stiffelio) a fifteenth-century English crusader returning home. For a time *Aroldo* had a moderate success, but *Stiffelio* was silenced. Its music disappeared, and not until 1968, when perhaps eighty percent of it had been pieced together, was it performed again. Happily, by 1993 it was effectively restored in full.


Giuseppe Verdi, c. 1850, portrait by August Huessener.

Although the libretto often has tricks of concealment and coincidence, in the main it is excellent, posing three large themes wanting resolution: Stiffelio's emotional conflict; the need of his wife, Lina, to convince him that despite her mistake she loves him; and the question of how her father Count Stankar, a retired military officer, will respond to the stain on family honor. Lina, in a powerful scene with Stiffelio, finally pierces his shell of indignation and vanity by signing the divorce papers that he offers and then demanding that as her preacher he hear her confession. That shakes him, and ultimately leads to forgiveness.

Stankar's problem, conversely, is left partially unresolved. At first Stankar hopes to conceal the family's shame and orders Lina to live a lie, never to tell Stiffelio of what has happened. When that proves impossible, he challenges the seducer to a duel, which Stiffelio, as a man of God, stops. At this point Stankar in a burst of anger reveals the seducer's identity to Stiffelio. Later, he kills the seducer offstage and enters with his sword bloody. Those onstage are appalled and ask, "A murder? A duel?" He equivocally replies, "An expiation". In the final scene he, like Lina, asks God for pardon. Performed now as Verdi conceived it, the opera has proved a sensitive music drama, a worthy predecessor to the three that followed: *Rigoletto*, *Il trovatore*, and *La traviata*.

George W. Martin *(1926-2023) was a Verdi specialist who wrote several books on the subject including "Verdi: His Music, Life, and Times," "Aspects of Verdi," "Verdi in America" and "Verdi at the Golden Gate: Opera and San Francisco in the Gold Rush Years," as well as many articles for various journals.*



Gabrielle Barkidjija

Mezzo-Soprano • Chicago, IL
DOROTEA
Stiffelio
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Marcellina, *Le nozze di Figaro*, Aspen Opera Theater
Dodo, *Breaking the Waves*, Detroit Opera
Zosia/Wala, *Two Remain*, Central City Opera



Andrew Boisvert

Bass • Needham, MA
STUDIO ARTIST

SARASOTA OPERA

Studio Artist (2023)
Debut: Il Conte di Ceprano, *Rigoletto* (2019)

OTHER ENGAGEMENTS

Zuniga, *Carmen*, Indianapolis Opera
Rè di Scozia, *Ariodante*, Opera Neo
Sarastro, *Die Zauberflöte*, Opera North



Arthur Bosarge

Music Staff • Fairhope, AL
Chorus Master and Director of the Apprentice Artist Program

SARASOTA OPERA

Chorus Master and Apprentice Program Director (2024)
Assistant Conductor, *Don Giovanni* (2023)
Assistant Conductor, *Thérèse* (2023)
Debut: Assistant Conductor, *Il matrimonio segreto* (2022)

OTHER ENGAGEMENTS

The Pirates of Penzance, Central City Opera
Matilde, *L'occasione fa il ladro*, Opera Southwest
A Gentleman's Guide to Love and Murder, Utah Festival Opera



Eric Botto

Tenor • Houston, TX
DON BASILIO, DON CURZIO
Le nozze di Figaro
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Rodolfo, *La bohème*, Chautauqua Opera
Gennaro, *Lucrezia Borgia*, New Amsterdam Opera
Il Conte di Belprato, *Don Bucefalo*, Pacific Opera Project



Jeremy Brauner

Tenor • Maplewood, NJ
RAFFAELE
Stiffelio
STUDIO ARTIST

SARASOTA OPERA

Normanno, *Lucia di Lammermoor* (2024)
Debut: Apprentice Artist (2013)

OTHER ENGAGEMENTS

Canio, *Pagliacci*, Opera Tampa
B.F. Pinkerton, *Madama Butterfly*, Boheme Opera NJ
Arrigo, *I vespri siciliani*, New Amsterdam Opera



Lisa Chavez

Mezzo-Soprano • Oakland, CA
SANTUZZA
Cavalleria rusticana
The Jan Schmidt Endowed Artist

SARASOTA OPERA (partial list)

Thérèse, *Thérèse* (2023)
Dido, *Dido and Aeneas* (2021)
Fenena, *Nabucco* (2019)
Carmen, *Carmen* (2018)
Debut: Madame de Croissy, *Dialogues des Carmelites* (2017)

OTHER ENGAGEMENTS

Maggie Bell, *Stonewall*, New York City Opera
Isabella, *L'italiana in Algeri*, Opera San Jose
Frugola/Principessa/Zita, *Il trittico*, Lithuanian National Opera and Ballet Theatre



Martha Collins

Stage Director • Ottawa, Canada
STAGE DIRECTOR
Cavalleria rusticana, Pagliacci

SARASOTA OPERA (partial list)

Carmen (2024)
Ernani (2023)
Attila (2022)
L'inganno felice (2021)
Roméo et Juliette (2020)
I masnadieri (2006)
Debut: Apprentice Artists Program Stage Director (2004)

OTHER ENGAGEMENTS

L'occasione fa il ladro, Opera Southwest
Faust, Tri-Cities Opera/New York
Ariadne auf Naxos, Land of Enchantment Opera/ New Mexico
Die Zauberflöte, New York University



Marcello Cormio

Conductor • Trani, Italy
CONDUCTOR
Il barbiere di Siviglia

SARASOTA OPERA (partial list)

Don Giovanni (2023)
Les Pêcheurs de perles (2022)
La serva padrona (2021)
Debut: *Il barbiere di Siviglia* (2014)

OTHER ENGAGEMENTS

La rondine, Manhattan School of Music
I am a dreamer who no longer dreams, Syracuse and Tri-Cities Opera
Celebrate Mozart, Santa Fe Pro Musica



Rafael Dávila

Tenor • Vega Alta, Puerto Rico
TURIDDU
Cavalleria rusticana
CANIO
Pagliacci
The David and Edith Chaifetz Endowed Artist

SARASOSTA OPERA
Rodolfo, *Luisa Miller* (2024)
Ernani, *Ernani* (2023)
Hagenbach, *La Wally* (2020)
Otello, *Otello* (2012)
Cavaradossi, *Tosca* (2009, 2015)
Pinkerton, *Madama Butterfly* (2011)
Debut: *Puccini Concert* (2003)

OTHER ENGAGEMENTS
Don Carlo *Don Carlo,* Don José *Carmen*, Giasone *Medea*, Radames, *Aida*, Metropolitan Opera
Des Grieux, *Manon Lescaut*, San Francisco Opera, Liceu de Barcelona,
General Alfredo Lopez, *Bel Canto*, Lyric Opera of Chicago
Don Alvaro, *La forza del destino*, Washington National Opera
Calaf, *Turandot*, Ópera de Puerto Rico



Jeffrey W. Dean

Scenic Designer • Sarasota, Florida
SCENIC DESIGNER
Il barbiere di Siviglia

SARASOTA OPERA (partial list)
I Lombardi alla prima crociata (2011)
I due Foscari (2008)
Il barbiere di Siviglia (2008)
Debut: L'incoronazione di Poppea (1977)

OTHER ENGAGEMENTS
Property designer for NBC-TV, and PBS Theater in America series.
Property artisan Asolo Scenic Studio
Recipient of the Florida Individual Artist Fellowship Award for set design.



Victor DeRenzi

Conductor • New York, NY
CONDUCTOR
Cavalleria rusticana, Pagliacci, Stiffelio
Artistic Director and Principal Conductor since 1982

SARASOTA OPERA (partial list)
Carmen (2024), Luisa Miller (2024)
The Music of Giacomo Puccini (2023)
Madama Butterfly (2023), Ernani (2023)
Il matrimonio segreto (2022)
Tosca (2022), Attila (2022)
La scala di seta (2021), La Wally (2020)
Debut: Orphée aux enfers (1982)

OTHER ENGAGEMENTS
A Verdi Celebration, Opéra de Montreal
La fanciulla del west, Théâtre de l'Opéra de Nice
Un ballo in maschera, Canary Islands

Knight of the Order of the Star of Italy



Tom Diamond

Stage Director • Toronto, Canada
STAGE DIRECTOR
Le nozze di Figaro

SARASOTA OPERA
Fidelio (2016)
The Golden Cockerel (2015)
Debut: *Der fliegende Holländer* (2014)

OTHER ENGAGEMENTS
Le nozze di Figaro, Pacific Opera Victoria, L'Opera de Montreal, National Arts Centre, Centre for Opera Studies in Italy



Benjamin Dickerson

Baritone • Milton, Vermont
SILVIO
Pagliacci
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS
Raimbaud, *Il Conte Ory*, Merola Opera Program
Figaro, *Il barbiere di Siviglia*, Academy of Vocal Arts
Onegin, *Eugene Onegin*, Academy of Vocal Arts



Jamila Drecker-Waxman

Soprano • New York, NY
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS
Susannah, *Susannah*, Boston Conservatory at Berklee
The House, *The Rocking Horse Winner*, Opera Maine
Elle, *La voix humaine*, Alliance Française

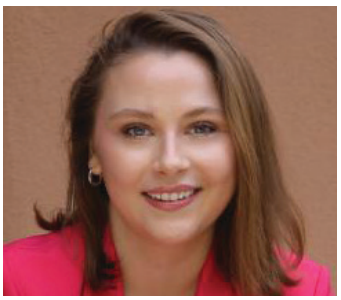


Kyle Dunn

Baritone • Leonia, NJ
STUDIO ARTIST

SARASOTA OPERA
Debut: Apprentice Artist (2024)

OTHER ENGAGEMENTS
Wagner, *Faust*, Berkshire Opera Festival
Guglielmo (cover), *Così fan tutte*, Opera Saratoga
Dr. Malatesta (cover), *Don Pasquale*, Opera Saratoga



Tessa Fackelmann

Mezzo-Soprano • Ottawa, Canada
CHERUBINO
Le nozze di Figaro
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS
Ruth, *The Righteous*, Santa Fe Opera
The Kitchen Girl, *Rusalka*, Santa Fe Opera
La virtù, *L'incoronazione di Poppea*, Rice University



Riley Findley

Baritone • Kansas City, MO
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Ufficiale, *Il barbiere di Siviglia*,
Lyric Opera of Kansas City
Gregorio, *Roméo et Juliette*,
Lyric Opera of Kansas City
Gianni Schicchi, *Gianni Schicchi*,
Opera Lucca



Filippo Fontana

Baritone • Udine, Italy
FIGARO
Il barbiere di Siviglia

SARASOTA OPERA (partial list)

Sharpless, *Madama Butterfly* (2023)
Count Robinson,
Il matrimonio segreto (2022)
Marcello, *La bohème* (2020)
Figaro, *Il barbiere di Siviglia* (2018)
Debut: Lescaut,
Manon Lescaut (2018)

OTHER ENGAGEMENTS

Dandini, *La Cenerentola*,
Teatro dell'Opera di Roma
Figaro, *Il barbiere di Siviglia*,
Teatro Campoamor, Oviedo, Spain
Roberto, *Margherita*, Wexford Festival



Aviva Fortunata

Soprano • Calgary, Canada
LINA
Stiffelio

SARASOTA OPERA

Luisa, *Luisa Miller* (2024)
Debut: Elvira, *Ernani* (2023)

OTHER ENGAGEMENTS

Sieglinde, *Die Walküre*,
Pacific Opera Victoria
Norma, *Norma*, The Dallas Opera
Giorgetta/Suor Angelica, *Il trittico*,
Pacific Opera Victoria
Gutrune/Dritte Norn,
Götterdämmerung,
Canadian Opera Company



Fabio Gentili

Music Staff • Bologna, Italy
Cavalleria rusticana, Pagliacci
Stiffelio
Sarasota Opera Debut

OTHER ENGAGEMENTS

Conductor, *Il Signor Bruschino*,
Bologna, Italy
Pianist, *Le nozze di Figaro*,
Bologna, Italy
Conductor, *Thomas the Rhymer*,
Pittsburgh, PA



Andrew Gilstrap

Bass-Baritone • Nashville, TN
BARTOLO
Il barbiere di Siviglia
Sarasota Opera Debut

OTHER ENGAGEMENTS

Hortsmeier, *Silent Night,*
Wolf Trap Opera
Bartolo, *Il barbiere di Siviglia*,
Arizona Opera
Leporello, *Don Giovanni,*
Wolf Trap Opera
Antonio, *Le nozze di Figaro,*
Bayerischer Staatsoper, Munich



David P. Gordon

Scenic Designer • Philadelphia, PA
SCENIC DESIGNER
Cavalleria rusticana, Pagliacci

SARASOTA OPERA (partial list)

Manon Lescaut (2018)
L'amore dei tre rei (2017)
Aida (2016)
The Golden Cockerel (2015)
Carmen (2011)
Madama Butterfly (2007)
Debut: *Maskarade* (1995)

OTHER ENGAGEMENTS

The Consul, Seattle Opera
Radio Golf, Arden Theatre Company
Director of Design & Production,
Mason Gross School of the Arts/
Rutgers University



Steven Groth

Baritone • Delafield, WI
ANTONIO
Le nozze di Figaro
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Count Almaviva, *Le nozze di Figaro*,
Montefeltro Festival
Ford, *Falstaff*, Montefeltro Festival
Escamillo, *Carmen*,
Boulder Opera



Juan Hernández

Tenor • San Juan, Puerto Rico
FEDERICO
Stiffelio
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Nemorino, *L'elisir d'amore*,
Cape Town Opera
Danieli, *I vespri siciliani*,
New Amsterdam Opera
Ferrando, *Cosi fan tutte*,
The Opera Next Door



Paul Leland Hill

Bass • Clinton, UT
STUDIO ARTIST

SARASOTA OPERA
Studio Artist (2021, 2023, 2024)
The Imperial Commissioner, *Madama Butterfly* (2023)
Debut: Apprentice Artist (2020)

OTHER ENGAGEMENTS
Henry, *The Gift of the Magi*, Opera de Metro
Basilio, *Il barbiere di Siviglia*, Salt Marsh Opera
Colline, *La bohème*, Opera on the James



Michelle Johnson

Soprano • Houston, TX
COUNTESS ALMAVIVA
Le nozze di Figaro

SARASOTA OPERA
Madame Lidoine, *Dialogues des Carmélites* (2017)
Aida, *Aida* (2016)
Debut: Elisabeth of Valois, *Don Carlos* (2015)

OTHER ENGAGEMENTS
Aida, *Aida*, Boston Lyric Opera, Glimmerglass Festival
Turandot, *Turandot*, Opera Delaware
Tosca, *Tosca*, Madison Opera



Howard Tsvi Kaplan

Costume Designer • Oceanside, NY
RESIDENT COSTUME DESIGNER

SARASOTA OPERA
Debut: 1998

OTHER ENGAGEMENTS
Alley Theatre
Asolo Center
Florida Grand Opera
ABC
PBS
Ringling Bros. Clown College
Opera Delaware
Baltimore Opera
Kentucky Opera
Barter Theater



Steven C. Kemp

Scenic Designer • Houston, TX
SCENIC DESIGNER
Stiffelio

SARASOTA OPERA
Lucia di Lammermoor, *Luisa Miller* (2024)
Ernani (2023)
La Fille du régiment (2022)
La Wally (2020)
Debut: *Tiefland* (2018)

OTHER ENGAGEMENTS
Pagliacci, Seattle Opera
Macbeth, Atlanta Opera
The Flying Dutchman, Des Moines Metro Opera
Over 100 designs for Off-Broadway and regional theatre including Asolo Repertory Theatre



Sara Kennedy

Soprano • Austin, TX
LOLA
Cavalleria rusticana
STUDIO ARTIST

SARASOTA OPERA
Debut: Apprentice Artist (2022)

OTHER ENGAGEMENTS
Pamina, *Die Zauberflöte*, Florida Grand Opera
Ruth Atkins, *Beyond the Horizon*, Teatro Grattacielo
Musetta, *La bohème*, Florida Grand Opera



Chloe Jihee Kim

Music Staff • Marlton, NJ
ASSISTANT CONDUCTOR
Il barbiere di Siviglia, Stiffelio

SARASOTA OPERA
Debut: Assistant Conductor, *Carmen*, *Luisa Miller* (2024)

OTHER ENGAGEMENTS
Assistant Conductor, *Madama Butterfly*, *Carmen*, Opera South West
Assistant Conductor, *Madama Butterfly,* Opera Ithaca
Assistant Conductor, *Aida,* Utah Festival Opera



Hak Soo Kim

Tenor • New York, NY
COUNT ALMAVIVA
Il barbiere di Siviglia

SARASOTA OPERA
Lindoro, *L'italiana in Algeri* (2017)
Ernesto, *Don Pasquale* (2016)
Count Almaviva, *Il barbiere di Siviglia* (2014)
Debut: Don Ramiro, *La Cenerentola* (2010)

OTHER ENGAGEMENTS
Pinkerton, *Madama Butterfly*, Opera Southwest
Don Narciso, *Il Turco in Italia*, Opera Southwest
Count Almaviva, *Il barbiere di Siviglia*, Opera Southwest



Young Bok Kim

Bass • Seoul, South Korea
DON BASILIO
Il barbiere di Siviglia
JORG
Stiffelio

SARASOTA OPERA (partial list)
Raimondo, *Lucia di Lammermoor* (2024)
Il Commendatore, *Don Giovanni* (2023)
The Uncle Bonze, *Madama Butterfly* (2023)
Attila, *Attila* (2022)
Colline, *La bohème* (2020)
Timur, *Turandot* (2019)
Oroveso, *Norma* (2018)
Debut: Sarastro, *Die Zauberflöte* (2004)

OTHER ENGAGEMENTS
Timur, *Turandot*, Opera Colorado
Sparafucile, *Rigoletto*, Opera Delaware, Baltimore Opera
Colline, *La bohème*, New York City Opera



Brian Kontes

Bass • Ridgway, PA
BARTOLO
Le nozze di Figaro

SARASOTA OPERA
Debut: Sarastro,
Die Zauberflöte (2019)

OTHER ENGAGEMENTS
Don Basilio, *Il barbiere di Siviglia*,
Pittsburgh Opera
Timur, *Turandot*, San Diego Opera
Hans Foltz, *Die Meistersinger*,
Metropolitan Opera



Louis Lohraseb

Conductor • Rotterdam, NY
CONDUCTOR
Le nozze di Figaro

SARASOTA OPERA
Debut: *Thérèse* (2022)

OTHER ENGAGEMENTS
Le nozze di Figaro,
Staatsoper Hamburg
Il barbiere di Siviglia,
Los Angeles Opera
La traviata, Los Angeles Opera
A Midsummer Night's Dream,
Atlanta Opera



Alejandro Luévanos

Tenor • Durango, México
PEPPE
Pagliacci
STUDIO ARTIST
The Ron and Barbara Archbold Endowed Artist

SARASOTA OPERA
Debut: Resident Artist (Fall 2024)

OTHER ENGAGEMENTS
Rinuccio, *Gianni Schicchi*,
Aspen Music Festival
Don Riccardo, *Ernani*,
Lyric Opera of Chicago
Rodolfo, *La bohème*,
Teatro del Bicentenario

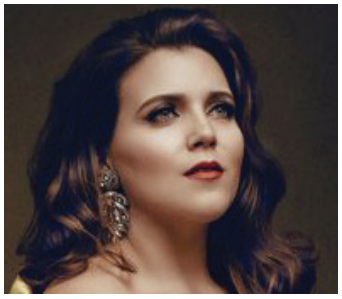


Jessé Martins

Music Staff • Sapiranga, Brazil
STUDIO ARTIST PROGRAM DIRECTOR, YOUTH OPERA MUSIC DIRECTOR

SARASOTA OPERA (partial list)
Conductor,
Lucia di Lammermoor (2024)
Conductor, *The Hobbit* (2024),
The Little Sweep (2023),
The Secret World of Og (2022)
Conductor, *La Fille du régiment* (2022)
Conductor, *Dido and Aeneas* (2021)
Conductor, *Die Zauberflöte* (2019)
Debut: Youth Opera
Music Director (2011)

OTHER ENGAGEMENTS
Assistant Music Director,
Opera Factory/New Zealand



Ashley Milanese

Soprano • New Orleans, LA
NEDDA
Pagliacci

SARASOTA OPERA
Debut: Lucia,
Lucia di Lammermoor (2024)

OTHER ENGAGEMENTS
Gilda (Cover), *Rigoletto*,
The Metropolitan Opera
Mimi, *La bohème*,
Opera in the Heights
Giorgetta, *Il tabarro*,
On Site Opera



Virginia Mims

Soprano • West Palm Beach, FL
SUSANNA
Le nozze di Figaro
Sponsored by Mr. and Mrs. Robert Arthur

SARASOTA OPERA
Soprano Soloist, *The Music of Giuseppe Verdi* (2024)
Studio Artist (2024)
Rowan, *The Little Sweep* (2023)
Debut: Apprentice Artist (2023)

OTHER ENGAGEMENTS
Mimì, *La bohème*, Greek Opera
Lucia, *Lucia di Lammermoor*,
Opera Magnifico
Cleopatra, *Giulio Cesare*,
Indiana University Opera Theater



Marco Nisticò

Stage Director • Naples, Italy
STAGE DIRECTOR
Il barbiere di Siviglia

SARASOTA OPERA (partial list)
Stage Director,
L'infedeltà delusa (2024)
Stage Director, *L'elisir d'amore* (2020)
Gasparo, *Rita* (2019)
Count Gil, *Il segreto di Susanna* (2019)
Rigoletto, *Rigoletto* (2019)
Debut: Francesco Foscari,
I due Foscari (2008)

OTHER ENGAGEMENTS
Stage Director, *Tosca*,
Opera Southwest
Ford, *Falstaff*, Opera Colorado
Le Dancaïre, *Carmen*,
Metropolitan Opera



Diane Partington

Choreographer • Englewood, NJ
CHOREOGRAPHER
Le nozze di Figaro

SARASOTA OPERA
Don Giovanni (2023)
Rigoletto (2012)
Hänsel und Gretel (2010)
La rondine (2009)
Debut: *Rigoletto* (2008)

OTHER ENGAGEMENTS
Director, Diane Partington Studio
of Classical Ballet
Former Principal Dancer,
Le Grands Ballets Canadiens
Former Principal Dancer,
The Sarasota Ballet



India Marie Paul

Fight Choreographer •
Union City, IN
FIGHT CHOREOGRAPHER
Stiffelio

SARASOTA OPERA

Don Giovanni (2023)
Debut: *Romeo et Juliette* (2020)

OTHER ENGAGEMENTS

Stage Director,
Charting the Lost Continent,
Sarasota Jewish Theatre
Stage Director, *Miss Holmes*,
State College of Florida
Stage Director,
Modern Works Festival,
Urbanite Theatre
Stage Director/Choreographer,
Little Women, New York University



Lauren Paul

Mezzo-Soprano • Evansville, WI
MAMMA LUCIA
Cavalleria rusticana
MARCELLINA
Le nozze di Figaro
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Rossweisse, *Die Walküre*,
TUNDI Productions
Zia Principessa/Zita Donati,
Suor Angelica/Gianni Schicchi,
University of South Dakota Opera
Bradamante, *Alcina*,
University of South Dakota Opera



John Potvin

Baritone • Aiken, SC
FIORELLO
Il barbiere di Siviglia
STUDIO ARTIST
Sarasota Opera Debut

OTHER ENGAGEMENTS

Count Almaviva, *Le nozze di Figaro*,
Opera d'arte
Junius, *The Rape of Lucretia*,
CCM Opera
Senator McCarthy, *Fellow Travelers*,
CCM Opera



Ricardo José Rivera

Baritone • San Juan, Puerto Rico
STANKAR
Stiffelio

SARASOTA OPERA

Miller, *Luisa Miller* (2024)
Debut: Don Carlo, *Ernani* (2023)

OTHER ENGAGEMENTS

Silvio, *Pagliacci*, Pittsburgh Opera
Belcore, *L'elisir d'amore*,
Florida Grand Opera
Count de Luna, *Il trovatore*,
Opera Colorado
Sharpless, *Madama Butterfly*,
Colorado Springs
Symphony Orchestra
Macbeth, *Macbeth*, Teatro Nuovo



Jean Carlos Rodríguez

Baritone • Tampa, FL
ALFIO
Cavalleria rusticana
TONIO
Pagliacci

SARASOTA OPERA

The Music of Giuseppe Verdi (2024)
Lord Enrico Ashton,
Lucia di Lammermoor (2024)
Debut: *The Music of Giacomo Puccini* (2023)

OTHER ENGAGEMENTS

Marcello, *La bohème*, Savannah Opera
Count de Luna, *Il trovatore*,
Escamillo, *Carmen*,
Alfio, *Cavalleria rusticana*,
Gianni Schicchi, *Gianni Schicchi*,
Giorgio Germont, *La traviata*,
Opera Tampa



Lisa Marie Rogali

Mezzo-Soprano • Hawley, PA
ROSINA
Il barbiere di Siviglia
Sarasota Opera Debut

OTHER ENGAGEMENTS

Carmen, *Carmen*, Virginia Opera
Rosina, *Il barbiere di Siviglia*,
North Carolina Opera
Stéphano, *Roméo et Juliette*,
Glimmerglass Festival



Joylyn Rushing

Soprano • Philadelphia, PA
STUDIO ARTIST

SARASOTA OPERA

Resident Artist (2022, 2024)
Debut: Apprentice Artist (2020)

OTHER ENGAGEMENTS

Countess Almaviva,
La nozze di Figaro,
Peach State Opera
Giannetta, *L'elisir d'amore*,
Huntsville Opera
Soprano, *Messiah*,
Arkansas Choral Society



Sue Schaefer

Hair and Make-up Designer •
Minneapolis, MN
RESIDENT HAIR &
MAKE-UP DESIGNER

SARASOTA OPERA

Debut: Hair and Make-up Designer,
Winter Season (2014)

OTHER ENGAGEMENTS

Hair and Make-up Designer,
Florida Grand Opera (2014-2024)
Hair and Make-up Designer,
Palm Beach Opera (2022)
Hair and Make-up Designer,
Opera Saratoga (2021-2023)



Curtis Serafin

Music Staff • New Windsor, Maryland
ASSISTANT CONDUCTOR
Cavalleria rusticana, Pagliacci,
Le nozze di Figaro

SARASOTA OPERA

Assistant Conductor, *Tosca and Atilla* (2022)
Pianist, *La scala di seta* (2021)
Associate Conductor, *Dido and Aeneas* (2021)
Debut: Apprentice Pianist (2020)

OTHER ENGAGEMENTS

Principal Pianist and Vocal Coach, *Scalia/Ginsburg*, Opera Company of Middlebury
Principal Pianist and Vocal Coach, *The Reef*, Berkshire Opera Festival at Merkin Hall
Conductor, *Don Giovanni*, Chicago Summer Opera at Roosevelt University



Jake Stamatis

Baritone • Tunkhannock, PA
COUNT ALMAVIVA
Le nozze di Figaro

SARASOTA OPERA

Le Dancaïre, *Carmen* (2024)
Studio Artist (2022)
Debut: Resident Artist (2021)

OTHER ENGAGEMENTS

Figaro, *Il barbiere di Siviglia*, Gulfshore Opera
Figaro, *Le nozze di Figaro*, Opera Ithaca
Papageno, *Die Zauberflöte*, Opera Memphis
Uberto, *La serva padrona*, Hub City Opera & Dance



Victor Starsky

Tenor • Richmond Hill, NY
STIFFELIO
Stiffelio

SARASOTA OPERA

The Music of Giuseppe Verdi
Debut: Don José, *Carmen* (2024)

OTHER ENGAGEMENTS

Maurizio, *Adriana Lecouvreur*, Pittsburgh Opera Festival
Mario Cavaradossi, *Tosca*, New York City Opera
Rodolfo, *La bohème*, Wichita Grand Opera



Stephanie Sundine

Stage Director • Moline, IL
STAGE DIRECTOR
Stiffelio

SARASOTA OPERA (partial list)

Luisa Miller (2024)
Madama Butterfly (2023)
Il matrimonio segreto (2022)
Tosca (2022)
Il signor Bruschino (2021)
La Wally (2020)
Debut: Tatiana, *Eugene Onegin* (1984)

OTHER ENGAGEMENTS

Turandot, Des Moines Metro Opera
La fanciulla del West, Utah Opera
Les Pêcheurs de perles, Madison Opera, Atlanta Opera, Opera Carolina



Stefano Teani

Music Staff • Lucca, Italy
ASSISTANT CONDUCTOR
Cavalleria rusticana, Pagliacci, Stiffelio
Sarasota Opera Debut

OTHER ENGAGEMENTS

Conductor, *Don Giovanni*, Accademia Giuseppe Verdi
Conductor, *Il barbiere di Siviglia*, Teatro Savoia
Conductor, *La traviata*, Teatro Savoia



Mattia Venni

Bass-Baritone • Brescia, Italy
FIGARO
Le nozze di Figaro
Sarasota Opera Debut

OTHER ENGAGEMENTS

Crispino, *Crispino e la comare*, Teatro Nuovo
Dulcamara, *L'elisir d'amore*, Teatro Aminatore Galli Rimini
Sulpice, *La Fille du régiment*, Opera Santa Barbara



Deniz Uz

Music Staff • Longwood, FL
ASSISTANT CONDUCTOR
Il barbiere di Siviglia, Le nozze di Figaro

SARASOTA OPERA

Debut: Assistant Conductor,
The Music of Giuseppe Verdi (2024)

OTHER ENGAGEMENTS

Conductor, *Béatrice et Bénédict*,
University of North Florida Opera Theatre
Coach, *Carmen*,
Jacksonville Symphony Orchestra
Cover Conductor, *Die Zauberflöte*,
Jacksonville Symphony Orchestra



J. Michael Wingfield

Scenic designer • Denver, Colorado
SCENIC DESIGNER
Le nozze di Figaro

SARASOTA OPERA

Les Pêcheurs de perles (2000)
Debut: Director of Production
(1990-2001)

OTHER ENGAGEMENTS

Fidelio, Atlanta Opera
La Voix humaine, Nashville Opera
Director of Production/Technical Director,
Atlanta Opera (1989-2006)



Ken Yunker

Lighting Designer • Seattle, WA
RESIDENT LIGHTING DESIGNER

SARASOTA OPERA

Debut: 2007

OTHER ENGAGEMENTS

Principal Lighting Designer,
Alliance Theatre Company
(2004-2017)
Resident Lighting Designer,
Atlanta Opera (1993-2015)
Lighting Designer, Americas Brazil,
Florida Grand Opera, Bermuda Arts
Festival, Utah Opera, New Orleans
Opera, Tulsa Opera, Opera
Santa Barbara, Opera New Jersey,
Toledo Opera, San Antonio Opera

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June 9 – June 27: ($525)

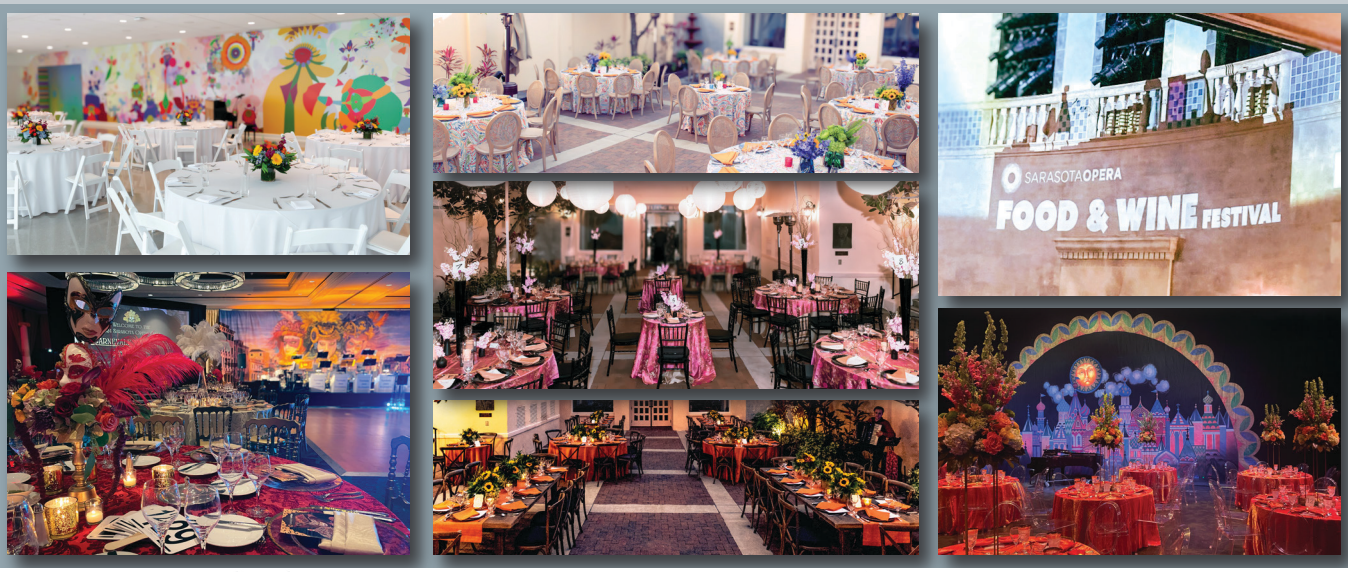
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SARASOTA OPERA ORCHESTRA 2025

Each season, some of the most accomplished instrumentalists in classical music come together to form the Sarasota Opera Orchestra. Professional musicians from as far away as California and Europe, as well as from here in Florida, join together to perform in one of the finest opera orchestras in the country. Many of our players have been with us for over five years, with several performing more than ten seasons. Having a resident orchestra gives Sarasota Opera the opportunity to thoroughly rehearse the season's operas over the course of several weeks. The Sarasota Opera Orchestra is committed to presenting quality opera season after season.

Violin

Mark Chien — *Brooklyn, NY (5)*
Concertmaster
The Murray Bring and Kay Delaney Endowed Chair
Jeremy Lap Hei Hao – *New York, NY (1)*
Associate Concertmaster

Sue Faux – *Jamaica Plain, MA (21)*
Principal Second Violin

Sardardjan Djumaev – *St. Petersburg, FL (1)*
Lu Friedman – *Hartford, CT (16)*
Kimberly Hain – *Winnetka, CA (2)*
Thomas Hofmann – *Boston, MA (8)*
Juan Jaramillo – *Pittsburgh, PA (18)*
Anna Luebke – *Silver Spring, MD (1)*
Shelley Mathews – *Wheaton, MD (9)*
Milene Moreira – *Sarasota, FL (18)*
Mark Oshida – *London, England (2)*
Imanuel Sandoval – *Miami, FL (1)*
Luke Santonastaso – *Los Angeles, CA (6)*
Sun-Young Gemma Shin – *Lawrence, KS (2)*
Suzanne Wagor – *Pawling, NY (2)*
Rita Wang – *New York, NY (1)*
Sherri Zhang – *Boyda, MD (2)*

Viola

Jonas Benson — *St. Petersburg, FL (7)*
Principal

Maija Anstine – *Pittsburgh, PA (1)*
Benjamin Penzner – *Northville, MI (1)*
Elisa Rega – *Portland, OR (3)*
Matthew Ross – *Shaker Heights, OH (2)*
Alexandra VandeGeijn – *Philadelphia, PA (10)*

Cello

Nadine Trudel — *Sarasota, FL (20)*
Principal

Raphael Boden – *Brooklyn, NY (2)*
Julia Henderson – *New York, NY (7)*
Andrea Mills – *Trumbull, CT (21)*
The Eleanor Wilson Williams Endowed Chair
Paul Swensen – *New York, NY (8)*
Emily Yomashita – *Port Richey, FL (1)*

Bass

Gil S. Katz – *Sarasota, FL (23)*
Principal

Ryan Bassett – *Pittsburgh, PA (5)*
Kolten Heeren – *Bloomington, IN (3)*
Brandon Vaughn – *Bloomington, IN (1)*

Flute

Allison DeFrancesco – *Houston, TX (3)*
Principal

Kasumi Leonard – *Santa Fe, NM (1)*
Francesca Arnone*
Carmen Bannon*
Sootnalee Philom*
Gino Rimanelli*

Piccolo

Kasumi Leonard
Carmen Bannon*
Sootnalee Philom*

Oboe

Rick Basehore – *Silver Spring, MD (15)*
Principal

Jennifer Case – *Huntsville, AL (9)*

English Horn

Jennifer Case

Clarinet

Melissa Frisch – *Alhambra, CA (1)*
Principal
The Ed and Jane Bavaria Endowed Chair

Logan Miller – *Dallas, TX (1)*
Stacey McColley*

Bassoon

Marat Rakhmatullaev – *Towson, MD (6)*
Principal

Corinne Crowley – *Cary, NC (2)*

Horn

Brian Goodwin – *Highland Park, IL (3)*
Principal

Kayla Howell – *Kansas City, MO (1)*
Sarah Younker – *Lombard, IL (2)*
Sandra Swanson – *Evanston, IL (25)*

SARASOTA OPERA ORCHESTRA 2025



Trumpet

Paul Neebe – *Chapel Hill, NC (7)*
Principal

Larry Herman – *Cleveland, OH (26)*
Alan Evans*

Trombone

Whitney Clair – *Jacksonville, FL (3)*
Principal

Derek Gullett – *Uniontown, OH (1)*
Michael Stanton – *Gainseville, FL (1)*

Bass Trombone

Jonathan Schubert – *Harleysville, PA (16)*
The Mr. and Mrs. William E. Chapman, II Endowed Chair

Harp

Giuseppina Ciarla – *Bari, Italy (21)*
Principal

Phoebe Powell*
Melody Rapier*
Kay Kemper*

Timpani

Matthew Kibort – *Sarasota, FL (2)*
Principal

Percussion

Andre Sonner – *Edwardsville, IL (7)*
Principal

Aaron Nix – *Sarasota, FL (9)*
Seth Bagwell – *Conroe, TX (1)*

Guitar

Jonathan Godfrey*

Orchestra Contractor

Gregg Koyle

Orchestra Manager

Andre Sonner

Orchestra Librarian

Julia Henderson

**** – Associate Musician***

APPRENTICE ARTISTS



First Row

MATTEO ADAMS
Beaumont, TX
Sponsored by Margaret Renner

CHRISTINE ALFANO
Boca Raton, FL

EMILY ANDERSON
Rio Rancho, NM
Sponsored by Patrick and Ann Kenny

TALAR ARSLANIAN
Pasadena, CA
The Joey Frye Endowed Apprentice Artist

SERAFINA BELLETINI
Livonia, MI
Sponsored by Mr. and Mrs. Robert Arthur

CHARLES DANIEL
Birmingham, AL
Sponsored by Elaine Keating

CHRISTIAN DAVAKIS
Oradell, NJ
Sponsored by William and Annette Lloyed

MICHAEL DESHIELD
Bloomington, IN
Sponsored by James and Stephania McClennen

Second Row

XOCHITL HERNÁNDEZ
Los Angeles, CA
Sponsored by Keith Nelson and Judith Marquis

HENRY HORSTMANN
Lindenhurst, NY
Sponsored by James and Lorna Mack

ADRIEL BARALT JIMENEZ
Santa Domingo, Dominican Republic
Sponsored by Irwin and Andra Press

TIMOTHY KRUEGER
Findlay, OH
Sponsored by Alan Kesten and Pamela Johnson

ALEXANDRA KZESKI
New York, NY
Sponsored by Forrest Crawford

COLLIN LAHOOD
Peoria, IL
Sponsored by Patrick and Kim Nettles

PENNY LI
Macon, GA

RACHEL MAGIL
Rochester, NY
Sponsored by Janet and Lewis Solomon

VICTORIA MCGRATH
Staten Island, NY
The Joel D. and Ellen S. Fedder Endowed Apprentice Artist

Third Row

MAYA MCGUIRE
Washington, D.C.
Sponsored by William and Joyce Fletcher

MARGARET MEIERHENRY
Sioux Falls, SD
Sponsored by Henry and Melinda Foster

SANDRA ALDAZ MERAZ
Chihuahua, Mexico
Sponsored by Les and Carol Brualdi

ZEKY NADJI
Interlochen, MI

JOSE OLIVARES
Fort Worth, TX
Sponsored by Joseph and Pam LoDato

LINDSEY POLCYN
Philadelphia, PA
The Lynn and Steve Blackledge Endowed Apprentice Artist

WILLIAM RASKIN
Milwaukee, WI
Sponsored by Amanda and Dick Smoot

JACKSON SCHROEDER
Brunswick, GA
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SPECIAL AWARDS

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Each season the Sarasota Opera Guild, Manatee Opera Guild, and individual donors and foundations award outstanding members of the company for their work.
Names marked with an asterisk (*) are appearing with Sarasota Opera in the 2024-2025 season.

THE STUART AND PATRICIA SILVER SCHOLARSHIP FOR AN APPRENTICE ARTIST, IN LOVING MEMORY FROM THEIR FAMILY

2024 Recipient
Kyle Dunn*
Previous Winners: Samuel Rachmuth, Tori Franklin, Travis Lucas, Levi Hamlin, Samuel Schlievert, Rachelle Moss, Alexander Charles Boyd, Mackenzie Gotcher, Jessie Malgieri, William Dwyer, Tania Maria Rodriguez, Lindsay Barche, Alissa Anderson, Nicole Mitchell, Joshua Marr, Emily Ezzie

THE JOAN HERROLD AND DAVID WOOD AWARD FOR OUTSTANDING SERVICE BY A STAFF MEMBER

2024 Recipients
Nancy Guyer
Travis Rogers
Previous Winners: Martha Collins, Jeremie Guglielmi, Brenda Tamm, Susan Ashcraft, Eden François, Howard Tsvi Kaplan, David Sorrells, Scott Keclik, John Young, Jo Ann Whitehead, George Hemcher, Steve Grair, Brenda Tamm, Cheryl Parete, Susan Reeves, Joel Cheatham, Claire Ryan, Jennifer Simms, Ken Tarasi, Jesse Martins, Benjamin D. Plocher, Samuel Lowry, Greg Trupiano, James Reid, Jeanne Smith, Richard Russell, Gloria Slyferth, Irek Sipowicz-Hicks, Christopher G. Burtless

THE MANATEE OPERA GUILD HELEN JEPSON DELLERA FELLOWSHIP AWARD FOR A DESERVING STUDIO ARTIST

2024 Recipient
Jake Stamatis*
Recent Winners: SarahAnn Duffy, Levi Hamlin, Yvonne Trobe, Ganson Salmon, Sean Christensen, Alexander Charles Boyd, Matthew Vickers, Daryl Freedman, Tyler Putnam, Lindsay Barche, Matthew Hanscom, Sarah Asmar, Angela Mortellaro, Benjamin Gelfand, Maria D'Amato, David Crawford, Michael Redding, Mark T. Panuccio

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2024 Recipient
Andrew Downs
Bryn Holdsworth
Recent Winners: Ricardo José Rivera*, Kevin Harvey, Billy Huyler, Gyan Singh Maria, Ruthie Clark, Annie Chester, Jamin Kim, Nicole Woodward, Nicolò Sbuelz, Giuseppina Ciarla*, Justin Pambianchi, Rachel Lucas, Elizabeth Tredent, Jon Jurgens, Malori Eileen Cade, James Kenon Mitchell, Greg Trupiano, Jonathan Burton, John F. Spencer IV, Kevin Wetzel, Stephen Fish, Tessa Hartle, Young-Bok Kim*, Heath Huberg, Gary Casity, Jonathan Kimple, Vanessa Carridi, Scott Guinn, Michael Spassov, Daniel Holmes, Kendall C. Gladen, Julie Makerov, Jonathan Carle, Lisa Hasson, Christina Bouras, Michael Rice, Julia Turner, Ann Lavin, Anthony Barrese, Christina Arethas, Frank Martinelli, Roy Cornelius Smith, Simeon Esper, Roxanne Rowedder, Melissa A. Manseau

THE SARASOTA OPERA GUILD ANNE J. O'DONNELL AWARD FOR AN OUTSTANDING APPRENTICE ARTIST

2024 Recipients
Margaret Macaira Shannon
Previous Winners: Mary P. Burke, JW Keckley, Julia Wolcott, Robert Gerold, Elissa Pfaender, Caitlin Crabill, Beibei Guan, Andrew Surrena, Emily Holsclaw, Robyn Marie Lamp, Rebecca Witty, Rhea Olivacce, Leah Dexter, Bernard D. Holcomb, Candra Savage, Adam Patrick Cromer, Christopher Harrison, Julia Benzinger, John Green, Anthony Zeller

THE SARASOTA OPERA GUILD LEO M. ROGERS AWARD FOR AN OUTSTANDING APPRENTICE ARTIST

2024 Recipients
Dylan Davis
Brian Wacker
Previous Winners: Virginia Mims*, Sergio Mandujano, James Mancuso, Juliet Powar, Kevin Thomas Harvey, Paul G. L. Grosvenor, Anna Mandina, Sean Christensen, Mary Evelyn Hangley, Andrew Surrena, Keith Brown, Lenora Green, Jennifer Townshend, Joseph A. Valone, John Paul Huckle, Alexandra Rafalo, Benjamin Gelfand, Veronica Mitina

SUPERNUMERARIES AND SARASOTA YOUTH OPERA 2025

Supernumeraries – Winter 2025

(as of Jan. 10, 2025)

JOHN ACOSTA
MARIO BERNARDIS
TERRY BLUMENSTEIN
ROB CHELSETH
ARON LAMERSON
JACOB STONE
RAVI TAWNEY

Youth Supernumerary – Winter 2025

EITAN KATZ

Sarasota Youth Opera

DYLAN ALAN
GIULIANA BORDES
CARA CARLSON
STEPHANIE CASANOVA
KAI CASEY
ALEXIS HERMAN
YAËLLE KATZ
REYNA KIM
ISABELLA MALTESE
MAKENNA MAMAZZA
ARA MARTINEZ
OLIVIA NOVAK
SOFIA ROSE PERIC
SOPHIA SILVA-O'CONNELL
CHIDINMA SMARTY
NIKOLINA ŠUPE
MAIA VERGNIAS
BRIANA WADSWORTH

PRODUCTION ACKNOWLEDGEMENTS

Cavalleria rusticana, *Pagliacci*, *Il barbiere di Siviglia*, *Le nozze di Figaro*, and *Stiffelio* costumes provided by Sarasota Opera Costume Studio

Cavalleria rusticana and *Pagliacci* scenery constructed and painted by R.A. Reed Productions, Portland, OR Backdrop painting by Michael Hagen Inc., South Glen Falls, NY. Production originally constructed in 2005.

Il barbiere di Siviglia scenery constructed by ACME Scenic & Display, Portland, OR. Production originally constructed in 2009.

Le nozze di Figaro scenery constructed and painted by R.A. Reed Productions, Portland, OR Backdrops painted by Michael Hagen Inc., South Glen Falls, NY. Production originally constructed in 2006.

Stiffelio scenery constructed and painted by Opera San Jose, San Jose, CA

Special Thanks

Language Coaches
German: Bobby Garibaldi-Sanders
Italian: Marco Nisticò
French: Camille Thinnes

Company Drivers: Pat Horwell, Olaf Maly, Samson Levine, Richard Parlato

First Physician's Group doctors and staff for providing quality care in a timely fashion for our company.

Asolo Repertory Theatre to our colleagues Vic Meyrich, Shane Streight, Frank Paul, and the rest of the staff for their continued support and generosity.



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Sarasota Youth Opera in Sarasota Opera's 2019 production of *Brundibár*.

In what ways can a person support Sarasota Opera? What are the benefits of being a donor? There are many options and rewards to consider within the Patron Tier ($50 to $5,999) and Leadership Tier ($6,000 and up). Sarasota Opera accepts gifts of any amount and recognizes annual cumulative contributions to the following giving areas:

STARS ($50 TO $5,999)

STARs are the largest group of our annual donors who receive many opportunities to expand their knowledge about opera, deepen their Sarasota Opera experience, and create lasting friendships with other STARs. Benefits at select levels of giving include special behind-the-scenes talks and tours, dress rehearsal access, and complimentary valet parking.

YOUTH OPERA & EDUCATION FUND ($50+)

Contributors to the Sarasota Youth Opera & Education Fund support one of the most comprehensive youth opera programs in the country. Young people aged 8 to 18 from the greater Sarasota area and beyond are provided with unique music education, vocal training, and performance opportunities. Sarasota Opera also serves schools and students of all ages throughout the region by bringing opera demonstrations to schools, as well as extending an invitation to attend live performances at the Sarasota Opera.

ARTISTIC ACHIEVEMENT FUND ($5,000+)

The Artistic Achievement Fund was established in 2023, for donors who wish to support productions that are important to Sarasota Opera's mission but might not draw the same audiences as a more well-known piece. Maintaining the presentation of these rarely produced operas is important to opera aficionados, those exploring the world of opera, and the artists who get the rare opportunity to perform in these roles. The fund also helps to offset rising production costs across the whole Sarasota Opera season. Participants in this fund enjoy exclusive access-based benefits that bring them up close to the work of Sarasota Opera.

CO-PRODUCERS & SEASON PRODUCERS ($6,000+)

Co-Producers and Season Producers underwrite a substantial portion of the cost of producing world-class opera in Sarasota. Joining this community of supporters brings with it VIP status and immerses you in the Sarasota Opera production process with access to Meet & Mingles with artists, program book and surtitle recognition, and exclusive special events.

KRETZMER LEGACY SOCIETY

Want to leave an enduring legacy? Think of Sarasota Opera when making your estate plans and join this special group of individuals concerned about the vitality of Sarasota Opera's future. To make your wishes known or discuss planned giving options, please contact Stacy Ridenour at sridenour@sarasotaopera.org or call (941) 366-8450, Ext. 246. More information can also be found on page 88.

Scan QR code to learn more about ways to donate.

A member of the Development staff is available to assist you in your philanthropic decisions.
Please contact us at (941) 366-8450, Ext. 813 or development@sarasotaopera.org.

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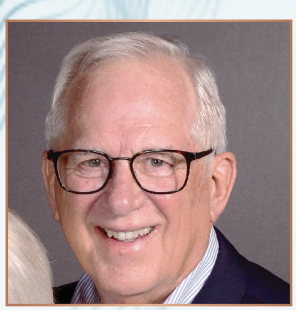
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IN MEMORIAM

Sarasota Opera joins friends and loved ones in mourning these members of our opera community who passed away in the last year. While celebrating their lives, we also offer our thanks for the joy their extraordinary generosity made possible. The information presented here is correct to the best of our knowledge, as of December 15, 2024. We apologize for any inaccuracies or omissions and ask that you inform us so our records may be corrected.



STEVEN D. BLACKLEDGE
Co-Producer



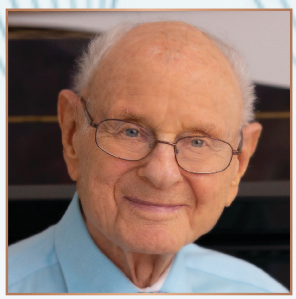
KATHLEEN A. FISHER
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Board Member, Co-Producer



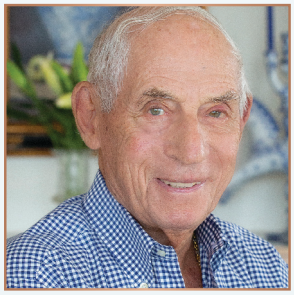
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WHERE CULTURE AND COMMUNITY CONVERGE *on the Bay.*

Marge Melun and Ky Thompson retired from notable careers in public service. Ky served 25 years as an officer in the Marine Corps, Marge as a librarian in the Library of Congress, then in the public affairs branch of the State Department. Stationed abroad, their love for opera resurfaced. "We went to a lot of opera in Italy and Eastern Europe in charming, smaller houses," says Marge. "But we find the performances here are equal to—and often exceed—those smaller European performances. We are very happy to support our Sarasota community."

"It's a wonderful community."

Their move to Plymouth Harbor echoed their feelings about the Opera. Ky loves the exercise classes and Marge chairs the library committee. "There is so much going on here on any day, it's tough to choose what you're going to do."



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LEADERSHIP GIVING

Sarasota Opera is proud to celebrate its 66th season of producing impassioned opera performances for Sarasota audiences and proudly recognizes Leadership Tier donors' cumulative annual gifts of $6,000 or more in the following pages. Leadership supporters make a significant investment in helping Sarasota Opera achieve its artistic goals through support of the Co-Producer program, Youth Opera & Education Fund, Artistic Achievement Fund, or a combination of different giving programs. We also recognize the number of years they have supported Sarasota Opera at this level, as well as their gifts of $1,000 or more for special campaigns. To learn how you can support Sarasota Opera, contact either Melissa Voigt at (941) 366-8450, ext. 581 or mvoigt@sarasotaopera.org or Karen Misantone at Ext. 416 or kmisantone@sarasotaopera.org. *Gifts and pledges are current as of December 15, 2024. Gifts and pledges received after this date will appear in the 2025 Fall Program Book.*

$100,000 +



ERNIE KRETZMER, in memoriam *26*

Season Producer

Alisa and Ernest Kretzmer first met on New Year's Day in 1982 and were married exactly one year later. Alisa was born in Jerusalem and lived there for the first 24 years of her life. Ernie lived in the lower Rhine region in Germany until he escaped from the evil regime at the age of 14. As it turns out, they lived for many years only nine miles apart in Monmouth County, New Jersey. When they met, both had been widowed and found they shared similar passions, including a love of classical music and opera. For well over 25 years they were dedicated patrons and supporters of Sarasota Opera and Sarasota's musical life.

Alisa passed away in 2015. Ernie continued his attendance and generous support of Sarasota's arts organizations until his passing on August 24, 2024 at the age of 99. Their legacy will live on in all the organizations they supported and in the hearts of the musicians, dancers, artists, and friends whose lives they touched.

PAUL AND SHARON STEINWACHS, in memory of Ernie Kretzmer *18*

Season Producer; Pavilion Project

Sharon and Paul Steinwachs have called Longboat Key home since they moved from Buffalo, New York in 2000. They were drawn to the Sarasota area to be near family and for the plethora of cultural amenities available.

Mr. Steinwachs is a retired executive, having owned a mail order industries sign company that dealt both domestically and internationally. They have one son and three grandchildren, who also live in the Sarasota area.

Mr. and Mrs. Steinwachs are ardent supporters of the local arts scene and firmly believe it is vital for patrons to support the arts in this challenging fundraising environment to ensure the future of the arts in Sarasota. They were drawn to Sarasota Opera by the intimacy of the productions, the professionalism and commitment to creating great art. They hold a soft spot in their hearts for the music, acting, and visual designs of Sarasota Opera. They are proud to have helped Sarasota Opera build new residences for artists in the Rosemary District.



[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

NOT PICTURED:

ANONYMOUS
Season Producer; Principal Artist Sponsor; Apprentice Artist Sponsor; Pavilion Project

LARRY BUMGARNER, *in loving memory of Nourma Bumgarner* [1]
Season Producer

$50,000 +

LES AND CAROL BRUALDI *22*
Season Producer; Youth Opera & Education; Pavilion Project



Carol was raised in Brooklyn, New York. She attended Brooklyn College and transferred to the University of Connecticut where she received a B.A. in Education and served as President of Alpha Delta Phi. She taught English for a number of years in Greenville, South Carolina. Carol has devoted much of her life to their wonderful family, raising three beautiful daughters and proudly talks about their seven grandchildren. She has also given a great deal of time to organizations like the Thursday Morning Club of Madison, New Jersey, for which she served as President. This civic organization focuses on improving the lives of citizens with a strong emphasis on children and families.

Les was raised in Connecticut and grew up in scouting, achieving Eagle Scout and is a USAF veteran. He received a B.S. in Engineering from the University of Connecticut, where he met Carol, an M.B.A. from Baruch School-CCNY, and an A.M.P from Harvard Business School. He retired as CEO of ADT Security Services after 23 years. Les joined the Sarasota Opera Board in 2004, became Vice Chair in 2006, and served as Chair from 2008 to 2011. Carol and Les are especially supportive of the Youth Opera, as well as assisting numerous teenagers in achieving their educational goals.

Les and Carol proudly have seven grandchildren and recently welcomed their first great-grandchild.

"We are delighted to be part of the Sarasota Opera team. The enthusiasm, support, and commitment to outstanding opera make engaging and working with the entire Opera community a wonderful pleasure."

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

EDIE AND DAVID CHAIFETZ *20*

Season Producer; Youth Opera & Education;
Gala Platinum Sponsor; Pavilion



After several years as snowbirds, David and Edith became full-time residents of Sarasota during the summer of 2016. They came to love opera relatively late, about 18 years ago, when they both retired from their careers and moved to Sarasota. Prior to retirement in December 2004, David was Vice President and General Counsel of Praxair, Inc. a global producer of industrial gases. Edith was founder and owner of Brooklawn Travel, Inc. in Bridgeport, CT.

David joined Sarasota Opera's Board of Trustees in 2006, became Vice Chair in 2011 and served as Chair from 2014-2017.

Over the years, both in Connecticut and Sarasota, David and Edith have held leadership positions and have financially supported many organizations whose missions are important to them. David currently is on the boards of the American Jewish Committee and Jewish Federation of Sarasota-Manatee. Edith has previously served on the boards of the Perlman Music Program Suncoast, All Faiths Food Bank, and the Fairfield County Jewish Home for the Elderly Foundation. They jointly co-chair the Sarasota chapter of the American Israel Public Affairs Committee (AIPAC).

David and Edith are both grateful for the success they have had in their careers and believe that it is important that they give back to their community in order to enhance the community's quality of life.

David and Edith have three children and eight grandchildren.



CLAUDIA MCCORKLE *22*

Season Producer

We ♥ Sarasota Opera.
Claudia and BEAU 🐾

NOT PICTURED:

ANONYMOUS
Season Producer; Pavilion

ANONYMOUS
General Operating Support

LIVE FOR A LIVING *1*
Artistic Achievement Fund;
Youth Opera & Education; Pavilion

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

$30,000 +



ED BAVARIA, in loving memory of Jane 27
Season Producer

For both Ed and Jane, their love of opera began in their youth. Ed says, "The first music I heard was most probably 1920's vintage recordings of opera arias sung by the famous voices of that era, as well as listening to my Italian-born mother singing portions of the more well-known arias." Ed then participated in a musical group known as the Roseto Italian Boys Band as a clarinetist. The only music the group played was marches, opera arias, and opera overtures!

The Bavarias spent most of their adult lives living abroad or in Cincinnati. Their enthusiasm for opera became a passion when living in London, then in Cincinnati where Ed was a member of the Cincinnati Opera and Symphony boards. They were also involved with Opera Pacific while living in California.

Ed joined Sarasota Opera's board in 1998. "I've been joyfully immersed in our opera company ever since."

LYNN BLACKLEDGE, in loving memory of Steve 17
Season Producer; Youth Opera & Education; Artistic Achievement

Lynn is from the Chicago area and moved full-time to Sarasota in 2021 after she retired. She became a season subscriber after only attending the Sarasota Opera once. Lynn enjoys hiking, e-biking, and travelling the world.





ANNE TERRY BRENNAN DAVIS 5 M
Season Producer; Youth Opera & Education; Gala Platinum Sponsor; Pavilion

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

LARRY AND CAROL ENGLISH *27*

Season Producer; Youth Opera & Education;
Gala Platinum Sponsor; Pavilion



Carol and Larry live on Longboat Key and spend summers in Simsbury, Connecticut. They both grew up in New Jersey and met while Larry was attending Rutgers University. Their love of opera began in 1981. While attending a convention in Philadelphia, they had an opportunity to hear Luciano Pavarotti sing Rodolfo in La bohème at the Academy of Music. They were smitten and soon had season tickets for the Connecticut Opera. Carol became an active fundraiser for the Connecticut Opera Guild and served as its President. She was later nominated to the Board and in 1994 served as its Chair.

The Englishes have been coming to Longboat Key since 1983. When they began spending more time in the Sarasota area, it was only natural that they became involved with the opera.

Carol is a member of Sarasota Opera's Board of Trustees and is an active supporter of the Sarasota Animal Rescue Coalition and SPARCC. Larry is retired. He is an avid cyclist, a member of the Sarasota Manatee Cycle Club and The Eastern Block Cycle club in Connecticut.



ROBERT AND ANNE ESSNER *14*

Season Producer; Pavilion

Bob and Anne Essner visited Sarasota for the first time soon after Bob retired from a career in the pharmaceutical industry. They bought a house in Lido Shores four days later and Sarasota has now become their home. One of the factors that attracted them to Sarasota was the reputation of its opera company. The Essners have been active at Lincoln Center in New York City for many years and still frequently attend the Metropolitan Opera. Bob and Anne have three children and two beautiful granddaughters.



HANK AND MELINDA FOSTER *22*

Season Producer; Apprentice Artist Sponsor; Pavilion

Hank and Melinda are proud to be among the Season Producers and to celebrate the magic and majesty of Sarasota Opera. "We feel very fortunate to have this special opera company in our town. Each performance is a feast for the senses, complete with lavish sets and costumes in a beautiful opera house with amazing orchestra, singers and chorus. In this season and in those to come, we hope you will join us in support of Sarasota Opera."

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



THOMAS GARDEN AND LINDA GARDEN *3* [S]

Season Producer: Youth Opera & Education;
Gala Platinum Sponsor; Pavilion

Tom Garden and his wife Linda have been involved with Sarasota Opera since 2021-2022. They live on Longboat Key and in North Carolina. They have been married for 63 years and are both partners in family and in business. They owned Life Safety Solutions Integrators (LSSI), where Linda was instrumental in its creation. Currently Season Producers, they have contributed to Sarasota Youth Opera and have collaborated on a Mini-Event.

Tom has served on boards in the past and has experience in Capital Campaigns. Linda is a writer, artist, and teacher. She is an active member of National League of American Pen Women. She is a graduate of George Mason University with a masters in the arts.

FRANZ AND JOANNE HUMMERT *10*

Season Producer

We love and support Sarasota Opera because we find the opera music and stories very relaxing with the bonus of the beauty of the singers' notes that can move one to tears.





AUDREY ROBBINS AND HARRY LEOPOLD *24*

Season Producer; Youth Opera & Education, Pavilion

Dedicated operagoer and loyal supporter Harry Leopold has been a prominent member of the Sarasota Opera family for more than a decade. Harry and Audrey are passionate about encouraging the growth of young artists and are particularly supportive of the Youth Opera programs. They worked with the Community Foundation of Sarasota County to create the new Arts Integration Initiative with the USF Graduate School of Education which brings more arts programs into Sarasota schools. Their permanent endowment at the Community Foundation of Sarasota County, in partnership with The Patterson Foundation, provides that all Sarasota high school students will be able to attend at least one live performance each year at either Sarasota Opera, Sarasota Orchestra, Sarasota Ballet, Asolo Repertory Theatre, or Florida Studio Theatre.

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

ARTHUR SICILIANO AND B. ALINE BLANCHARD *16*

Season Producer; Youth Opera & Education;
Gala Platinum Sponsor; Pavilion



Arthur Siciliano discovered the Metropolitan Opera on his radio when he was eight-years old and became an avid listener. As he is a second-generation Italian, opera was a sometimes visitor in his house, as his mother had attended occasionally. It wasn't long before Arthur convinced his mother to take him to a Met performance in Boston.

Arthur and his wife, B. Aline Blanchard, knew that they had opera in common. Aline's father was first horn for both WOR Symphony of the Air and later, the NBC Symphony under Toscanini. Her maternal grandparents were both opera fans, but other than Aida and Hansel and Gretel, it was a performance of Carlisle Floyd's Susannah that ignited that fire.

After an executive career in the chemical and cosmetic industries, Art co-founded a pharmaceutical and medical device company. Besides serving as Sarasota Opera's Board Chair, he is on the Board of several other non-profits. Aline is a published novelist, poet, and former corporate consultant who is also a working experimental-mixed-media artist. Art and Aline recently sold their home on Casey Key and moved to a downtown Sarasota condo where they can walk to theater and opera performances.



TOBY AND NOEL SIEGEL *10*

Season Producer; Youth Opera & Education; Pavilion

Toby and Noel Siegel have been spending time in Sarasota for many years. "Upon leaving New York, we were delighted to make our permanent home in Sarasota where we could enjoy and help support the wonderful quality and diversity of the arts and social services. We especially appreciate our outstanding opera company. Toby is proud to serve on the Board of Trustees of this exceptional organization."

JANET STERN SOLOMON AND LEWIS D. SOLOMON *6* [S]

Season Producer; Apprentice Artist Sponsor;
Gala Platinum Sponsor; Pavilion



Sarasota has been home for Janet and Lew Solomon since 2015, but they have attended Sarasota Opera since 2000. Janet credits her father for her love of classical music, while Lew's mother, a classical pianist, fostered his love for music. Their love of opera, however, was something they grew together after receiving a subscription to the Metropolitan Opera as a wedding present from Lew's stepfather.

After careers in law (Lew) and business (Janet) took them from New York to Kansas City to Washington, D.C., and raising their son, the couple discovered Sarasota Opera. They love the historic Sarasota Opera House, with its good acoustics and intimate setting for grand and authentic productions. Janet currently serves on Sarasota Opera's Board of Trustees and continues to volunteer her writing skills to create profiles of Kretzmer Legacy Society members featured in the program books.

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



BILL AND REBECCA TOMPKINS *19*

Season Producer; Youth Opera & Education; Pavilion

Bill and Rebecca Tompkins were born and raised in Alabama. Moving to Florida in 1985, they resided alternately or concurrently in Tampa, Boca Grande and Sarasota.

Because of its wealth in performing arts, especially Sarasota Opera, Rebecca and Bill made Sarasota their primary residence in 2002. At that time, they began their involvements in several of the local performing arts organizations as well as Marie Selby Botanical Gardens and Sarasota Memorial Healthcare Foundation.

Bill has been an avid opera fan for over 65 years. One of his longstanding hobbies is studying the great opera composers and their respective masterworks. Bill and Rebecca have attended numerous operas in NYC and in Europe and were Metropolitan Opera Patrons through 2008. They attended their first Sarasota Opera performance during its 2003 Winter Season. Bill has not missed attending any opera presented by Sarasota Opera since then. When Bill read this company's motto of offering opera productions that are "true to the vision of the composer," he said to Rebecca and others, "that is exactly how I have always believed that operas should be performed."

Bill is on Sarasota Opera's Board of Trustees and chairs its Legacy Subcommittee.



DON AND RACHAEL WORTHINGTON *24*

Season Producer; Youth Opera & Education;
Gala Platinum Sponsor; Pavilion

Don and Rachael Worthington divide their time between homes in Florida and Vermont. Rachael was introduced to Sarasota Opera while a student at New College and together they have been opera enthusiasts for many years.

Don was born in Tampa and was able to trace his Florida ancestry to an 1817 Spanish Land Grant. He received a degree in mechanical engineering from Auburn University, became a Registered Professional Engineer, and founded several businesses in the field of industrial air conditioning. His interests include cooking, writing, genealogy, and woodworking.

Rachael was born in Atlanta and her family lived in numerous places around the world as she grew up. She received a Master of Music degree, and after a seven-year teaching career entered law school. She is an attorney in Vermont and Florida and has a particular interest in mediation. Rachael currently serves on the board of the Florida Holocaust Museum in St. Petersburg as Vice Chair for Development.

Don and Rachael both enjoy traveling, reading, and spending time with friends and family.

NOT PICTURED:

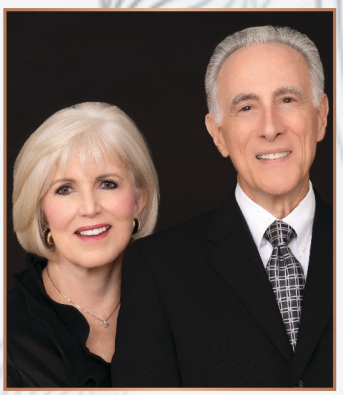
ROBERT AND SALLY ARTHUR *11*
Season Producer; Principal Artist Sponsor; Apprentice Artist Sponsor; Pavilion

PHILIP AND SUZANNE CONOVER *8*
Season Producer

MAX EISENBARTH TRUST 13
Season Producer

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

$24,000 +



MS. KATHERINE BENOIT AND MR. JOHN BROOKS *11* [S]

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Stiffelio; Apprentice Artist Sponsor; Youth Opera & Education



SYBLE DI GIROLAMO *17* [M]

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio; Youth Opera & Education



DAVID EPSTEIN AND TAMARA JACOBS *2*

Cavalleria rusticana & Pagliacci; Il barbiere di Siviglia, Stiffelio; Gala Platinum Sponsor; Pavilion



DR. AND MRS. HERBERT KAUFMAN *13*

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio



ROSE MARIE PROIETTI *9* [S]

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio; Gala Platinum Sponsor



MRS. MARGARET RENNER, in loving memory of Ernst Renner *9* [S]

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio; Apprentice Artist Sponsor



MICHAL AND JIM WADSWORTH *12*

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia; Gala Platinum Sponsor; Pavilion

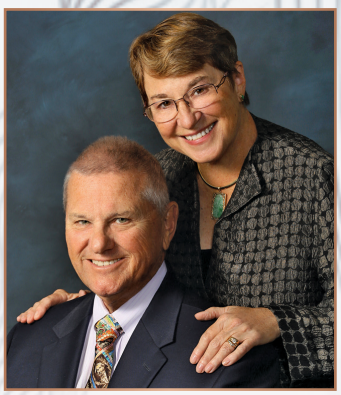
NOT PICTURED:

ELLEN V. PIERS FUND OF COMMUNITY FOUNDATION OF SARASOTA COUNTY *11*

Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio; Apprentice Artist Sponsor

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

$18,000+



RON AND BARB ARCHBOLD *11* [S]

Le nozze di Figaro,
Il barbiere di Siviglia, Stiffelio



ROCCO AND ELIZABETH AVERSA *5* [S,M]

Cavalleria rusticana & Pagliacci, Stiffelio;
Youth Opera & Education; Opera Lovers Trip;
Gala Platinum Sponsor; Pavilion



SUMNER AND IRENE BAGBY *17* [S]

Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio;
Youth Opera & Education;
Gala Platinum Sponsor; Pavilion

CHARLES & MARGERY BARANCIK FOUNDATION *10*

Cavalleria rusticana & Pagliacci,
Il barbiere di Siviglia, Stiffelio



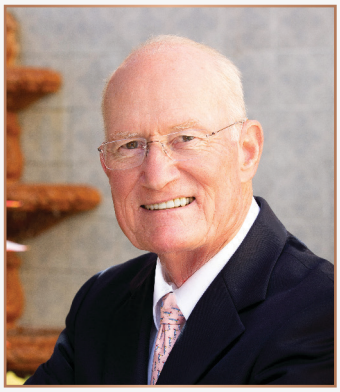
BRAD AND LYNDA BLAYLOCK *5*

Cavalleria rusticana & Pagliacci, Le nozze di Figaro,
Il barbiere di Siviglia; Youth Opera & Education



MURRAY BRING AND KAY DELANEY *17*

Le nozze di Figaro, Il barbiere di Siviglia,
Stiffelio; Pavilion



FORREST S. CRAWFORD, ***in loving memory of Sally H. Foote*** *15*

Cavalleria rusticana & Pagliacci; Apprentice Artist Sponsor;
Artistic Achievement Fund; Youth Opera & Education



THE HOLDER FAMILY, in loving memory of Carolyn Ann Holder *13*

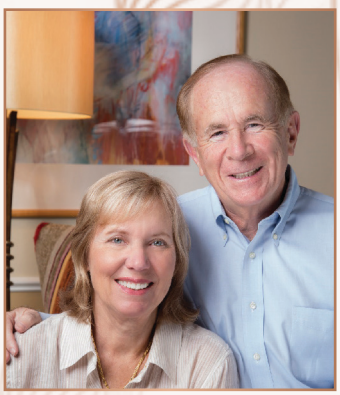
Il barbiere di Siviglia, Le nozze di Figaro,
Stiffelio; Youth Opera & Education; Pavilion



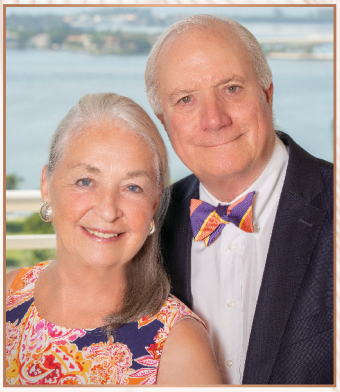
MR. AND MRS. WILLIAM LLOYD *13*

Cavalleria rusticana & Pagliacci,
Il barbiere di Siviglia; Apprentice Artist Sponsor

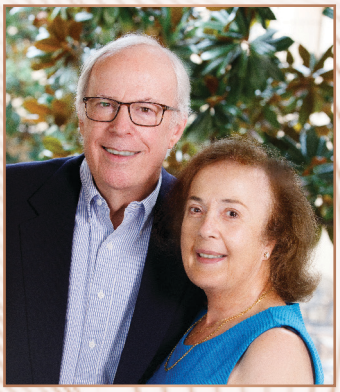
[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



GABRIEL AND VALERIE SCHMERGEL *20*
Cavalleria rusticana & Pagliacci, Le nozze di Figaro; Stiffelio



JANIS AND HOBART SWAN *8*
Cavalleria rusticana & Pagliacci, Stiffelio; Gala Platinum Sponsor



ROBERT AND CAMILLE THINNES *5*
Il barbiere di Siviglia; Le nozze di Figaro, Stiffelio; Youth Opera & Education; Pavilion

NOT PICTURED:

ANONYMOUS
Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia, Stiffelio

ANONYMOUS
Il barbiere di Siviglia, Le nozze di Figaro; Youth Opera & Education; Pavilion

DR. JAMES KOPPEL AND MRS. NORMA JEAN KOPPEL *1*
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia, Stiffelio

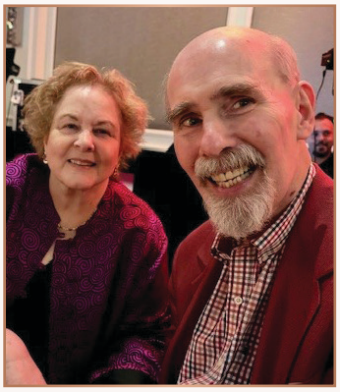
HELEN PANOYAN *9*
Cavalleria rusticana & Pagliacci, Le nozze di Figaro, Il barbiere di Siviglia; Opera Lovers Trip; Pavilion

MARGARET ROMANES *17* [S]
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia, Stiffelio; Youth Opera & Education

$12,000+



STAN AND ALMA ABSHIER *23* [S]
Cavalleria rusticana & Pagliacci; Youth Opera & Education; Pavilion

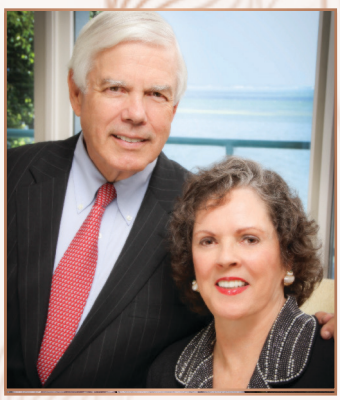


DR. CARL A. BATLIN AND SUSAN HINKO *3*
Le nozze di Figaro, Il barbiere di Siviglia



DAVID BIALOSKY AND CAROLYN CHRISTIAN *3*
Il barbiere di Siviglia; Youth Opera & Education

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



BONNIE AND WILLIAM CHAPMAN *13*
Il barbiere di Siviglia, Le nozze di Figaro;
Youth Opera & Education



FRANCES D. FERGUSSON AND JOHN BRADBURRY *12*
Le nozze di Figaro, Stiffelio;
Youth Opera & Education



ROBERT L. FOWLER AND SUSAN E. GILBERT *6*
Il barbiere di Siviglia; Le nozze di Figaro;
Youth Opera & Education; Pavilion



PAUL AND MARILYN R. FREDERICK *10*
Le nozze di Figaro, Stiffelio



FELICIA AND ANDREW HALL *6*
Le nozze di Figaro, Stiffelio;
Youth Opera & Education



ALASTAIR HUNTER-HENDERSON AND NORALYN MARSHALL *2*
Youth Opera & Education;
Opera Lovers Trip; Pavilion



KRISTIN KAUFMAN, in loving memory of Roger Kaufman *11*
Cavalleria rusticana & Pagliacci,
Il barbiere di Siviglia



RUTH B. KREINDLER *20*
Cavalleria rusticana & Pagliacci, Stiffelio



JAMES AND LORNA MACK *3*
Cavalleria rusticana & Pagliacci,
Il barbiere di Siviglia; Apprentice Artist Sponsor

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



JAMES AND ANN MAGEE *9*
Il barbiere di Siviglia, Stiffelio; Pavilion



MARTY MARTEL AND BONNY HEET *17*
Cavalleria rusticana & Pagliacci;
Youth Opera & Education;
Gala Platinum Sponsor; Pavilion



JOAN MATHEWS *13*
Il barbiere di Siviglia; Le nozze di Figaro;
Pavilion



AMY MCGOWAN *3* [S]
Cavalleria rusticana & Pagliacci



MARTHA MURPHY *20*
Cavalleria rusticana & Pagliacci, Stiffelio;
Pavilion



KEITH F. NELSON AND JUDITH K. MARQUIS *3*
Il barbiere di Siviglia, Stiffelio;
Apprentice Artist Sponsor



PATRICK AND KIM NETTLES *13*
Cavalleria rusticana & Pagliacci,
Il barbiere di Siviglia; Apprentice Artist Sponsor



SUE NEUMANN *1*
Cavalleria rusticana & Pagliacci;
Youth Opera & Education



MRS. INGRID NUTTER *1*
Il barbiere di Siviglia, Le nozze di Figaro

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



SUSAN SCARBROUGH *1*
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia



DR. PETER AND LOUISE SHIMKIN *9*
Il barbiere di Siviglia, Le nozze di Figaro



DR. MARSHA KINDALL-SMITH AND DR. HUGH SMITH *7* [S]
Le nozze di Figaro;
Youth Opera & Education; Pavilion



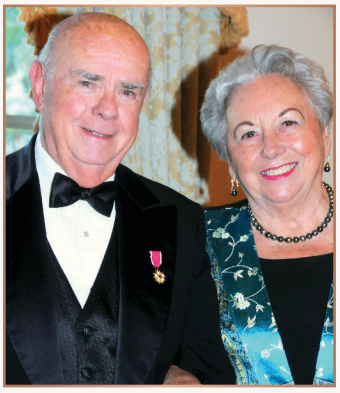
JOE AND NORA STEPHAN *19*
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia; Pavilion



JOHN SUHRE AND CARLA KOEFFLER *11*
Il barbiere di Siviglia; Cavalleria rusticana & Pagliacci



JOHN G. AND ANNA MARIA TROIANO FOUNDATION, INC. *24*
Cavalleria rusticana & Pagliacci, Le nozze di Figaro



RUSS AND MARGARITE WILTSHIRE *22*
Il barbiere di Siviglia; Le nozze di Figaro;
Youth Opera & Education; Pavilion

NOT PICTURED:

ANONYMOUS
Stiffelio, Pavilion

ANONYMOUS
Cavalleria rusticana & Pagliacci, Le nozze di Figaro

DR. AND MRS. G. RICHARD BAISE *10*
Cavalleria rusticana & Pagliacci; Pavilion

PEGGY ALLEN AND STEVE DIXON *9*
Cavalleria rusticana & Pagliacci, Stiffelio;
Youth Opera & Education; Gala Platinum Sponsor; Pavilion

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

NOT PICTURED (CONTINUED):

EVEN T. AND MALAMA COLLINSWORTH FUND OF COMMUNITY FOUNDATION OF SARASOTA COUNTY *14*
Il barbiere di Siviglia, Stiffelio

WILLIAM C. AND JOYCE K. FLETCHER *6*
Le nozze di Figaro, Stiffelio; Apprentice Artist Sponsor

ANGELA AND WILLIAM HAINES *2*
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia; Pavilion

DR. CARMEN HAMPL AND DR. BERNHARD HAMPL *1*
Cavalleria rusticana & Pagliacci, Stiffelio

MR. AND MRS. JOSEPH MALLOF *10*
Le nozze di Figaro, Stiffelio; Pavilion

STEPHANIA AND JAMES MCCLENNEN *3* [S]
Cavalleria rusticana & Pagliacci, Stiffelio; Artist Apprentice Sponsor

ELTON AND GORDIE WHITE *16*
Cavalleria rusticana & Pagliacci, Il barbiere di Siviglia

$6,000+



JAMES RICHARD ASADOURIAN, in memoriam *2*
Cavalleria rusticana & Pagliacci



SHARI AND STEVE ASHMAN *4*
Le nozze di Figaro; Artistic Achievement Fund; Pavilion



RUTH A. BARKER *7*
Cavalleria rusticana & Pagliacci



LORETTA AND TOM BEAUMONT *1* [S]
Stiffelio



A. SCOTT BUSHEY *25*
Il barbiere di Siviglia



DARLENE J. AND RICHARD P. CARROLL *1*
Cavalleria rusticana & Pagliacci

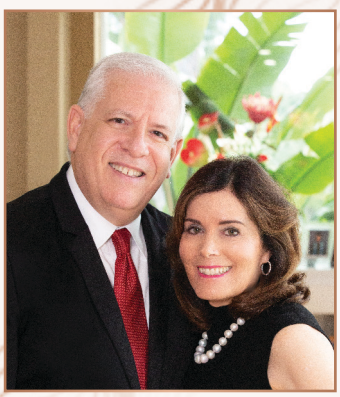


JAMES AND LOIS CHAMPY *3*
Il barbiere di Siviglia

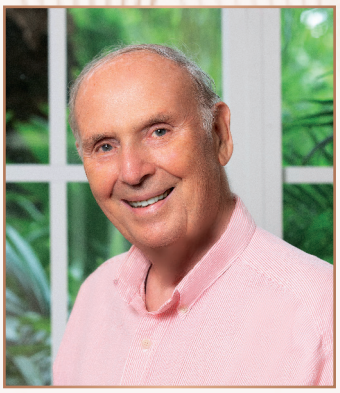


DR. OCTAVIO AND MRS. NELA CHOY *8*
Cavalleria rusticana & Pagliacci; Pavilion

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



LOU AND MARIANNE COHEN *7*
Cavalleria rusticana & Pagliacci



JERRY COHN *5* [S]
Il barbiere di Siviglia;
Opera Lovers Trip



JONATHAN STRICKLAND COLEMAN AND RICK KERBY *19*
Stiffelio



JIM ERICSON *19*
Stiffelio



ELEANOR C. FABER *13*
Cavalleria rusticana & Pagliacci



GERALD FICKENSCHER AND WENDY BABB *1* [S]
Le nozze di Figaro;
Gala Platinum Sponsor



BARBARA AND TONY FRANKE *9* [S]
Stiffelio



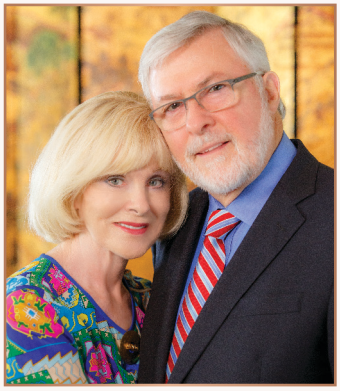
RAE AND SANFORD FRANKEL *3* [S,M]
Cavalleria rusticana & Pagliacci



FLORA GARSTEN, in loving memory of her husband, Irwin Garsten *6*
Le nozze di Figaro



TOM AND LIBBIE GLEMBOCKI *1* [S]
Il barbiere di Siviglia



MIKE AND MARY GLYNN *2* [S]
Le nozze di Figaro



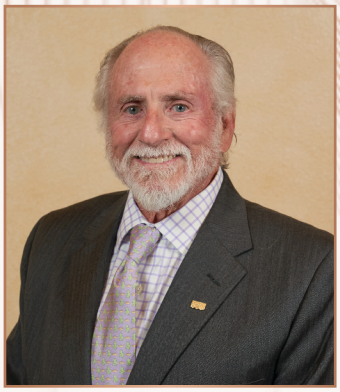
FR. JEFFREY HAMBLIN, M.D. *6*
Il barbiere di Siviglia,
Youth Opera & Education

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

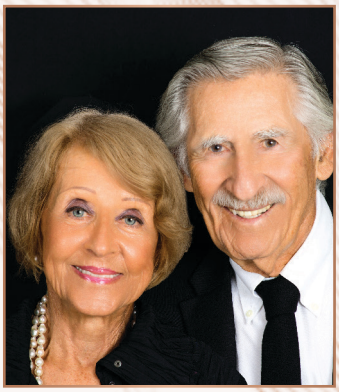
LEADERSHIP GIVING



DONNA LYNN HECKER *13*
Cavalleria rusticana & Pagliacci



RICHARD S. JOHNSON *14*
Il barbiere di Siviglia;
Youth Opera & Education



ELAINE KEATING, in loving memory of Sidney Katz *12*
Il barbiere di Siviglia,
Apprentice Artist Sponsor



PAT AND ANN KENNY *5*
Cavalleria rusticana & Pagliacci



ALAN KESTEN AND PAMELA JOHNSON *7*
Le nozze di Figaro;
Apprentice Artist Sponsor



MARLENE KITCHELL *5*
Stiffelio; Pavilion



DR. JOSEPH AND CAROL KREIT *7* [S]
Le nozze di Figaro;
Youth Opera & Education



PETER E. AND MELODY KRETZMER *5*
Il barbiere di Siviglia;
Youth Opera & Education



DIANA LAGER *26*
Stiffelio



HÉLÈNE LEBLEU,
in loving memory of Alain Lebleu *7*
Stiffelio

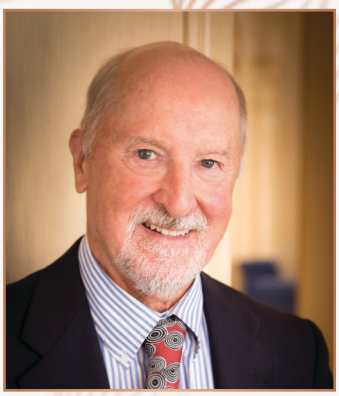


CHRISTOPHER AND MARGO LIGHT *7*
Il barbiere di Siviglia



JOE AND PAM LODATO *3*
Il barbiere di Siviglia; Pavilion

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



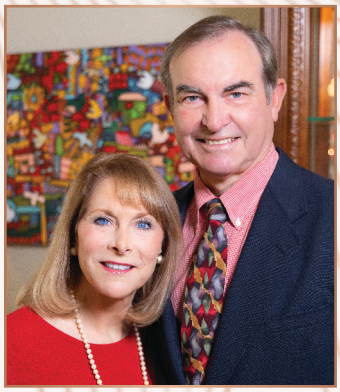
RICHARD A. MACKEN *8*
Il barbiere di Siviglia



DRS. LOUIS AND ROSANNE MARTORELLA *10*
Cavalleria rusticana & Pagliacci;
Youth Opera & Education;
Gala Platinum Sponsor, Pavilion



MR. AND MRS. LEONARD A. MCCUE, III *7*
Stiffelio



LYDIA AND PATRICK MCKENZIE *10* [S]
Stiffelio



MARY J. MITCHELL *9* [S]
Cavalleria rusticana & Pagliacci



ELIZABETH MOORE *3*
Cavalleria rusticana & Pagliacci;
Pavilion



NATALIE D. PAVLOVIC, MBA *1*
Youth Opera & Education



MARY S. RIEBOLD *16*
Stiffelio



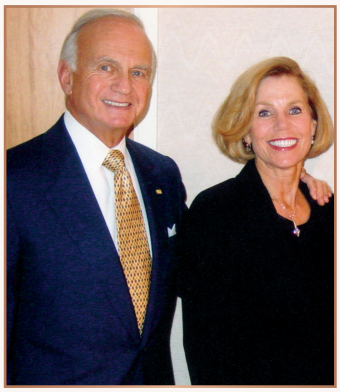
PIERO AND RACHELE RIVOLTA-BARBERI *16*
Le nozze di Figaro



ESTHER ROSE, in loving memory of Rabbi Herbert Rose *16*
Cavalleria rusticana & Pagliacci



STEVEN E. SABATO *1*
Stiffelio, Artistic Achievement Fund



GAIL AND SKIP SACK *15*
Il barbiere di Siviglia

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member



RALPH AND JINNY SCHEFFERT *8*

Il barbiere di Siviglia



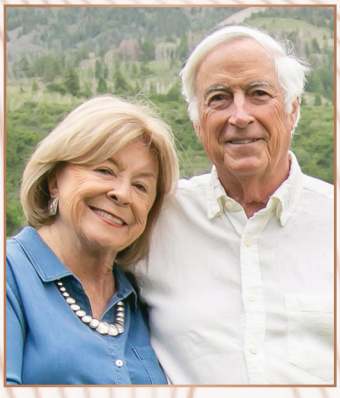
JAN SCHMIDT *17*

Cavalleria rusticana & Pagliacci; Pavilion



In memoriam, Arnold J. Simonsen Family Charitable Foundation *4*

Stiffelio;
Pavilion Project



GARRY AND SHARON SNOOK *1*

Le nozze di Figaro



ZONA SPRAY STARKS *5* [S]

Il barbiere di Siviglia;
Youth Opera & Education



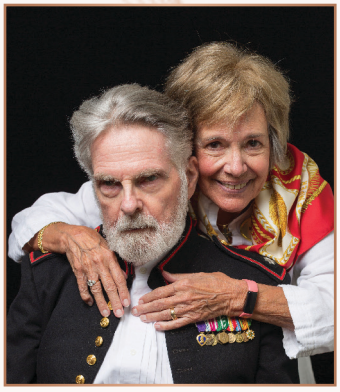
MAUREEN AND TOM STEINER *7*

Le nozze di Figaro



MS. SUSAN K. STRAUS *13*

Cavalleria rusticana & Pagliacci;
Pavilion



KY THOMPSON AND MARGE MELUN *4*

Stiffelio



EVE AND MICHAEL WILLIAMS-JONES *8*

Cavalleria rusticana & Pagliacci



LEWIS AND SUSAN WINARSKY, ***in honor of Barb and Ron Archbold*** *2*

Cavalleria rusticana & Pagliacci



DR. RICHARD WIRES *20*

Le nozze di Figaro;
Youth Opera & Education



JOAN H. WOOD, in memoriam *32*

Stiffelio

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

NOT PICTURED:

ANONYMOUS
Stiffelio

ANONYMOUS
Stiffelio

ANONYMOUS
Cavalleria rusticana & Pagliacci

ANONYMOUS *1*
Il barbiere di Siviglia

JIM AINSLIE *1*
Pavilion

MR. JEFFREY BAIN AND RABBI ANAT MOSKOWITZ *1*
Le nozze di Figaro;
Youth Opera & Education

DUNCAN AND SUSAN BROWN *1*
Cavalleria rusticana & Pagliacci

JADWIGA AND DONALD BROWN *2*
Stiffelio

MARK AND RUTH BRUS *3*
Le nozze di Figaro;
Youth Opera & Education; Pavilion

JAMES AND EILEEN BUZZARD *2*
Il barbiere di Siviglia

NEIL AND SANDRA DEFEO *6*
Il barbiere di Siviglia

DOROTHY LAWRENCE *11*
Stiffelio

GERDA MACEIKONIS *1*
Cavalleria rusticana & Pagliacci

ANDRA AND IRWIN PRESS *1*
Il barbiere di Siviglia

MICHAEL AND MAUREEN RUETTGERS *10*
Il barbiere di Siviglia

MR. AND MRS. ANTHONY SANZO *2*
Il barbiere di Siviglia

JACQUELINE E. SCHAFER *1*
Le nozze di Figaro; Pavilion

AMANDA AND DICK SMOOT *5*
Cavalleria rusticana & Pagliacci;
Apprentice Artist Sponsor; Pavilion

HENRY AND MARILYN TAUB FOUNDATION *4*
Cavalleria rusticana & Pagliacci

KAREN AND BILL WATT *10*
Le nozze di Figaro

[S] Sarasota Opera Guild member | [M] Manatee Opera Guild member

SARASOTA**OPERA** SIGNATURE EVENTS

Sarasota Opera patrons have many options for gathering to celebrate and support our season, as well as to connect with others in the community. Whether you choose an intimate or grand event, we hope you will consider joining us for any of these very special occasions.

Our generous sponsors of these events are recognized on the Corporate, Foundation, & Public Support pages.



SALUTE TO THE STARS

Tuesday, March 25, 2025, 11:30 AM • Sarasota Yacht Club • Per Person Levels $85 | $150

Be surrounded by the celebration and sounds of Sarasota Opera's most outstanding Apprentice and Studio Artists being honored. Enjoy a gourmet lunch with new and old friends and performances by the awardees. Awards are presented through the generosity of visionary individuals as well as the Sarasota and Manatee Opera Guilds.



MINI EVENTS FROM AROUND THE WORLD

Mini Events are intimate events with a dozen to up to 50 guests and are hosted by individuals to help grow our community in support of Sarasota Opera. Consider attending or hosting a party of your own. Visit www.sarasotaopera.org/minievent for more information.

Sarasota Opera events are produced by: MARY KENEALY EVENTS

For questions or to make your reservations to any of these events, visit SarasotaOpera.org/Events, contact SOAEvents@SarasotaOpera.org, or call Davis Wolfe at (941) 366-8450, Ext. 813



Sarasota Opera's 2020 production of Catalani's *La Wally*. Photo: Rod Millington

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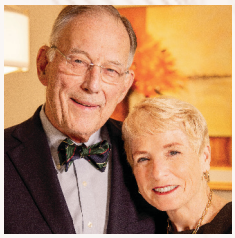
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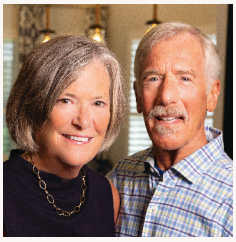
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THE PAVILION RESTORATION
FOLLOWING HURRICANE MILTON

It is with heartfelt gratitude that we wish to recognize and thank the generous contributors who responded to our urgent need following the roof and interior damage to Sarasota Opera's Deane Caroll Allyn Pavilion caused by Hurricane Milton. Your quick response allowed us to restore this essential building so that it was in full operation by the start of this season. The Pavilion is a key part of the Sarasota Opera complex, housing our Box Office; Youth Opera; Artistic, Production, and Theater Operations Departments, along with vital rehearsal and coaching spaces – like the Lee and Bob Peterson Great Room. Thank you to these individuals (as of December 15, 2024) who responded to the **William E. Schmidt Foundation's generous match:**

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THE PAVILION PROJECT

REPLACING THE AIR CONDITIONING SYSTEM

Our 2023 year-end appeal focused on the need to replace the two 50-ton HVAC units that had been servicing the building since we purchased it in 1995. Through an extremely generous $250,000 capping challenge by the Steinwachs Family Foundation, we were able to raise the funds to replace the aging system. This past summer a new air conditioning was installed, which not only cools our rehearsal and office spaces in the Pavilion, but also supports the Opera House.

We want to thank all the donors who contributed to this important project. Donors who gave before October 15, 2023 were recognized in our fall 2023 program book. Contributions received since then are recognized below. All donors whose contributions made this project possible are listed on our website at https://SarasotaOpera.org/Pavlion-Project or via the QR code below.

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Zona Starks

LEAVING A LEGACY

By Janet Stern Solomon

There was no opera in the Eskimo village where Zona began her life above the Arctic Circle. While still very young, her family moved to Oregon where she grew up and developed two passions: cooking and classical music. Her great grandmother had grown up in a convent with a French influence and was put to work in the kitchen where she learned food preparation skills that she passed down to Zona's mother who in turn passed them on to Zona. Zona also had piano lessons for about 14 years which introduced her to classical music and so she developed lifelong passions for both cooking and classical music.

In college she had numerous majors including chemistry, sociology and anthropology, all of which she used in her culinary career. After marrying her husband they moved to Louisiana where she spent many years cooking with a Creole chef until her husband's career took them to Chicago. Once in Chicago she apprenticed with a master chef where she learned the culinary arts and business that became her lifelong career. For 35 years in Ohio, she had a cooking school, a catering business, a restaurant and a cookware store. She became so well known in the culinary world that she brought famous chefs from around the world to teach at her school, including Julia Child and James Beard. Eventually she sold her business and turned to writing about Eskimo cooking and lecturing in Europe and Japan.

in the 1960's, on a trip to New York with her husband, they went to their first opera at the Met where she, at 5'2", had to stand on her six foot tall husband's shoes, to see the stage. Despite the discomfort of that, she fell in love with opera and has never looked back. After moving to Nokomis in 2002, she discovered the Youth Opera in Sarasota and believes it is saving children's lives who might otherwise be ridiculed at school for their interest in classical music. She especially admires Jesse Martins, and it is her deep belief in the future of opera that led to her to become a Youth Opera donor and then a member of the Kretzmer Legacy Society. A "get into what you love" person, she has long been active first in the Venice Opera Guild and then in the Sarasota Opera Guild. She is proud of the Youth Opera as well as Maestro's Verdi Cycle accomplishments.

It is her deep belief in the future of opera that led to her to become a Youth Opera donor then a member of the Kretzmer Legacy Society. "Get into what you love!"

– ZONA STARKS

KRETZMER LEGACY SOCIETY

The Ernie and Alisa Kretzmer Legacy Society members listed below are opera patrons who have committed a future planned gift to Sarasota Opera. We are grateful to have the opportunity to recognize and thank these generous individuals for their philanthropy and love of this organization.

Ernie and Alisa Kretzmer had the wisdom and interest to ensure that Sarasota Opera, an organization that played an important role in their own lives, is supported now and for future generations. They encouraged all our opera patrons to reflect on what Sarasota Opera means to them and to the greater Sarasota community.

Planned gifts are a wonderful way to ensure a legacy of great opera for future generations. We hope you will consider joining us in support of the future vision of Sarasota Opera. If you are interested in exploring a legacy gift opportunity, please contact Donor Relations Officer Stacy Ridenour at (941) 366-8450, ext. 246 or sridenour@sarasotaopera.org. *This Kretzmer Legacy Society member list is current as of December 9, 2024. Legacy commitments received after this date will appear in the 2025 Fall Program Book.*



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Sarasota Opera recognizes and thanks the generous individuals who have made an endowment gift to Sarasota Opera. We also honor those who made a legacy provision that has been realized. To learn more about how you can support Sarasota Opera's endowment now or with a planned gift, please contact Donor Relations Officer Stacy Ridenour at (941) 366-8450, ext. 246 or sridenour@sarasotaopera.org.

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Rafael Dávila, Aviva Fortunata, and Ricardo José Rivera in Act III from Sarasota Opera's 2024 production of *Ernani.* Photo by Rod Millington.

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Sarasota Opera's Corporate, Foundation, and public partners provide key support to our mission to entertain, enrich, and educate our community through the power of the unamplified human voice. To learn more about supporting Sarasota Opera through these programs, contact Director of Development Melissa Voigt at (941) 366-8450, ext. 581 or by email at mvoigt@sarasotaopera.org. *Gifts are current as of December 15, 2024. Gifts received after this date will be recognized 2025 Fall program book.*

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EDUCATION AND COMMUNITY PROGRAMS

World renowned tenor Luciano Pavarotti had it right when he said: "If children are not introduced to music at an early age, I believe something fundamental is actually being taken away from them". We go further to say that we wish all students could experience the magic and power of an operatic voice. We are working to make that a reality for as many area students as we can!

To that end, we have made expanding our Resident Artists program a priority. This past Fall our singers were wonderful ambassadors for our art form during their busy seven weeks of opera performances in the schools and throughout the community.

A main focus for these singers is our Artists in Schools program. At each venue our performers sing opera excerpts, talk about what it means to establish and maintain an opera career and have a Q&A session with the students. The goal is to open the students' curiosity about our art form and what an opera company does.

This year we performed at a wide range of schools that included elementary through college institutions, special needs schools, outdoor after-school programs, and Opera House tour/performances. Audience sizes ranged from 25 in a classroom to all 500 students at a school. Though hurricanes Helene and Milton forced some cancellations, we still reached more students than ever before.

The singers must be flexible as each performance presents different challenges: dealing with early morning school schedules, traveling throughout Sarasota, Manatee, and Charlotte counties, adjusting to audience sizes, and tailoring their performances and answers to the varying ages of their listeners.

Some of their questions are predictable: "*How can you sing so loud?*" or "*How can you sing such long notes?*", but many are more thoughtful: *"Is it hard to be away from your family so much?"* or *"How do you manage to deal with having so many eyes focused on you?"*

Said baritone Jake Stamatis, "It is special for me to sing for kids at this young age because I didn't know anything about opera until I went to college, when I was inspired to do it for a living. I would have loved this opportunity." At one school a teacher pointed at a 2nd grade child whose face was a picture of awe and wonder as he listened to the singing and said, "look over there. That's the future." We hope that they will be inspired to include this art form in their lives - as members of our Youth Opera, as opera goers, or even as opera singers on the stage.

In addition to their school outings, our Resident Artists also had numerous performances at the Opera House and throughout the community. A personal favorite was our "Purple" concert for Selby Gardens to tie in with their fall exhibit. The repertoire was connected to research relating to that color. It was a fun concert to plan and we all wore something purple!



Sarasota Youth Opera 2024 production of *The Hobbit*. Photo by Rod Millington.

In addition to our Artists in Schools program, we provide these other opportunities for young people in the community to experience opera:

SARASOTA YOUTH OPERA

Sarasota Youth Opera just celebrated 40 years as a national model for opera education and has given thousands of young people the opportunity to experience opera firsthand in our year-round multi-faceted program. Each year Sarasota Youth Opera produces an opera with the members playing the roles and chorus, complete with professional staging, costumes, lighting, and orchestra.

Youth Opera members can also audition to participate in Sarasota Opera mainstage performances as members of children's choruses. When appropriate, Youth Opera members have also been cast as soloists in roles written for young voices, such as the three spirits in *The Magic Flute*. Since 1992, Sarasota Youth Opera has also offered our Summer Opera Camp for young people. (See ad page 43)

Part of Sarasota Opera's commitment includes the commissioning of new operatic works written for developing voices. To date, six new operas have been presented as part of this mission.

INVITATION TO OPERA

Through attendance at final dress rehearsals, students and educators experience live opera for free and interact with performers during intermissions.

YOUTH OPERA SCHOOL MATINEE

In Partnership with Embracing Our Differences and The Community Foundation of Sarasota County, over 1,000 local students attend Sarasota Youth Opera's annual full-scale production and receive in-depth arts integrated resource materials at no cost. (Unfortunately this was cancelled this past fall due to the hurricanes.)

OPERA HOUSE & CAREERS TOURS

In-depth tours highlighting the history of the Sarasota Opera House and the opera company introduce students and teachers to the history of our institution and careers onstage and behind the scenes.

YOUTH OPERA WORKSHOPS

Sarasota Education staff go into the community and schools to provide workshops that initiate young people into the world of opera.






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GUILDS

We invite you to explore our Opera Guilds – These two groups of dedicated opera lovers are committed to seeing opera thrive in our community. Both Guilds offer members and guests the opportunity to learn about the operas being performed during the season. They also hold fundraiser and friendraiser events in support of Sarasota Opera and the Youth Opera. For more information about the activities of the Sarasota Opera Guild and the Manatee Opera Guild, please visit our website at SarasotaOpera.org/Opera-Guilds.

SARASOTA OPERA GUILD



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1st Vice President	Sherry Wheeler
2nd Vice President	Peter Phillipes
VP-Communications	Elizabeth Aversa
VP-Marketing	John Alan Fischer
VP-Membership	Tom Glembocki
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VP-Volunteer Coordinator	Rae Frankel, Cathy Mariani
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Assistant Treasurer	Julie Planck
Parliamentarian	Peter Phillipes
Past President	Meryl Gale
Opera Company Liaison	Nancy Guyer

Sarasota Opera Guild supports Sarasota Opera through a variety of events including their:

- Annual Poinsettia Luncheon, Sarasota's premier December holiday event, now celebrating its 40th year
- Summer Salons which feature local musical talent
- A robust educational program featuring informal talks and formal lectures that both inform and entertain members and guests
- Each year the Guild sponsors projects to raise funds for Sarasota Opera and Youth Opera

MANATEE OPERA GUILD

Presidents	Richard DeGennaro, Jeanne Yeagle
Vice President - Special Events	Syble DiGirolamo
Secretary	Angela Korsmo
Treasurer	Maryanne Hazen
Assistant Treasurer	Carolyn Doyle
Publicity Chair	Brenda Ianiro
Education Chair	Elizabeth Aversa
Hospitality Chair	Cathy Knobel

The Manatee Opera Guild has three goals. We bring the love of opera to the Manatee community, encourage young artists, and raise funds for Sarasota Opera through a variety of events including:

- Concerts On-Stage at the Opera House
- Stars of Tomorrow concert featuring Apprentice Artists of Sarasota Opera
- Talks and lectures about opera-related topics that are informative and entertaining
- Annual Fashion Show at Lakewood Ranch Country Club

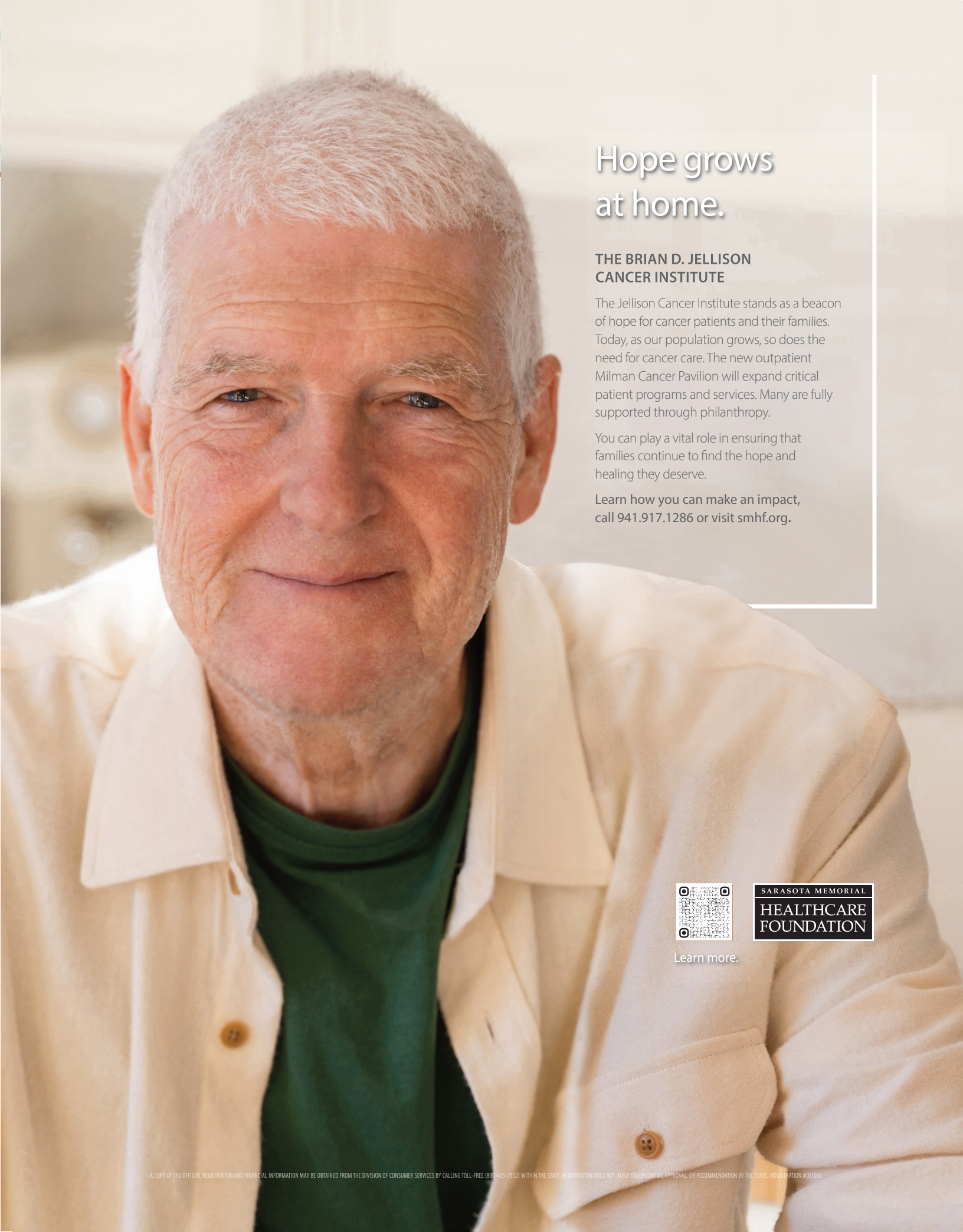


Above: MOG Stars of Tomorrow Concert; left: MOG Dick Hyman Concert

Each year, the Manatee Opera Guild presents two monetary awards for deserving Sarasota Opera singers:

The Deane Allyn Award supports Youth Opera members.
The Helen Jepson Dellera Award is awarded to an outstanding Studio Artist.

Monthly meetings are held on Wednesday morning at Palm Aire Country Club. A short social period and business meeting are followed by a performance featuring performers from the Sarasota Opera.



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OPERA VOLUNTEERS

Sarasota Opera is proud of its robust tradition of Volunteers. Each season more than 200 opera lovers volunteer their time and skills to Sarasota Opera, helping to bring this great art form to our community. Their hard work and generosity keeps the beauty and passion of opera in Sarasota alive. We applaud each of our Volunteers from drivers to stitchers, ushers to administrative helpers, productions assistants to supernumeraries—and thank each one for their unique contribution to this organization.

Sarasota Opera Volunteers

(AS OF DECEMBER 1, 2024)



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Chuck Angulo
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Judy Blaine
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HOW TO ENTER AND WIN: To enter the drawing, go to sarasotaopera.org/raffle, but again, the drawing is void where prohibited. Entries by mail must be postmarked by March 30, 2025 and received no later than 12:00pm ET on March 31, 2025. The Grand Prize drawing for the Sarasota Opera Association Car Raffle will be held on March 31, 2025 drawn at random at approximately 3:00 p.m. at the Sarasota Opera Association, Inc. offices, except this date and all other dates stated in these rules may be extended in Sarasota Opera Association, Inc.'s absolute discretion. The winner does not need to be present to win. All entries become the sole property of the Sponsor and will not be returned. The Sponsor is not responsible for lost, stolen, illegible, incomplete, misdirected, late, damaged, destroyed, or delayed entries or postage due mail or for unavailable network connections, failed, incomplete, garbled or delayed computer transmissions, online failures, hardware, software or other technical malfunctions or disturbances or other communications failures or circumstances affecting receipt of entries or entrants' ability to participate in this drawing. To enter without a donation, send a letter stating that you wish to obtain a "no donation" entry with your name, address and phone number and a stamped, self- addressed envelope to: Sarasota Opera Association, Inc. Attn: Sarasota Opera Gala Raffle, 61 N. Pineapple Ave., Sarasota, FL 34236. Only one "no donation" entry per household. A winner's list may be obtained by sending a stamped self-addressed envelope to the Sarasota Opera Association, Inc. 61 N. Pineapple Ave., Sarasota, FL 34236.
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GENERAL CONDITIONS: By entering, entrants accept and agree to the Official Rules and the decisions of the Sponsor, which are final and binding in all respects. Winner will be notified by telephone and by certified letter from the Sarasota Opera Association, Inc. and will be required to execute and return an affidavit of eligibility, a liability release and a publicity release, where legal, within 7 days of notification. In the event of non-compliance with requirements, or if prize notification is returned as undeliverable, the prize will be forfeited and an alternate winner selected. By accepting the prize, except where prohibited by law, winner agrees to the use of his or her name and/or photograph for advertising/publicity purposes without further compensation or notice. By participating, entrant agrees to release and hold harmless the Sarasota Opera Association, Inc. and their respective parents, affiliates and subsidiaries, and the directors, officers, agents and employees of any such entity (collectively, the "released parties") from any and all liability arising from participating in the drawing and/or acceptance, possession or use/misuse of prize, regardless of whether such claims are founded in whole or part upon alleged negligence, gross negligence or willful misconduct of any of the released parties, and including, without limitation, liability for any personal injury, damage or loss. The Sponsor reserves the right, at their sole discretion, to disqualify any individual it finds, in its sole discretion, to be tampering with the entry process or the operation of the drawing; to be in violation of the Official Rules, or to be acting in a disruptive manner, or with the intent to annoy, abuse, threaten or harass any other person. Any activities intended to disrupt or interfere with the proper play of the drawing or defraud the Sponsor in any way will be prosecuted to the fullest extent of the law. The drawing is subject to all applicable laws of the United States and is void where prohibited. ANY CLAIMS OR CONTROVERSIES RELATING TO OR ARISING FROM THIS SWEEPSTAKES SHALL BE GOVERNED BY AND INTERPRETED IN ACCORDANCE WITH THE LAWS OF THE STATE OF Florida WITHOUT REGARD TO THE CONFLICTS OF LAW PRINCIPLES THEREOF AND SHALL BE BROUGHT IN THE STATE AND FEDERAL COURTS LOCATED IN Sarasota County, Florida. EACH ENTRANT AGREES TO THAT VENUE AND JURISDICTION AND THE EXCLUSIVE JURISDICTION OF THOSE COURTS AND WAIVES ANY AND ALL OBJECTIONS TO JURISDICTION AND VENUE IN THOSE COURTS. LIMITATIONS OF LIABILITY: The Sponsor is not responsible for any incorrect or inaccurate information, including, without limitation, that which is caused by web site users, tampering, hacking, or by any of the equipment or programming associated with or utilized in the drawing or by any technical or human error which may occur in the processing of entries in the drawing. The Sponsor assumes no responsibilities for any error, omission, interruption, deletion, or defection, delay in operation or transmission, communications line failure, theft or destruction or processing the drawing entries. The Sponsor is not responsible for user cheating or fraud by any entrants. If, for any reason, the drawing is not capable of running as planned, including, without limitation, unauthorized intervention, fraud, technical failures or any other causes beyond the control of The Sponsor which, in The Sponsor' sole discretion could corrupt or affect the administration, security, fairness, integrity or proper conduct of the drawing, The Sponsor may, in their sole discretion, cancel the drawing and return/refund all entries or select the winner in a random drawing comprised of all eligible entries received prior to (and/or after, if appropriate) the action taken by The Sponsor.
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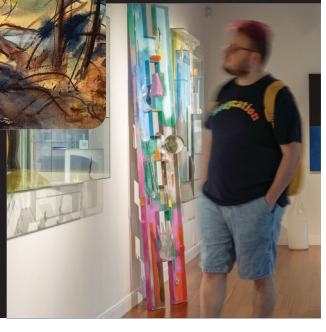
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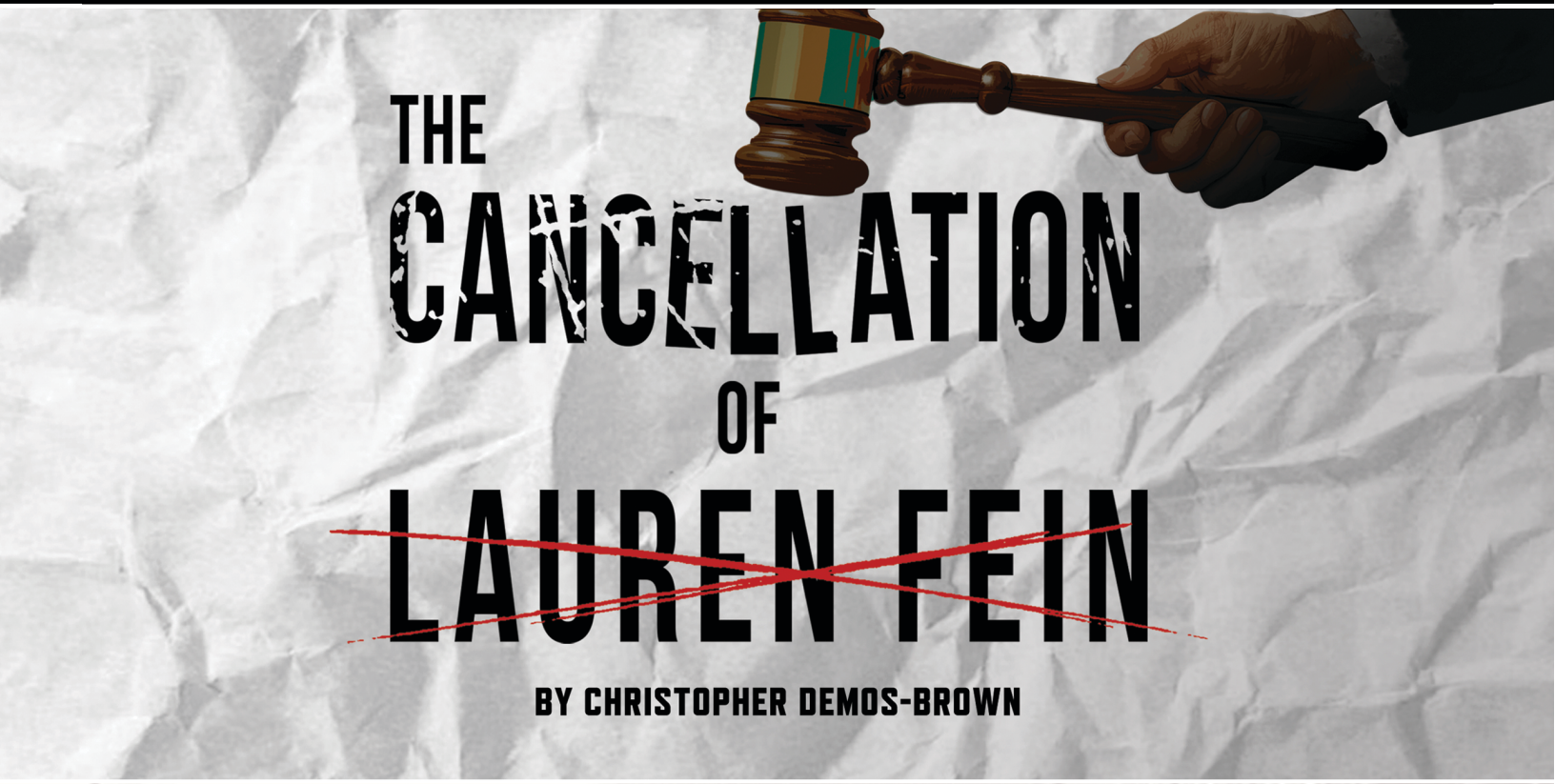






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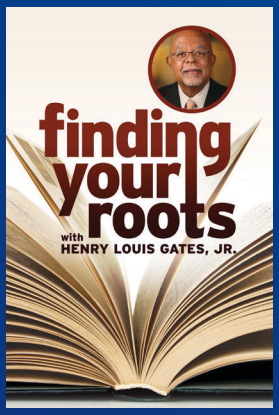
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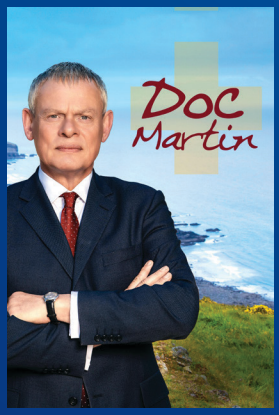
Sierra Abelardo and Maximiliano Iglesias in Sir Frederick Ashton's *Romeo and Juliet* | Photo by Frank Atura













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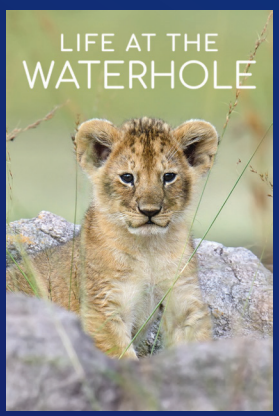
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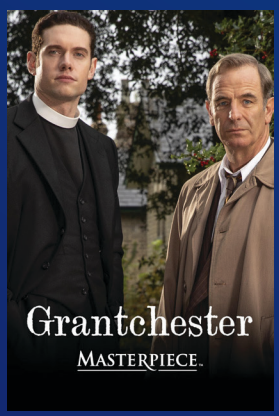
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