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Bernstein @ 100

Elaine Rinaldi, Conductor
Michael Yawney, Director
Lauren Constantine, Costume Design

Featuring

Gabriel Preisser
Caitlin Mc Kechney

And

Scott Bracken-Tripp
Shanna Nolan Gundry
Anthony Zoeller

Program

Arias & Barcarolles

**** 15 minute intermission****

Trouble in Tahiti

Production Team

Lauren Constantine, Stage Management
Brandon Urrutia, Assistant Stage Director
Rebecca Benitez, Events Manager
Alfredo Socorro, Box Office/House Manager

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

Arias & Barcarolles (1988)

I. **Prelude** (words Leonard Bernstein)
II. **Love Duet** (words Leonard Bernstein)
III. **Little Smary** (words Jennie Bernstein)
IV. **The Love of My Life** (words Leonard Bernstein)
V. **Greeting** (words Leonard Bernstein)
VI. **Oif Mein Khas'neh ("At My Wedding")** words by Yankev-Yitskhok Segal
VII. **Mr. & Mrs. Webb Say Goodnight** (words L. B.)
VIII. **Nachspiel**

****Intermission****

Trouble in Tahiti: An Opera in Seven Scenes (1951)

Gabriel Preisser as "Sam"

Caitlin McKechney as "Dinah"

Scott Bracken-Tripp, Shanna Nolan Gundry & Anthony Zoeller As the "Trio"

Prelude Sc. 1- At Breakfast Sc. 2- At the Office Sc.3- At the Analyst's Office Sc. 4- On the Street * Interlude * Sc. 5- At the Gym Sc. 6- In the Kitchen Sc. 7- At Home

Orchestra Miami

Violin I- Dilyana Zlatinova Tsenov, Concert Master
Violin II- Aleksander Zhuk **Viola**- Gregory Falkenstein
Cello- Violaine Mazel **Bass**- Janet Clippard **Flute/Piccolo/Alto Flute**- Jared Harrison **Oboe/English Horn**- Erin Gittelsohn
Clarinet/ E Flat Clarinet/Bass Clarinet/Alto Sax- Orlando Scalia
Bassoon- Geoffrey Hale **Horns**- Stanley Spinola, Casey Maltese
Trumpet- Anthony Perez **Trombone**- Stephen Saunders
Percussion- Daniel Sell, Karlyn Viña **Piano**- Jared Peroune

In addition to her work with Orchestra Miami, Rinaldi is much in demand as an opera conductor. Her recent engagements have included debuts at Opera Orlando for Don Giovanni, Mezzano Romantico Summer Festival (Fiera di Primiero, Italy) leading performances of Suor Angelica/Gianni Schicchi and at the Tri-Cities Opera leading sold-out performances of Don Giovanni. She was the Principal Guest Conductor at the Dicapo Opera Theatre from 2001-2006 and from 1997-2000, she was the Resident Associate Conductor/Chorus Master at the Florida Grand Opera.
Her awards have included the Agnis Varis/Intercities Performing Arts grant, the League of American Orchestra's mentorship with Joann Faletta, Finalist for the American Prize for Orchestral Conducting and Orchestra Performance and the Newton Swift Prize for Accompanying at the Mannes College of Music. In addition to her work with Orchestra Miami, Ms. Rinaldi maintains an active presence on the stage as a chamber musician and recital accompanist, and works with some of the most recognizable names in the world of opera in her private coaching studio in New York City.

Michael Yawney wrote and directed **Exile Jesus Starbucks** as part of Miami Light Project's Here & Now. He directed for City Theatre's **Summer Shorts 2018** as well directed Rudi Goblen's **PET** at Miami Light Project and 305/One Festival, Rebecca Joy Fletcher's **Ringing True** at the Sandbox, ***Brundibar*** for Orchestra Miami, and Heather Woodbury's 12-hour stand-up novel **As the Globe Warms,** which was **s**een at Austin's Vortex Rep, L.A.'s Redcat and in Miami at FIU. His play **1,000 Homosexuals** premiered at the Arsht Center. Yawney is currently Resident Dramaturg/Director of Miami-Dade Cultural Affairs" Playwright Development Program and teaches at Florida International University.

Lauren Constantine, Costume Designer, is a Miami native who has spent most of her career hustling in the world of fashion & wardrobe in Los Angeles. A proud Miamian, she still has a fond admiration for all things East LA. As a wardrobe stylist, a costume designer, & on-set tailor she has been fortunate enough to work in creative spaces with talented artists across the US for the past decade plus - but who's counting.

Assistant Stage Director **Brandon Urrutia** is currently a BFA student in Florida International University's Theater Program. He has been Assistant Director with the university on "She Kills Monsters", "She Stoops to Comedy", and "The Children's Hour". He is also glad to be back with Orchestra Miami after working as an ASM for "The Magic Flute".

"Powerhouse mezzo" (Albert Williams, The Chicago Reader) **Caitlin McKechney** has made a name for herself as a dynamic singing actress. This year started off with *Carmen* at Tacoma Opera, followed by her Carnegie Hall debut in April as the alto soloist in Mozart Missa Solemnis in C Major with MidAmerica Productions, and a return to New York City Opera to cover Lureen in the North American premier of *Brokeback Mountain*. She performed the role of Lilli Vanessi in Kiss Me Kate twice in 2018, both at North Street Playhouse and again at the Broadway Theater of Pitman in October and November opposite Robert Newman.

Caitlin's 2017 was quite varied, spanning from the title role in Offenbach's *La Perichole* with Tacoma Opera (described as "marvelous, a lush mezzo with low notes like pools of water and just the right mix of long-suffering and flirty..." - Rosemary Ponnekanti, The News Tribune) to playing guitar and belting out U2 at the Bucks County Center for the Performing Arts for Frank McCourt's *The Irish and How They Got That Way*. Caitlin rounded out 2017 as Maddalena in *Rigoletto* with Opera Connecticut and the Jacksonville Symphony's *Holiday Pops*. Caitlin returned to Opera Memphis in April of 2016 for Peter Brook's *Tragedie de Carmen*, for which she was hailed by John W. Sparks of the Commercial Appeal for her "captivating vocals and powerful expressions that flash with mischief, anger, joy, confidence and sadness, vividly showing vulnerability and intelligence." Later that month, Caitlin returned to New York City to take on the role of Virginia Woolf in a staged version of Dominik Argento's *From the Diary of Virginia Woolf* with The Secret Opera.

In the 2014/15 season, Caitlin returned to Nashville Opera for Phillip Glass's *Hydrogen Jukebox* and the soloist in Manuel de Falla's ballet, *El sombrero de tres picos*, with the Tulare County Symphony. She performed role of Inez Serrano in Andy Vores's operatic treatment of Sartre's existential masterpiece *No Exit* and made her role debut as Suzuki in Puccini's *Madame Butterfly* with Florida Grand Opera. Additionally, Caitlin was seen as Flora in *La Traviata* with Opera North and performed the role of Myrtal in *Thais* as a part of the prestigious Florida Grand Opera Young Artist Program. Caitlin is currently a member of Hotel Elefant, a New York City based ensemble that focuses on performing the works of living composers, with which she has performed the works of Chinary Ung, Paola Prestini, Kirsten Volness and Leaha Villareal. She is also the guitarist and leader of the Opera Cowgirls, a “band” that reinvents opera in a very fun way! Caitlin can be heard on the recordings of Thomas Sleeper's "Einstein's Inconsistency" (Albany Records) as well as Opera Cowgirls' album, "Always Unplugged."

Sending special birthday wishes and thanks to Orchestra Miami Board Member **Dr. Karelia Martinez Carbonell** for her support of Bernstein at 100!!

Scott Tripp is in demand as a soloist and conductor across the state of Florida, performing frequently in operas, concerts, recitals, and galas with such organizations such as the Central Florida Bach Society, the Imperial Symphony Orchestra, Magic City Opera, Orchestra Miami, the Alhambra Orchestra, and others. He has performed such roles as *Tom Rakewell* in Igor Stravisky's *The Rake's Progress*, *Sam* in Kurt Weill's *Street Scene, Goro* in *Madama Butterfly*, *Prince Charming* in Massenet's *Cendrillon*, *Quint* in Benjamin Britten's *The Turn of the Screw*, and *Paco* in Manuel de Falla's *La Vida Breve*. Mr.Tripp specializes in the performance and interpretation of Iberian art song, and is a leading ambassador for Catalan art song in the English-speaking world. He has produced the first and only comprehensive pronunciation guide for singing in Catalan, and has performed Catalan song recitals in the United States and abroad. He teaches voice and song literature as a faculty member at the Florida International University School of Music, and teaches music theatre voice as a faculty member at the University of Miami Department of Theatre Arts. Mr. Tripp is currently a doctoral candidate in Vocal Pedagogy and Performance at the University of Miami, where he also studies Choral Conducting. He was awarded the Master of Music degree in voice performance by Florida International University, and the Bachelor of Music degree in voice performance by Florida Southern College. He serves as Choirmaster and Director of Music at St. Stephen's Episcopal Church in Coconut Grove.

Shanna Nolan Gundry is an internationally well-regarded mezzo-soprano, having performed in some of the most revered musical institutions on four continents. She is known for her expressive physical performances and flexible three octave range. A New Jersey native, Mrs. Gundry is an alumna of Westminster Choir College and Florida International University, receiving a Bachelor's and Master's degrees in Voice performance. She is a regular soloist with Palm Beach Opera, Florida Grand Opera's Cadenza Program, Magic City Opera, and is a resident artist at FAT Village in Fort Lauderdale with Voce dell'arte. Her favorite roles range from Hansel (*Hansel and Gretel*), and Cherubino *(Nozze di Figaro*) to Carmen and Rosina (*Barbiere di Siviglia*).

Baritone **Anthony Zoeller**, a South Florida native, has performed principal roles with Utah Symphony & Opera, St. Petersburg Opera, the University of Colorado's Opera in the Summer festival, Miami Lyric Opera, Palm Beach Opera's One Opera in One Hour series, and Opera Fusion. He has twice been a guest of the Miami Music Festival, where he performed the role of John Proctor in *The Crucible* and Beaumarchais in *Ghosts of Versailles*, and he returns to Magic City Opera after having recently performed the

role of Toymaker in *The Toy Shop*. In concert, he has sung as a soloist with the Cincinnati May Festival, the Florida Philharmonic, the Berkshire Choral Festival, the Florida Chamber Orchestra, and the Hispanic-American Lyric Theatre. Mr. Zoeller has sung in recital in Boston, Salt Lake City, Cincinnati, Charleston, Saint Petersburg, and throughout South Florida.

Committed to performing new works, he created the role of Trumpet in the world premiere of Anthony Plog's opera *How The Trumpet Got its Toot* with Utah Symphony & Opera, the role of Rev. Fred Phelps in Opera Fusion's *Not in My Town*, the role of Ludovico Nota in the world premiere of Daniel Shore's opera *Works of Mercy* in Boston, the role of Clayton in Shore's opera *Freedom Ride* in New Orleans, the role of Poseidon in Michael Ross's *The Head of Medusa* in Miami Beach, and the roles of Reporter/Office Voice/Friend in the Midwest premiere of Lowell Liebermann's opera *Miss Lonelyhearts* in Cincinnati.

As a student, Mr. Zoeller earned fellowships to the Tanglewood Music Center and the Aspen Opera Theater Center, and completed young artist programs with Berkshire Opera, Utah Symphony & Opera, and Sarasota Opera, where he was awarded the Sarasota Opera Guild Scholarship as an outstanding Apprentice. For the Metropolitan Opera National Council Auditions, he was selected in separate years as a Regional Semi-Finalist and District Winner/Regional Finalist. He was also a finalist for the Rose Palmai-Tenser Competition and the Connecticut Opera Competition. Mr. Zoeller has performed in masterclass with some of the leading coaches and singers in the field, including Marcello Giordani, Barbara Bonney, Licia Albanese, Vladimir Chernov, Benjamin Luxon, Pierre Vallet, and Julius Rudel. Mr. Zoeller holds degrees from Florida State University, New England Conservatory, and the University of Cincinnati, where his doctoral research focused on American vocal music of the first half of twentieth century.

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

Praised for his "matinee idol charm and charisma," "a beautiful, luscious baritone," and "a compelling, commanding stage presence" by publications such as *Opera News*, the *Star Tribune*, and the *Houston Chronicle*, **Gabriel Preisser** received rave reviews, calling the industry to attention, for his performance of Lt. Gordon in the world-première of Kevin Putz's Pulitzer Prize-winning *Silent Night* with Minnesota Opera. He then took his portrayal of Lt. Gordon on to Opera Philadelphia, Cincinnati Opera, and in his Michigan Opera Theatre début.

This season, Preisser performs the role of Figaro in *The Barber of Seville* with Opera Orlando and in *Le nozze di Figaro* with Inland Northwest Opera (formerly Opera Coeur d'Alene). Other operatic engagements this season include Eisenstein in *Die Fledermaus* with Opera Tampa and the World Premiere of *Today it Rains,* a new chamber *opera* inspired by an event in the life of American artist Georgia O'Keeffe, in a co-production between American Opera Projects and *Opera* Parallèle in San Francisco. Preisser also performs as soloist with the Canterbury Voices at Oklahoma City University in Britten's *War Requiem*, and with the Bach Festival Choir and Orchestra in Orff's *Carmina Burana*. Last season, Gabriel Preisser performed as "Papageno" for Orchestra Miami's *The Magic Flute*, the title role in *Don Giovanni* with Skylark Opera, Marcello in *La bohème* with Opera Orlando, and Figaro in *Il barbiere di Siviglia* and *Le nozze di Figaro* with Opera Tampa. He also, after playing Scottish Lt. Gordon numerous times, switched sides in Putz's WWII opera as he portrayed the French Lt. Audebert, this time around, in *Silent Night* with Piedmont Opera. This past summer he performed to rave reviews, Figaro in *Il barbiere di Siviglia* and Archibald Craven in *The Secret Garden* with the Utah Festival Opera and Musical Theatre.

Highlights of recent seasons include Harold Hill in *The Music Man* at Colorado Symphony; Tommy in *Brigadoon* with Gulf Shore Opera; Guglielmo in *Così fan tutte* with Opera Tampa; Falke in *Die Fledemaus* with Minnesota Orchestra; Silvio in *Pagliacci* with Opera Naples; Mercutio in *Roméo et Juliette* with Opera Tampa; Belcore in *L'elisir d'amore* with Shreveport Opera; Sam in *Trouble in Tahiti* with Florida Opera Theatre; *Carmina Burana* with the Atlanta Ballet and the Gulf Coast Symphony; Händel's *Messiah* with the Orlando Messiah Society; Billy Bigelow in *Carousel* with Minnesota Orchestra; Maximillian in *Candide* with Orlando Philharmonic; Escamillo in Bizet's *Carmen* with Lyric Opera of the North; Figaro in *Il barbiere di Siviglia* with St. Petersburg Opera; Farmer Bean in Tobias Picker's *Mr. Fantastic Fox* with San Antonio Opera and Odyssey Opera in Boston; Figaro in *Le nozze di Figaro* at the historic James J. Hill House and at City Opera/Ballet Bellevue; and a double bill as Bobby in Weill's scenic cantata *Mahagonny-Songspiel* and as Le Mari in Poulenc's surrealist two-act opéra bouffe *Les mamelles de Tirésias*, which he also performed with Opera Orlando, with Opera Parallèle.