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# OPERA AMERICA

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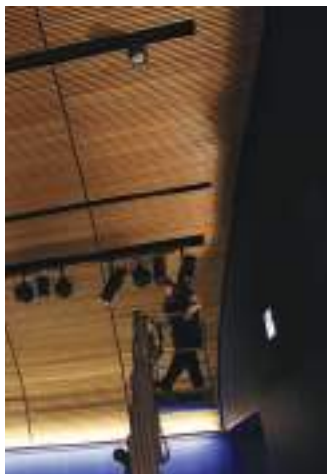
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## FALL 2012

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OPERA America

### EDITOR IN CHIEF

Kelley Rourke

### EDITOR AT LARGE

Alexa B. Antopol

### MANAGING EDITOR

Katherine Baltrush

### ART DIRECTOR

Katherine L. Ehle

### MAGAZINE CONCEPT DESIGN

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### ON THE COVER:

Michael Uloth as The Bonze, Robert Pomakov as The Chamberlain, Laura Albino as The Cook and Olga Peretyatko as The Nightingale in the Canadian Opera Company's production of Stravinsky's *The Nightingale and Other Short Fables*. The production was directed by Robert LePage with set design by Carl Fillion, costume design by Mara Gottler and lighting by Etienne Boucher. Photo by Michael Cooper.

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Photo of Glimmerglass model for Boston Lyric Opera

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# LETTER FROM THE PRESIDENT/CEO



Summer months are used by many opera companies to plan ahead and prepare for the coming season. For opera festivals, however, summer months are periods of extraordinary productivity, frequently characterized by 24-hour days as crews work around the clock to move from rehearsals to performances and back to rehearsals in order to prepare for visitors who come from around the country to attend three, four and even five operas in the course of a single long weekend.

For young artists, summer months are periods of intense professional development at young artist programs and in career-making auditions and debuts. These programs inspire confidence that our art form remains vital and compelling. The determination of young artists to express themselves through opera and the vigor of the programs that support them is promising evidence of a vibrant future for opera.

I visited the Music Academy of the West in Santa Barbara for the opening night of Stravinsky's *The Rake's Progress*, then flew to Orlando to speak with 70 young singers participating in the 2012 Vocal Arts Festival run by V.O.I.C. Experience and completed my August travels with an evening of apprentice scenes at The Santa Fe Opera. Scores of talented young artists, selected from hundreds if not thousands of aspirants, offered convincing performances of demanding operas, ensembles and arias. Their intense desire to learn more about the art form and to advance their level of accomplishment in a very competitive business re-energized my own commitment to strengthening the field so more of them have a chance for success.

New and unusual works were performed at these and other summer destinations: Mark Adamo's *Lysistrata* and Jake Heggie's *Three Decembers* were two of the three operas in this year's Fort Worth Opera festival, Nico Muhly's *Dark Sisters* was a highlight of *Opera Conference 2012* in Philadelphia and Paola Prestini's *Oceanic Verses*, previewed at OPERA America's *New Works Sampler*, received its premiere at the Kennedy Center. Chance meetings with Jake Heggie and Tobias Picker found them both under pressure to complete their next operas. It was a privilege to participate in a press conference in Santa Fe where, in addition to learning about record-breaking box office results for a season that included Rossini's rarely performed *Maometto II* and Szymanovsky's *King Roger*, members of the press heard about the United States premiere of Huang Ruo's *Dr. Sun Yat-Sen* in 2014 — coming between *Oscar* by Theodore Morrison (2013) and *Cold Mountain* by Jennifer Higdon (2015).

While all opera companies are experimenting with ways to expand their civic impact beyond the walls of the opera house, many of them are producing a repertoire that is more diverse than ever before in a variety of venues. Opera in the United States today is experiencing a period of creative vitality — one that is enlivened by the commitment of producers, composers, librettists and singers who are developing and performing a 21<sup>st</sup> century American repertoire that is broadening the very definition of the art form itself.

The summer months were particularly busy at OPERA America, too, as construction advanced toward completion on the new National Opera Center. The Opera Center will reflect the dynamics of the field as a whole, and we are delighted that beginning with the very first week of operation, new works and young artists will have a dominant presence in the new facility. Minnesota Opera is the first member to use the Opera Center, with two days of workshops in the Rehearsal Hall of Douglas J. Cuomo's *Doubt*, the company's next commission slated to premiere in January 2013. Opera Theatre of Saint Louis inaugurates the Audition Recital Hall with three days of auditions. We are pleased to welcome them into the field's new home here in New York — and even more delighted that they will demonstrate the dedication to creativity, excellence and relevance that characterizes so many American and Canadian opera companies.

A handwritten signature in black ink that reads "Marc A. Scorca". The signature is fluid and cursive.

Marc A. Scorca  
President/CEO

# WHAT'S NEW



## LYRIC OPERA OF KANSAS CITY GOES GREEN

In July, **Lyric Opera of Kansas City** announced a partnership with Solar Link US Inc. to install two solar arrays on its soon-to-open Opera Center. This unique partnership is the first renewable energy project in the state of Missouri between an arts organization and Solar Link. The solar panels will be located on the roofs of the Production Arts and Administration buildings of the Opera Center. “The Lyric Opera is delighted that it will be able to take advantage of the large flat roofs of the Opera Center buildings to generate a substantial amount of electrical energy for its operations,” said vice president and general counsel of the Lyric Opera of Kansas City, Don Dagenais, who negotiated the agreement.

The solar array is comprised of two 25-kilowatt systems featuring a total of 228 panels. The system will produce 70,300 kilowatt hours during the first year, which is enough to offset estimated energy bills between 25 and 30 percent.

Once installed, the solar panels will help produce clean electricity from the sun, eliminating power plant emissions totaling approximately 1,442 tons of carbon dioxide over the 25-year life span of the system — equivalent to planting 7,210 trees or reducing driving by 288,400 miles.

The installation of the solar panel array is one of the final components of the company’s campaign for the renovation of property in east Crossroads in downtown Kansas City.

## “NIGHT CAPS PRESENTED NEW MUSIC IN A WAY THAT WASN'T FRIGHTENING.”

A cycle of six new mini-operas was at the heart of a recent audience development initiative by **Opera Theater SummerFest**. Six composers (Alberto Garcia Demestres, Dwayne Fulton, Daron Hagen, Gilda Lyons, Eric Moe and Roger Zahab) were commissioned for the project, their work unified by a single librettist (Rob Handel), who provided six vignettes, each set in the same hotel room. Presented under the collective title *Night Caps*, the operas, which received an audience development grant through OPERA America's *Opera Fund*, were presented individually following the festival's mainstage performances. In addition, SummerFest offered a full cycle performance on July 15, which played to a standing room only audience.

“We made a point to position these 15-minute operas as prominently as the three mainstage shows in all of our season graphics,” says Yvonne Hudson, the company's marketing director. “We advertised them as a series of world premieres, with a lot of content about the composers on our website and Facebook page.” Each composer attended the premiere of his or her opera, as well as the final performance of the full cycle.

As a result of these efforts, more than half of the seven performances sold out. Many of those who attended had purchased a SummerFest Passport, which covered admission to mainstage performances, *Night Caps*, cabarets, recitals and concerts. “People were so excited to catch them.” While the typical attendee went from mainstage performance to Night Cap, says Hudson, she knows others who came in just for the new works.

“I've worked at other organizations where we struggled to attract people to new works; we would work to position them in a way that made it difficult for people to make an exodus,” says Hudson. “But, as Daron Hagen remarked to me, *Night Caps* presented new music in a way that wasn't frightening.”



Rebecca Shorstein as Fifi; William Andrews as Rodolfo; and Brandon Gauby, Jared Ice and Richard Blaco as the Trio of Young Men in Opera Theater SummerFest's *Night Caps* world premiere performance of Demestres's *Honeymoon Suite*. Photo by Patti Brahim.

# WHAT'S NEW

## “WE WERE INTRIGUED BY HOW DIFFICULT IT IS FOR SINGERS TO FIND WORK.”

When Leonarda Priore and Lynne Hayden-Findlay put together a production of *Suor Angelica* for a couple of friends, they had no intention of starting an opera company. According to Hayden-Findlay, “People kept asking us, ‘What’s next?’ We would say, ‘There is no next.’”

But as demand from both audience members and performers grew, says Priore, “We looked at our resources and started raising money.” Such was the birth of **Chelsea Opera**, recently welcomed as a Professional Company Member of OPERA America.

“We were intrigued by how difficult it is for singers to find work,” says Hayden-Findlay, “at how few professional opportunities there are, even in New York City, especially for singers of a certain age. In the beginning, we started every production from ground zero: Every show would use up every dollar we raised.”

Fast-forward nine seasons after that first *Suor Angelica*, and the company is making commitments for June 2014. Chelsea Opera’s performance history includes a mix of standard and new repertory, all fully-staged with chamber orchestra in an intimate performance space in a landmark venue in the Chelsea district of New York City: *The Medium*, *Le nozze di Figaro*, *The Scarf/The Bear*, *The Ballad of Baby Doe* and *Don Giovanni*, to name a few. The company’s recent production of *Glory Denied*, an opera by Tom Cipullo about the Vietnam War, received a strong endorsement from the *New York Times*. “*Glory Denied* was a life-changing experience for us,” says Priore. “Not only was the story compelling, the music was phenomenal.” This November, the company will present the world premiere of *The Mark of Cain*, a new opera by Matthew Harris and Terry Quinn.

In addition to providing opportunities for singers, Hayden-Findlay and Priore are interested in attracting first-time audiences through creative pre-performance programs, additional concert series performances, and for school children and youth, structured educational outreach programs coupled with live performances.



Gary Ramsey as Older Thompson, Brandon Snook as Younger Thompson, Darla Diltz as Older Alyce and Kate Oberjat as Younger Alice in Chelsea Opera’s 2010 production of Cipullo’s *Glory Denied*. Photo by Robert J. Saferstein.





Abigail Nims as Veruca Salt in American Lyric Theater's (ALT) 2009 Workshop of Ash's *The Golden Ticket* in New York City and in the 2012 production by The Atlanta Opera, which was recorded live by ALT for commercial release this coming December. Photos by Michael Chadwick (2009) and Jeff Rothman (2012).

## “A SERVICE ORGANIZATION BY DESIGN”

“I founded **American Lyric Theater** (ALT) because I identified a void in the mentorship of operatic writers in the United States relative to the amount of resources dedicated to performers,” says Producing Artistic Director Lawrence Edelson. At the heart of ALT, which was recently welcomed as a Professional Company Member (PCM) of OPERA America, is the Composer Librettist Development Program (CLDP), which Edelson calls “the first truly full-time initiative dedicated to mentoring emerging opera composers and librettists in the United States.” Since the program’s start in 2007, eleven 30-minute operas have been developed by CLDP Resident Artists, and the company has commissioned three one-act chamber operas from alumni. In addition, four new full-length projects being developed by alumni will be announced by ALT this season.

Until recently, ALT has limited participation in the CLDP to artists who live in the metropolitan New York City area. This season, the company is working with one artist who does not live in the area, and for the 2013-2014 season, applications will be open to artists from around the country “so that we can truly identify the most promising operatic writers on a national level,” says Edelson. “We are in the process of acquiring advanced videoconferencing equipment, and we are excited to see how the program will evolve when we are able to expand our geographic reach through the use of more advanced technology!”

Edelson is also looking forward to the December release of a recording of *The Golden Ticket*, a work commissioned and developed by ALT, which was recorded in collaboration with The Atlanta Opera. This is the first recording for both companies.

ALT is a somewhat unusual PCM for OPERA America, in that it does not produce a regular mainstage season. “While producing is part of our long-term plan,” says Edelson, “ALT is really a service organization by design. Artist mentorship and the development of new works are the primary reasons we exist. The value of what we are doing through the CLDP is being felt by numerous other PCMs. We are grateful to the Membership Committee for recognizing the value of our contribution to the field, and look forward to the increased opportunity to collaborate with other members by providing a complementary service to their core producing activity.”

# WHAT'S NEW

## VOX 2012 SELECTIONS ANNOUNCED

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Since 1999, **New York City Opera's** VOX Festival has given composers and librettists the opportunity to hear excerpts of works-in-progress with full instrumental ensembles and professional soloists. This year's selections, which will be performed at New York University's Skirball Center for the Performing Arts on November 8, highlight the eclectic landscape of American contemporary opera:

*The Holy Visions* (John Zorn)

A mystery play in 11 strophes concerning the life, work and philosophy of 12<sup>th</sup>-century composer, healer and visionary mystic Hildegard von Bingen.

*Four Nights of a Dream* (Moto Osada)

Four individual scenes of three dreams concerning a samurai seeking enlightenment, a young man facing his fears and a father's treacherous scheme against his son.

*In a Mirror, Darkly* (Christopher Weiss/S. O'Duinn Magee)

Three one-act operas dealing with three women in three different eras (Arthurian Camelot, 1890s Paris and post WWII Manhattan) as they come to terms with love and mortality.

*The Last Act of Revolution* (Evan Meier/Luke Richmond)

A chamber opera based on events surrounding the suicide of a left-wing journalist and key member of a terrorist group that rocked West Germany with violence in the early 1970s.

*The Awakening* (James Stepleton/Andrew Joffe)

Based on Kate Chopin's classic novella, the opera follows Edna Pontellier and her sexual awakening instigated by her oppressive marriage in 19<sup>th</sup>-century New Orleans.

*The Wondrous Woman Within* (Osnat Netzer)

A farcical romp based on Hanoch Levin's play about the lengths to which men will go to cling to the ideals of their fantasy woman.

VOX 2012 will take place Thursday, November 8, 2012, as part of OPERA America's second **New Works Forum**. The 2012 New Works Forum, which runs from November 7-10, will again feature facilitated discussion, presentation of case studies and live showcase performances, including *All Wounds Bleed* (Christopher Cerrone/Tony Asaro), *Heart of Darkness* (Tarik O'Regan/Tom Phillips), *Dr. Sun Yat-sen* (Huang Ruo) and *The Golden Gate* (Conrad Cummings).



Kamala Sankaram and Drew Fleming in HERE's production of Sankara's *Miranda*. Photo by Ben Arons.

## "I WANT TO CREATE SOMETHING LIKE THIS."

Some might say that HERE has been making opera since its beginning — the organization's embrace of live, multidisciplinary performance events sounds like a modern spin on the mission of the group of Italian artists and philosophers who 400 years ago brought together music and rhetoric in a new, hybrid art form. Artistic Director Kristin Marting says *Running Man* (Diedre Murray/Cornelius Eady, 1998) was first work seen at HERE given the five-letter label. According to Martin, *Running Man*, a project commissioned and developed by Music-Theatre Group, "was the first piece that really crossed over into the contemporary opera-theater idiom in terms of its cast and how the piece was structured."

For HERE, recently welcomed as a Professional Company Member of OPERA America, labels are not really a priority concern. "Artists today are not saying, 'This is opera, this is music-theater,'" says Marting. "Instead they're saying, 'I want to create something like this in this moment,' and using whatever tools will achieve their vision. That's what's exciting for me: these composers feel free to sample the full range of musical styles, of dance, poetry, whatever."

HERE, located in lower Manhattan, supports the work of artists at all stages of their careers. Producing Director Kim Whitener calls the organization's Resident Artist Program, founded in 1998, "the core of what we do." HERE's community of 15-18 residents includes composers, dancers, puppeteers, directors and writers, each of whom have an opportunity to show works-in-progress, develop workshop productions and mount full-scale productions. Through the residencies, HERE seeks to not only grow innovative artistic work, but also help artists build skills in areas such as audience relations, budgeting, grant-writing and touring.

As HERE prepares to enter its 20<sup>th</sup> season, Marting and Whitener are excited to be highlighting contemporary opera-theater and music-theater through a new festival, PROTOTYPE, scheduled to launch in January 2013. Conceived and produced in collaboration with Beth Morrison Projects, PROTOTYPE is an annual co-curated festival of visionary opera-theater and music-theater works by pioneering artists from New York City and around the world, with a focus on fully-produced, chamber-sized pieces. "We're interested in different scales of chamber work," says Marting, who notes that while many chamber operas are being written, they are often seen only in readings or concerts. "We want to allow people to see what these 21<sup>st</sup>-century works look like when they're fully embodied."

# PEOPLE

**Kevin Patterson** has accepted the position of executive director at **Anchorage Opera**. For over two decades, Patterson has worked in the arts as a producer, director, administrator, educator and advocate. He has been associated with companies that include Lyric Opera of Chicago, The Santa Fe Opera, Pittsburgh Opera, Palm Beach Opera, Opera Grand Rapids and Austin Lyric Opera. As an educator, Patterson has been a frequent guest lecturer and panelist at the University of Pittsburgh, Carnegie Mellon University, The University of Texas at Austin and at OPERA America conferences.

**Dan Duro** has been appointed managing director of **Boston Lyric Opera** (BLO). Duro joined BLO in 2008 as producing director. Duro has worked in technical, production and organizational management of the arts for more than three decades. His prior positions, held at over 13 performing arts companies, include production director at The Santa Fe Opera; director of production for Portland Opera, Opera Pacific, Williamstown Theatre Festival, The Acting Company and The Shakespeare Theatre; vice president for operations at the Kimmel Center for the Performing Arts and the Academy of Music in Philadelphia; and production manager for Brooklyn Academy of Music.

**Canadian Opera Company** General Director **Alexander Neef** has signed a new contract that extends his tenure as general director through the 2020-2021 season. Since his appointment as general director in October 2008, Neef has overseen the presentation of one world premiere (*The Nightingale and Other Short Fables*, 2009), three Canadian premieres (*Maria Stuarda*, 2010; *Love from Afar*, 2012; *A Florentine Tragedy*, 2012) and six company premieres, as well as adding 10 new productions to the company's repertoire. He has been instrumental in the company debuts of numerous Canadian and international artists, and under his leadership the company returned to the Brooklyn Academy of Music for the first time since 1993 with its production of Robert Lepage's *The Nightingale and Other Short Fables* in March 2011.

**Gae Whitener** has been appointed to serve as **The Dallas Opera's** new director of development, effective immediately, after fulfilling those responsibilities in an interim capacity for the past year. With a strong background in communications and marketing, Whitener joined the company in 2004 as grants manager and corporate associate. In the years since, her duties moved beyond grant writing to handle special projects including the campaign to construct the company's new

administrative offices and the three-year, \$20 million Cultural Renaissance Endowment Fund initiative. During her term as interim director, Whitener successfully managed the \$8 million General Director's Circle campaign for multi-year gifts. **Eva James Toia** has assumed the role of associate director of development previously held by Whitener. She recently joined the company in after working at the College of Visual Arts and Design at the University of North Texas, and, most recently, as director of development for the Dallas Wind Symphony. Toia will focus her energies on major gifts and government and foundation relations, as well as assisting Whitener in the day-to-day operations of the department.

**Edmonton Opera** announced that **Deanna Finnman**, head of wardrobe, won a Sterling Award for Outstanding Costume Design for *The Mikado*. Finnman was delighted to receive this prestigious award and says that creation of *The Mikado* costumes was a great opportunity for Edmonton Opera to add a modern twist to this beloved Gilbert and Sullivan.

**Florida Grand Opera** (FGO) announces the appointment of a new artistic administrator, **Cassidy E. Fitzpatrick**. She will report to Managing Director Kevin Mynatt, as well as work closely with other executive staff to carry out the artistic vision and direction of the company. Most recently, Fitzpatrick served as the development & artistic associate for Boston Lyric Opera, where she worked under the director of artistic operations and coordinated all activities for the company's Emerging Artists Initiative. Fitzpatrick also has experience with development activities, such as handling gifts and events. She has a B.F.A. in history and music from Amherst College.

**Francesca Zambello**, artistic & general director of **The Glimmerglass Festival** (Cooperstown, NY), received an honorary degree from Colgate University on May 20. Zambello, a 1978 graduate of Colgate, is a world-renowned director of opera and theater productions. She has been awarded the Chevalier des Arts et des Lettres by the French government for her contribution to French culture, and the Russian Federation's medal for Service to Culture. Her theatrical honors include three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, Helpmann Award, Green Room Award, Palme d'Or in Germany and the Golden Mask in Russia. She also serves as artistic advisor for Washington National Opera at the Kennedy Center.

**Tracy C. Galligher** has been appointed associate director of marketing of **Lyric Opera of Chicago** (LOC). Galligher previously served as director of marketing and communications for Opera Company of Philadelphia (OCP), a position she held since 2005. She had been with the company since 1998, and previously held the positions of director of public relations, manager of marketing and public relations, and publicist there. Prior to OCP, Galligher was a marketing and public relations associate at San Diego Opera. She studied arts management during a yearlong OPERA America fellowship, focusing on communications, marketing and education while working with the major opera companies of San Francisco, San Diego and Boston. **Sir Andrew Davis**, LOC's music director since 2000, received an honorary degree from Knox College in Galesburg, IL. Maestro Davis is the second notable figure in LOC history to receive an honorary degree from Knox. In 1987, the college awarded an honorary doctorate to LOC's then-general director, Ardis Krainik.

After watching **Kevin Ramach** serve as the company's top executive on an interim basis, **Minnesota Opera's** board of directors has made the unanimous decision to appoint him president and general director, effective immediately. Ramach first joined Minnesota Opera's staff in 1988, and for the following 11 years he served in a number of positions in production and operations. He left Minnesota in 1999 to join Kentucky Opera as production manager, a position he held for seven years. In his final season there, he served in an interim executive leadership position. Ramach returned to Minnesota Opera in 2006 as production director, where for six years he was responsible for all physical and technical aspects of the company's productions.

Composer **Michael Ching** has been named musical director of **Nickel City Opera** (NCO) in Buffalo, NY. With the decision to employ members of the Buffalo Philharmonic Orchestra for the 2012 season, NCO moved to engage Ching because of his commitment to excellence and his association with new works. Formerly of Opera Memphis, Ching will conduct the world premiere of *Shot!* by Persis Anne Vehar for NCO in June 2013. The opera focuses on the 1901 assassination of President William McKinley at the Pan American Exposition in Buffalo, NY. Ching is the composer of many operas, including *Buoso's Ghost*, *Corps of Discovery*, *King of the Clouds* and *Out of the Rain*.

**Sam Snook** has joined **OPERA America** as membership manager. For the past three and a half years, Snook was a managerial associate at IMG Artists, where he worked with a roster of 30 classical singers, including Matthew Polenzani, David Daniels, Angela Meade and Measha Brueggergosman. He also held duties as the audition coordinator and regional opera booking associate for the New York office. Outside

of management, Snook spent two seasons at The Santa Fe Opera, where he worked as the associate rehearsal administrator, and three seasons in the rehearsal department at Lyric Opera of Chicago. Snook hails from the great state of Kansas, where he received his B.M. in voice performance from Wichita State University. **Ian Kagey** has joined OPERA America as the Opera Center technical manager. Kagey was formerly a studio technician with MSR Studios assisting and organizing technical setups for a large variety of both classical and contemporary music recording sessions, including the Broadway cast recordings of *Porgy and Bess*, *Catch Me If You Can* and *The Book of Mormon*, as well as major motion picture soundtrack mixes, including *The Adjustment Bureau*, *Extremely Loud and Incredibly Close* and *Tower Heist*. Additionally, Kagey has worked as a sound designer with Fort Worth Opera on the 2011 production of *The Mikado*, as well as the 2005 workshop production of *Frau Margot*. Additionally, **Alex Canovas** has been named the Opera Center coordinator. Canovas previously served as director of the Ithaca College School of Music's Dean's Host Program. In this role, he personally coordinated the visits of prospective voice students, and supervised other workers in their own coordination of student visits. He has also served as admissions counselor for the School of Music, as well as executive producer for Ithaca College's world premiere production of *The Wolf by the Ears*, an opera by Dana Wilson. Canovas holds a B.M. from Ithaca College.

**Patricia Barretto**, **Opera Atelier's** former director of marketing, has been appointed executive director. Barretto has served as interim general manager since October 2011. During this period, she has exceeded ticket sales targets, shepherded two major tours to three venues, and fostered strong working relationships both within the company and with external partners. Before joining Opera Atelier in July 2010, Barretto held senior leadership positions at the Royal Conservatory of Music and Artsmarketing Services Inc., and was most recently senior marketing manager at Canadian Stage. Additionally, board treasurer **Bryan Graham** has been elected chair of the board of directors. A retired partner at Pricewaterhouse Coopers, Graham possesses extensive professional and volunteer experience through his broad involvement in the performing arts and not-for-profit sectors.

**Brendan Cooke**, a 15-year veteran and leader in the opera industry, has been appointed general director of **OperaDelaware**. Cooke succeeds Leland Kimball, who is retiring after nearly 30 years' service to OperaDelaware. After founding the Baltimore Concert Opera, Cooke continued his career in arts administration as a member of the marketing team for the Baltimore Symphony Orchestra. Cooke also is an accomplished bass/baritone who has appeared in more than

# PEOPLE

30 productions with the Lyric Opera of Baltimore, Sarasota Opera, Opera North, Opera Vivente and many others. Cooke holds a master's degree in music from Peabody Conservatory of the Johns Hopkins University in Baltimore. He earned a bachelor's degree in music education from Loyola University of New Orleans.

**Anthony Zancanella** has been appointed managing director of **Opera Southwest** (Albuquerque, NM). Zancanella comes to the company following his graduation from the University of Cincinnati with an M.B.A. in arts administration. While in Cincinnati, he served as operations manager to the Vocal Arts Ensemble of Cincinnati, a 24-voice chamber choir, and worked with the Cincinnati May Festival. Zancanella has also studied arts administration at Audencia Ecole de Management in Nantes, France. An Albuquerque native, he received his B.M. in voice performance at the University of New Mexico. He has been deeply involved in Albuquerque performing arts, having served as treasurer of Opera Southwest and The 505 Chorus. He is also an active participant in Albuquerque's choral community.

**Palm Beach Opera** (PBO) announces the appointment of **Lisa Huertas** to the position of director of development. Huertas was previously development officer at The Scripps Research Institute and worked in development positions at Carnegie Hall, The Asia Society and The National Council on Alcoholism. She received a bachelor's degree in the history of art from Yale and an M.B.A. in arts administration from SUNY-Binghamton. Additionally, longtime PBO supporter **Helen K. Persson** is a 2012 recipient of the Ellis Island Medal of Honor. Persson joined the Navy during World War II and served in the Navy Nurse Corps where she rose to the rank of Lt. Commander. While stationed as a navy nurse in California, Persson's commanding officer heard her sing and encouraged her to audition for the San Francisco Opera Chorus, resulting in a mainstage role opposite Lily Pons in Delibes's *Lakmé*. She remains a staunch supporter of the Kravis Center for the Performing Arts, the Metropolitan Opera and Palm Beach Opera.

**San Francisco Opera** Chorus Director **Ian Robertson** received the San Francisco Opera Medal, the highest honor awarded by the company to an artistic professional. Robertson joined the company in 1987 and celebrates his 25<sup>th</sup> anniversary with San Francisco Opera this year. The Opera Medal was presented to Robertson on stage at the War Memorial Opera House following the June 12 performance of Giuseppe Verdi's *Attila*. Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the company. The San Francisco Opera Medal was established in 1970 by former General Director Kurt Herbert Adler.

**Sarasota Opera's** new associate director of development is countertenor **David Walker**, whose 17-year performance career took him to many of opera's greatest stages. Walker joins Sarasota Opera from his position of associate director of philanthropy for the Dr. Phillips Center for the Performing Arts in Orlando, FL, where he was a member of their capital campaign team and assisted in securing \$8 million in new individual and institutional donations. He has also worked in development and marketing with Fort Worth Opera, Cincinnati Opera, the Orlando Philharmonic Orchestra and Sarasota Opera during the winter 2010 season.

After serving for 18 years on the board of directors of **Virginia Opera**, the title of director emeritus has been conferred unanimously on **Joan Barbara Miller**. Miller joined the Virginia Opera board of directors in 1995. She is the immediate past president of the statewide board of directors of Virginia Opera and currently serves as a member of the executive committee. Miller served as board president from 2009-2011 and helped steer Virginia Opera through the first transition in artistic leadership in the company's 38-year history. Miller is a retired fashion coordinator and buyer for I. Magnin and resides in Norfolk with her husband, Richard. She holds a B.A. from Mary Washington College of The University of Virginia.

**Elizabeth Mugar Eveillard**, a member of the Smith College class of 1969, has been elected as the next chair of the Smith College board. Her three-year term began on July 1. Eveillard was named to the board in 2003, after retiring from a 31-year career in investment banking. She had launched her career at Lehman Brothers, where she rose to the position of managing director. She later represented PaineWebber, Inc., as managing director and head of its retail industry group. As a member of the Smith board, Eveillard has chaired several committees including, most recently, the finance committee. In addition to her leadership role at Smith, Eveillard is a member of the National Trustee Forum of OPERA America, which recently presented her with the National Opera Trustee Recognition Award.

**Ryan Brown**, founder and artistic director of the Washington, D.C.-based **Opera Lafayette**, has been honored with the *Medaille d'or du rayonnement* from La Renaissance Française, a nonprofit organization founded in 1916. In addition to sold-out seasons at the Kennedy Center and in New York City, Opera Lafayette has been engaged in an ambitious recording agreement with Naxos since 2005. Continuing the company's mission of casting light on ignored French masterpieces, Brown recently led Opera Lafayette in a performance of Monsigny's *Le Roi et le fermier* at the Opera Royal in Versailles. This autumn, Opera Lafayette fans can expect Naxos to release Grétry's *Le Magnifique*, followed by *Le Roi et le fermier* in 2013.

## IN MEMORIAM

**JAMES D. IRELAND, JR.** passed away of cancer on September 3 at the VITAS Hospice Care Home in Winter Park, FL. He was 69 years old. Ireland spent his entire career furthering the growth and development of the arts, primarily opera. Since his career began in the early 1970s at the National Endowment for the Arts, working with Chairman Nancy Hanks, he had strived to build a stronger support base for opera and musical theater in America. In addition, he had a significant history of nurturing young singers, many of whom have launched international careers. From 1972-1979, he created the foundation for the opera/musical theater arm of the National Endowment for the Arts. A strong proponent of service organizations for arts constituencies, Ireland worked in those years to help develop OPERA America. For 22 years, Ireland worked as managing and producing director at Houston Grand Opera, providing leadership as the company created world premiere productions, developed new music-theater initiatives and produced opera of the highest caliber. From 2002-2005, he was managing director of Hartford Stage and from 2006-2009, he was president and CEO of Orlando Opera. Most recently, Ireland spent his time consulting and lending his expertise to opera companies across the country. He is survived by his long-time partner George Bridges, Bridges's children Lauren and Jeremy, his sister Betty S. Ireland, several nieces and nephews, and many close friends.

**EVELYN LEAR**, whose career was one of the most varied and distinguished of any American singer of her time, died on July 1 in Sandy Spring, MD, at the age of 86. Lear starred at virtually all the world's major opera companies, among them Lyric Opera of Chicago, the Metropolitan Opera, San Francisco Opera and Houston Grand Opera; the leading houses of London, Milan, Vienna, Berlin, Hamburg and Paris; as well as the major American and European festivals. The Brooklyn-born singer made her international reputation in 20<sup>th</sup>-century works, notably the title role of Alban Berg's *Lulu* in Vienna and the central role of Lavinia Mannon in the world premiere of Marvin David Levy's *Mourning Becomes Electra* at the Metropolitan Opera. Later, she turned to the standard repertoire, such as the

Countess in *The Marriage of Figaro*, Tatiana in *Eugene Onegin*, the Marschallin in *Der Rosenkavalier*, Tosca and other roles. Evelyn Shulman was born on January 8, 1926, and studied piano in her teens. Shulman married Walter Lear, a physician, whom she later divorced. She studied at Hunter College, New York University and at Juilliard. In 1955, she married a Juilliard classmate, Wagnerian bass-baritone Thomas Stewart. Lear is survived by her son, Jan Stewart; a daughter, Bonni Stewart; and two grandchildren.

**JAMES LUCAS**, opera stage director, teacher and coach, died in New York on June 1 after a short battle with cancer. Lucas received a degree in music from Hiram College in 1951. After graduation, Lucas went on to receive his M.A. in 1952 from Stanford University and did further study at the Juilliard School and the Operatic Leadership Training School. His career as a stage director for operatic productions took him throughout the United States, Canada, South America, Russia and South Korea. He was involved in staging well over 100 operas and made his debut as a stage director with the Metropolitan Opera in 1962. He went on to direct productions for New York City Opera, as well as companies in nearly all major U.S. cities. His accomplishments include the direction of productions with such notable performers as Luciano Pavarotti and Roberta Peters.

**MARTIN PAKLEDINAZ** died on July 8 following a battle with brain cancer, at the age of 58. The costume designer was lauded for his work in opera, dance and regional theater; he won two Tony Awards and had 10 Tony nominations in the last 15 years. Pakledinaz's opera credits include productions at the Metropolitan Opera and the New York City Opera, as well as opera houses in Seattle, Los Angeles, Saint Louis, Houston and Toronto. Pakledinaz worked frequently with the director Peter Sellars, collaborating on productions at The Santa Fe Opera and abroad. He recently worked with the director Stephen Wadsworth in his production of *The Bartered Bride*, a joint effort of The Juilliard School and the Metropolitan Opera.

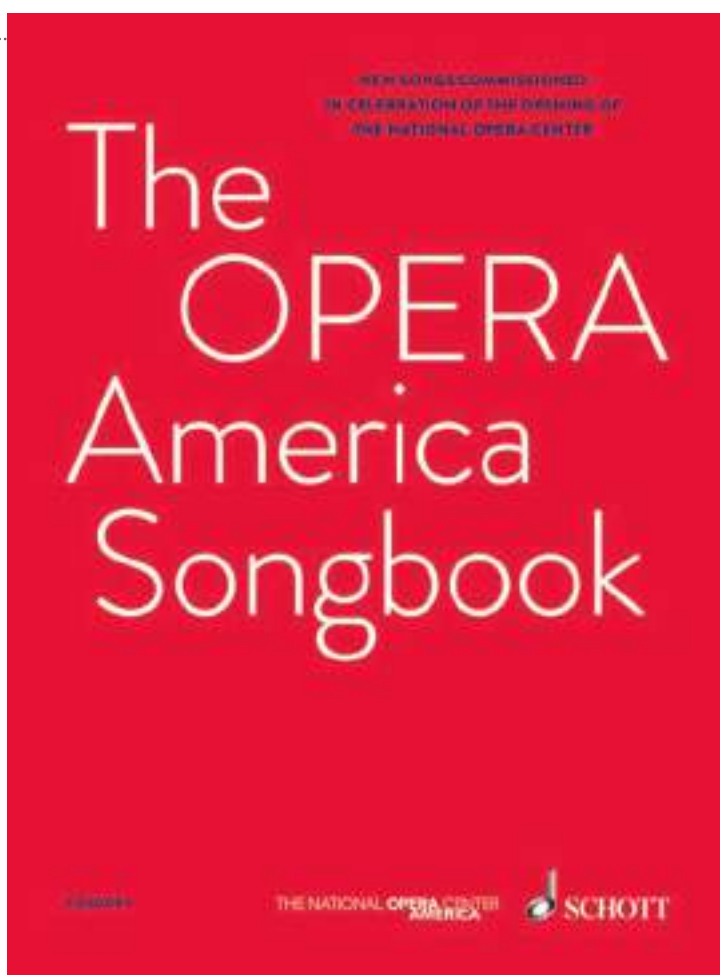
# OA NEWS

## OPERA AMERICA SONGBOOK

OPERA America's commitment to new work, previously expressed through various grants to opera companies and programs for composers and librettists, has entered a new phase with the organization's first-ever commissioning project, The *OPERA America Songbook*. Seventy composers were invited to write a song in celebration of the opening of the National Opera Center. Composers whose works were funded through an OPERA America grant, who have been keynote speakers, participated in grant panels or been featured in the *Salon Series* were invited to write a song for solo voice and piano on one of the following themes: the opening of a new home, the celebration of new beginnings or the joy of singing and/or opera. Nearly 50 composers elected to participate, representing a wide range of voices that includes some of today's most important established and emerging artists.

Seventeen selections from the *OPERA America Songbook* will be performed live during the Opening Weekend of the National Opera Center; the remainder will be performed at events during the Center's inaugural year.

A professional recording of the Songbook will be produced by OPERA America; the three-disc set will be available for sale on [operaamerica.org](http://operaamerica.org) and iTunes. The *Songbook* will also be professionally published by Schott Music Corporation and available for sale to the general public.





Mark Adamo/Marcus Argentarius (tr. Brooks Haxton): *Here*  
Derek Bermel/Wendy S. Walters: *Black Hat*  
David Carlson/Susan Kinsolving: *Himmelfarbenlied*  
Christopher Cerrone/Tao Lin: *that night with a green sky*  
Mary Ellen Childs/Claire Porter: *Farm Stand Now Open*  
Michael Ching/Hugh Moffatt: *Unending Story*  
Conrad Cummings/Vikram Seth: *A Home in the Golden Gate*  
Richard Danielpour/Jalāluddīn Rūmī (tr. Rafiq Abdulla): *Homeward*  
Anthony Davis/Quincy Troupe: *Sound Breaking Away*  
Donald Davis/Dante Gabriel Rossetti: *Sudden Light*  
Paquito D’Rivera/Alexis Romay: *Ode to the Promised Land*  
Rinde Eckert: *Look Down, Love*  
Ricky Ian Gordon: *Bless This, Our Lovely Home*  
Daron Hagen/Gardner McFall: *Anacrusis*  
Jake Heggie/Vachel Lindsay: *Epilogue: Under the Blessing of Your Psyche Wings*  
Aaron Jay Kernis/Rodika Tchi: *Feng Shui For Your New Home*  
Paula Kimper/Suzanne Gardinier: *Here Is A Place*  
Lori Laitman/Joyce Sutphen: *Building A House*  
David Lang/William Shakespeare: *Where the Bee Sucks*  
Lowell Liebermann/Amy Lowell: *An Opera House*  
David T. Little/Royce Vavrek: *Archaeology*  
Tod Machover/Letha Hafferkamp Kiddie: *Open Up the House*  
Ben Moore/Giuseppe Verdi: *A Time To Begin*  
Paul Moravec/Mark Campbell: *Start*  
Theo Morrison/Rainer Maria Rilke (tr. Stephen Mitchell): *Orpheus Sings!*  
Nico Muhly: *M.A.R.Y.*  
Gene Murray/Dana Purcell Morris: *Our Haven*  
John Musto/Carl Sandburg: *Summer Stars*  
Tarik O’Regan/Robert Louis Stevenson: *My house, I say*  
David Ott/anonymous: *Bridegroom Dear To My Heart*  
Thomas Pasatieri/Walt Whitman: *I Hear America Singing*  
Jack Perla/James Fenton: *Down to the twigs and seeds*  
Paola Prestini/Donna DiNovelli: *Distance*  
Kevin Puts/Mark Campbell: *You Need Song*  
Robert Xavier Rodriguez/Amy Lowell: *An Opera House*  
Huang Ruo: *Second Breath*  
Howard Shore/Elizabeth Cotnoir: *La Tour*  
Jorge Sosa/Magda Bogin: *Song of the Last Crossing*  
Gregory Spears/Henry David Thoreau: *Where I Lived, And What I Lived For*  
Lewis Spratlan/Susan Snively: *Ballad of the Happy Kitchen*  
Bob Telson/Richard Shindell: *Amina in the White Flowing Robes*  
Christopher Theofanidis/Emily Dickinson: *The Props Assist the House*  
Michael Torke/William Shakespeare: *House and Home*  
Stewart Wallace: *Our House*  
Wang Jie/Paul Simms: *A New Home*  
Robert Ward/Susan Chapek: *A Home at Last for OPERA America*

## MAKING CONNECTIONS IN THE NATIONAL OPERA CENTER — AND BEYOND

OPERA America's *Making Connections* series, inaugurated shortly after the organization's move to New York City in 2005, has become an important source of professional development and networking for performing and creative artists. In these popular discussions and workshops, industry leaders share their knowledge on marketing, artist management, portfolio assessment and more. The first season of *Making Connections* in the National Opera Center includes the following sessions:

September 19	Vocal Competitions: Strategy and Presentation
October 1	Costumes: Designing, Building and Altering for Opera
January 23	Keeping Fit and Staying Sane: Artist Health and Wellness
February 20	Cultivating a Business: Advice for Accompanists, Coaches and Conductors
April 24	Song, Opera, Musical: Preparing and Performing in Multiple Genres

*Making Connections* events are not limited to New Yorkers. Thanks to the enhanced technological capacities of the National Opera Center, all sessions listed above will be streamed live at [operaamerica.org](http://operaamerica.org). Additionally, video archives of past events are available online, and *Making Connections on Location* makes this programming available anywhere in North America.

For the latest information on speakers and topics, and to register, visit [operaamerica.org/makingconnections](http://operaamerica.org/makingconnections).

## FEEDBACK AUDITIONS AT THE NATIONAL OPERA CENTER

At *Making Connections on Location*, a series of day-long workshops held across the country, many singers have benefited from the opportunity to receive feedback after a mock audition. Now, at the National Opera Center's Audition Recital Hall, singers will have a number of opportunities throughout the year to practice auditioning while receiving constructive written feedback from a panel of three industry professionals. Each participant will also receive a digital video recording of his/her audition for continued study.

Fall 2012 dates for Feedback Auditions are October 3 and 27, and November 13.

All Feedback Auditions take place in the National Opera Center's acoustically excellent Audition Recital Hall. Registration is available exclusively to members online at [operaamerica.org/auditions](http://operaamerica.org/auditions).

## NATIONAL OPERA TRUSTEE RECOGNITION PROGRAM

The National Opera Trustee Recognition Program honors opera company trustees for exemplary leadership, support and audience building efforts on behalf of their respective opera companies. OPERA America Professional Company Members are invited to nominate trustees for this honor. Complete information will be mailed to general directors later this month. The deadline for nominations is October 6, 2012.

Awardees will be announced in November. The award event, including a reception, dinner, award presentations and a live performance will take place in New York City on February 24, 2013. That same weekend, the National Trustee Forum, which provides the capacity for OPERA America to learn from leadership trustees, and for these trustees to learn from one another, will convene in New York City. Each Professional Company Member is invited to nominate one trustee to the Forum. Findings from the work of the Forum are broadly disseminated to all OPERA America members through articles, publications, web resources and annual conference sessions.

In addition to building OPERA America's capacity to serve the entire field, participation in the National Trustee Forum returns direct benefit to opera companies through increased knowledge of best practices in governance and contact with leadership trustees from other opera companies around the country. For more information about OPERA America's programs for trustees, contact Marc A. Scorca at [MScorca@operaamerica.org](mailto:MScorca@operaamerica.org).

## THE SALON SERIES

The National Opera Center's acoustically excellent Audition Recital Hall will be the new home for OPERA America's *Salon Series*, which features live performances of excerpts of new American opera and songs by leading composers and librettists. After each performance, artists discuss their work and answer questions from the audience. Discussion continues at informal receptions that conclude each event. Two *Salon* evenings, October 30 and March 19, will be devoted to the *Opera America Songbook* (see page 16). Additional *Salon* evenings will feature librettist Gene Scheer (April 9) and composers Douglas Cuomo (March 5), Anthony Davis (October 16), Kevin Puts (January 15) and Missy Mazzoli (February 5).

All *Salon Series* events are streamed live; video archives of past events are available online at [operaamerica.org/salonseries](http://operaamerica.org/salonseries).



## NATIONAL OPERA WEEK

Sunday, November 4 kicks off National Opera Week 2012, when opera organizations across the country present a variety of fun, free activities to celebrate opera. From backstage tours to flash performances and YouTube contests, National Opera Week has something for everyone, everywhere.

This year, Aretha Franklin will chair the week-long celebration of opera in America.

Known the world over by her first name and as the undisputed reigning "Queen Of Soul," Franklin has achieved global recognition on an unprecedented scale. She has influenced generations of singers from Chaka Khan, Natalie Cole and Mary J. Blige to "American Idol" winner Fantasia Barrino and Oscar-winning Jennifer Hudson. At the 1998 GRAMMY Awards, she stepped in for an ailing Luciano Pavarotti to give an unforgettable reading of "Nessun Dorma," demonstrating the universal appeal of Puccini's timeless melody.

National Opera Week is an opportunity to gain attention for your opera company, association, school or business. Whether you have events already scheduled or are looking for ideas, contact Patricia K. Johnson at [PKJohnson@operaamerica.org](mailto:PKJohnson@operaamerica.org) for more information on how you can join the fun.



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# OA NEWS

## CONVERSATIONS AT THE NATIONAL OPERA CENTER

The *Conversations* series at the National Opera Center features one-on-one discussions with some of the field's most influential artists and producers; past guests have included Stephanie Blythe, Lauren Flanigan, Dolora Zajick and Francesca Zambello. Interviews conducted by OPERA America President/CEO Marc A. Scorca will be followed by questions from the audience and an informal reception. The first of the *Conversations*, on October 18, will feature Lotfi Mansouri. Guests in 2013 will include Carlisle Floyd, Eric Owens and Bartlett Sher.

For more information and to register, visit [operaamerica.org/conversations](http://operaamerica.org/conversations).

## FREE ARTIST ACCOUNTS AVAILABLE

To coincide with the opening of the National Opera Center, OPERA America will begin offering free artist access to the *Career Guide for Opera*. This online resource contains a wealth of information and opportunities for opera professionals in the following areas of focus: Administrator, Composer/Librettist, Director/Designer, Conductor/Coach, Music/Voice Teacher, Patron, Singer, Student and Technical/Production. Users who create free artist accounts will gain immediate access to the searchable *Career Guide*, as well as articles and videos in the archive. For more information, visit [operaamerica.org/careerguide](http://operaamerica.org/careerguide).



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Lorraine Sims  
soprano  
voice coordinator  
Dennis Jesse  
baritone  
Patricia O'Neill  
soprano  
Terry Patrick-Harris  
mezzo-soprano

pictured: *La Cenerentola* (2012)



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# NEW APPOINTMENTS TO OPERA AMERICA'S BOARD OF DIRECTORS

At the 2012 Annual Business Meeting, voting members of OPERA America approved a new slate of officers, including an historic appointment: Incoming board chairman **DR. FRAYDA B. LINDEMANN** (featured in a conversation with Marc A. Scorca on page 24) is the first opera company trustee to be elected to that position. Lindemann, who also serves as vice president of the board of the Metropolitan Opera, is joined by Vice Chairmen **DAVID BENNETT** (executive director, Gotham Chamber Opera), **STEPHEN TRAMPE** (trustee, Opera Theatre of Saint Louis) and **DARREN K. WOODS** (general director, Fort Worth Opera); Treasurer **TIMOTHY O'LEARY** (general director, Opera Theatre of Saint Louis); and Secretary **JAMES W. WRIGHT** (general director, Vancouver Opera). In addition, the following new members have been elected to three-year terms:

**DANIEL BIAGGI** is entering his third season as general director of the **Palm Beach Opera** (PBO). Prior to his engagement at PBO, Biaggi was associate director at Guy Barzilay International Artist Management in New York, co-managing the careers of over 40 singers worldwide. He has served on the faculties of Manhattan School of Music, Mannes College of Music and Sarah Lawrence College in New York, coaching singers in operatic and art song repertoire with an emphasis on languages and diction. Biaggi holds post-graduate and master's degrees in vocal performance from the Manhattan School of Music, a B.M. from the San Francisco Conservatory of Music and a certificate of musicology from the University of Berne, Switzerland.

**JAMES A. FELDMAN** is president of the board of **Washington National Opera**. He has served as an instructor in law at the University of Pennsylvania Law School since January 2009 and is an attorney in Washington, D.C., specializing in Supreme Court litigation. Feldman was an assistant to the solicitor general of the United States from 1989 to 2006, with responsibility for representing the government, where he argued 45 cases in the U.S. Supreme Court. He also serves on the board of the Shakespeare Theatre Company.

Feldman received a B.A. from the University of Pennsylvania, an M.A. in philosophy from Columbia University and graduated from Harvard Law School *magna cum laude*, where he was president of the Harvard Law Review.

**WILLIAM FLORESCU** became the general director of Milwaukee's **Florentine Opera Company** in May 2005. During his tenure, he has overseen the expansion of the company's repertoire, producing the Florentine's first Bellini and Baroque operas, as well as the world premiere of Don Davis's *Río de Sangre*. He has also served as the general director of Lake George Opera and Columbus Light Opera, and as associate dean and director of opera/musical theatre at the Capital University Conservatory of Music. Florescu received his training at the Cincinnati College-Conservatory of Music, the Trinity College of Music in London, Miami University and the Ohio State University.

**CHRISTOPHER HAHN** was appointed general director of **Pittsburgh Opera** in 2008, having served as artistic director since 2000. Since then, he has enriched the company's repertoire, introducing Baroque and contemporary operas presented in a variety of production styles. Trained in his native South Africa,

Hahn began his career in opera in 1983 at San Francisco Opera as rehearsal administrator. He then managed the San Francisco Opera Center, including the Merola Opera Program. Following his 13-year tenure in San Francisco, he served as artistic administrator at Los Angeles Opera with Plácido Domingo and Peter Hemmings. Hahn's expertise in recognizing young vocal talent has made him a sought-after juror at American and international vocal competitions, including the Bernstein Competition (Jerusalem), Plácido Domingo's Operalia Competition, the Francisco Viñas Competition (Barcelona), the McAllister Awards and the Metropolitan Opera National Council Auditions.

A returning OPERA America board member, **BARBARA LEIRVIK** was a trustee of **Opera Cleveland**, serving on the company's executive committee, and a founding member and trustee of N.O.V.A. (New Organization for Visual Arts). Leirvik has chaired and served on fundraising events for these organizations as well as the Cleveland Institute of Music, The Boys and Girls Clubs of Cleveland and the Cleveland Ballet for the past 30 years. In addition, she supports the Cleveland Institute of Music, the CIM Opera Department, the Cleveland Orchestra, the Chautauqua

Institution and Chautauqua Opera. Leirvik is visual artist who specializes in painting on furniture and canvas, and worked for many years as a commercial interior designer.

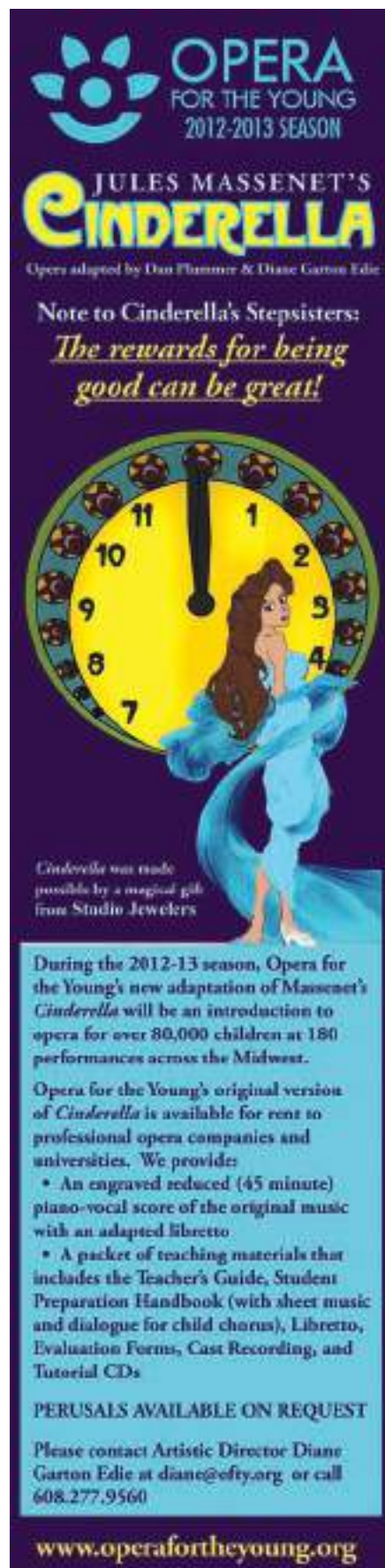
**SUSAN F. MORRIS** is chairman of **The Santa Fe Opera**. Morris and her husband established the John Crosby Production Endowment Fund, which each season helps to underwrite one production. She became a member of the board of directors of The Santa Fe Opera in 1999 and was later elected vice president in 2001 and president in 2003, serving in that capacity until 2011. During that time, she chaired the Building a Sound Future Campaign, providing the single largest gift to the \$30 million multi-year campaign to improve rehearsal and patron facilities. Morris spearheaded the search for the company's third general director, identifying and then recruiting Charles MacKay for the position. She has advocated for the company with the Mayor and City Council, and also walked the halls of the state capitol to campaign on behalf of The Santa Fe Opera with state legislators. In 2012, she was a recipient of OPERA America's National Opera Trustee Recognition Award, along with her husband William C. Morris, who is chairman of the executive committee of the Metropolitan Opera.

**ESTHER NELSON** is general & artistic director of **Boston Lyric Opera** (BLO). Prior to joining BLO in September 2008, she was a management consultant for clients that included the New York Historical Association, their research library and their associated Fenimore Art Museum; the Farmers' Museum in Cooperstown, NY; the European International Music and Arts Foundation; the Cultural Diplomacy Institute in New York and Berlin,

Germany; Albany Symphony Orchestra in New York; The Douglas Moore Fund in New York City; Foothills Performing Arts Center in Oneonta, NY; Virginia Opera; Memphis and Portland (Maine) Operas; and The National Endowment for the Arts. Nelson was, until the fall of 2002, the general director/CEO of Glimmerglass Opera. During her seven-year tenure, the company experienced significant artistic growth and fiscal stability. Before Glimmerglass, Nelson held leadership positions at companies including Nevada Opera, New Orleans Opera and Virginia Opera.

**FRANCESCA ZAMBELLO** officially assumed the role of **The Glimmerglass Festival's** artistic & general director on September 1, 2010. An internationally recognized director of opera and theater, Zambello's work has been seen at the Metropolitan Opera, Teatro alla Scala, the Bolshoi, Covent Garden, the Munich Staatsoper, Paris Opera, New York City Opera, Washington National Opera, Lyric Opera of Chicago and English National Opera. She has staged plays and musicals on Broadway, at the Royal National Theatre, BAM, the Guthrie Theater, Vienna's Raimund Theater, the Bregenz Festival, Sydney Festival, Disneyland, Berlin's Theater des Westens and at the Kennedy Center. In May 2011, Zambello was appointed artistic advisor to Washington National Opera. She began her career as the artistic director of Skylight Opera Theatre and as an assistant director to the late Jean-Pierre Ponnelle. She has been a guest lecturer at Harvard, Juilliard and Yale.

*A complete list of OPERA America's board of directors can be found on page 4; for biographies, see [operaamerica.org](http://operaamerica.org).*



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# A CONVERSATION WITH DR. FRAYDA B. LINDEMANN



Frayda B. Lindemann. Photo by Jon Simon.

Recently, the newly-elected chairman of OPERA America joined Marc A. Scorca for a conversation, excerpted below. Frayda B. Lindemann is vice president of the Metropolitan Opera Association, member of the executive committee, and has been a managing director of the board since 1991. She is also a member of the board of Lincoln Center for the Performing Arts. For many years, she has given time and support to the Lindemann Young Artist Development Program of the Metropolitan Opera, which provides training for exceptionally gifted young singers; the program has introduced a new generation of artists who are currently performing at the Metropolitan Opera and other opera houses. For 35 years, she also supported young musical talent through her work with Young Concert Artists. Dr. Lindemann received a Ph.D. in musicology from Columbia University in 1978. She was associate professor in the music department of Hunter College for 12 years and now serves as co-chair of the Music Advisory Board at Hunter.

## WHAT WAS YOUR FIRST OPERA?

Either my mother or my piano teacher took me to my first opera when I was 12 or 13. We went to see *Don Giovanni* at the old Met, with Cesare Siepi in the title role. He was so good looking, so powerful, so slimy, so fabulous — he won me over. We didn't live in the city, so I couldn't just run across town to the opera, but I did continue to go off and on.

## HAS MUSIC BEEN A LIFELONG INTEREST FOR YOU?

My mother was the local piano teacher, and she had recognized a certain musical gift when I was three years old. I was practicing and performing from that point forward; I was never far removed from the music world. At Hunter College, I studied music history, solfège, counterpoint and theory. It came quite easily and comfortably to me; I didn't struggle. Years and years later, when I met Isaac Stern, he would always introduce me by saying, this is Frayda Lindemann, and she's a trained musician.

## YOU WENT ON TO EARN YOUR PH.D. AT COLUMBIA AFTER A PAUSE OF SOME YEARS. I'M CURIOUS TO KNOW WHAT MOTIVATED YOU.

I have three children, and when my youngest, who was four, went off to school, I decided I should go back to school. I like being a student; I like the interaction with other people studying the same subject. At first I thought I would return to Hunter for my graduate studies. When I mentioned this to a friend who was a professor at Hunter, he explained to me that graduate classes at Hunter are in the evenings, which would not allow me to have the time I wanted with my family. He recommended that I apply to Columbia instead. So I did, and between 1971 and 1978 I completed my degree. I enjoyed myself immensely.

## WHAT WAS YOUR AREA OF SPECIALIZATION?

It was French baroque music. If I had not been the mother of three children, I probably would have taken off for Europe and either studied Wagner or perhaps Offenbach, but I chose a topic I thought I could complete, given my family commitments. Of the four languages I had to pass exams in, French was the one I knew best, so it was no hardship to do research in French. But I'm interested in all kinds of musical performance.

## YOU HAVE HAD A LONG ASSOCIATION WITH THE METROPOLITAN OPERA. TELL ME ABOUT THE TRANSITION FROM OCCASIONAL AUDIENCE MEMBER TO VICE PRESIDENT OF THE BOARD.

I began to attend the opera regularly after I got married; my husband George and I became very modest patrons of the Metropolitan Opera in the 1960s. One day, Marjorie Laughery invited us to dinner at the opera club and a performance. Marjorie is a very clever woman, and we had the most delightful time. She enticed me on to the board of the Met and I went on quickly to become an advisory director. Soon, I was hooked. It's a wonderful institution, so it's easy to be hooked. I have been a managing director since 1991. I was on the search committee that selected Peter Gelb as general manager, which was one of the most interesting experiences of my life. There were only five people on the committee, and we got to meet every person in the world who wanted to or might be considered for the job.

## ONE OF YOUR MOST IMPORTANT CONTRIBUTIONS TO THE MET — INDEED, TO THE ENTIRE FIELD — IS YOUR LEADERSHIP SUPPORT OF THE LINDEMANN YOUNG ARTIST DEVELOPMENT PROGRAM. YOU



**HAVE ALSO SERVED ON THE BOARD OF YOUNG CONCERT ARTISTS FOR YEARS. WHAT IS IT ABOUT THE SUPPORT OF YOUNG ARTISTS THAT YOU FIND PARTICULARLY REWARDING?**

It's probably the appeal of making a contribution to the future. It gives you a sort of immortality. I think it's probably the same for gardeners who plant flowers.

**WHAT HAS IT BEEN LIKE TO FOLLOW THE CAREERS OF SO MANY YOUNG SINGERS?**

For a lot of them I'm truly thrilled and proud. For others I'm disappointed and sad, because it's one of the hardest careers I can imagine. There are some with great potential and talent who just couldn't make it intellectually and/or psychologically.

**YES, SO MANY YOUNG ARTISTS JUST CAN'T ENDURE THE LIFESTYLE THAT'S ASSOCIATED WITH A PERFORMING CAREER. IT'S NOT JUST ABOUT TALENT.**

No. It never has been, but when you hear a great voice, Marc, you get goose bumps. When you hear really beautiful singing — true *bel canto* — for me, that's what it's all about.

**YOUR ASSOCIATION WITH OPERA AMERICA IS RELATIVELY RECENT IN COMPARISON TO YOUR INVOLVEMENT WITH THE MET. I REMEMBER IT WAS ABOUT 10 YEARS AGO THAT JOE VOLPE SUGGESTED YOU GIVE ME A CALL ABOUT A PARTICULAR ISSUE AT PALM BEACH OPERA. WHAT HAVE YOU LEARNED ABOUT THE FIELD THROUGH YOUR INVOLVEMENT IN OPERA AMERICA?**

It had never occurred to me that there were so many opera companies in the United States, of all shapes and sizes. I've learned that excellent product can be found in any size company — the size of the company does not actually guarantee the quality of the product. And I have since had the opportunity to meet so many opera directors and board members from all over, and that's very stimulating and interesting to me.

**THERE IS AN IMMEDIATE SHARED BOND WHEN YOU BRING TOGETHER TRUSTEES FROM OTHER COMPANIES, NO MATTER HOW DIFFERENT THOSE COMPANIES MAY BE. THE COMMITMENT TO OPERA BRIDGES VIRTUALLY ANY OTHER DIFFERENCE.**

The people I've been involved with on the Met board are in a very special category. It's a relationship among people who give of themselves in every way to support an artistic endeavor. I've always felt very warmly toward my fellow board members, my fellow opera supporters. We share a dedication to the art form, and that goes for the people I meet through OPERA America; the shared interest makes a very special friendship.

**THE NATIONAL OPERA TRUSTEE RECOGNITION PROGRAM, WHICH YOU HAVE CHAIRED SINCE ITS INCEPTION, HAS SHOWN US THAT THERE IS A SIMILAR LEVEL OF PASSION AND COMMITMENT AT OPERA BOARDS ACROSS THE COUNTRY.**

Several things amazed me at the beginning of the National Opera Trustee Recognition Program. So many devoted people give so much of their time and resources — that surprised me. What also surprised me, you'll laugh, is that people *like* being recognized for what they've done. People like to be appreciated.

**WHEN PEOPLE ASK ME ABOUT YOU, I ALWAYS MAKE A NOTE OF THE FACT THAT, AS MUCH AS YOU ARE DEVOTED TO OPERA, TO THE MET, TO OPERA AMERICA, THE NUMBER ONE PRIORITY IN YOUR LIFE IS YOUR FAMILY. YOU HAVE THREE CHILDREN AND A WHOLE POSSE OF GRANDCHILDREN, AND YOU'VE BEEN MARRIED FOR JUST OVER 50 YEARS.**

Even though it's not always fun and not always easy, family remains a priority; it's something my parents instilled in me. George and I are a very good combination. Now I can look back and say that we really have brought out the best in each other, but we never thought in those terms. We just worked and did our jobs and took care of our children. It never occurred to us that we were doing anything more profound than what I just mentioned.

**WHAT DOES YOUR FAMILY THINK ABOUT YOUR NEW POST AT OPERA AMERICA?**

They are very happy and proud. My children are quite cultured. We've raised them to be open to anything and everything; I believe that's a great gift to give one's children.

I do want to say that I could never have accepted the chairmanship if it were not for the remarkable staff of OPERA America. Any support I need — they're there for me. It's one of the best nonprofit businesses I've ever encountered.

**WHAT DO YOU THINK IS THE PRIMARY VALUE OF OPERA AMERICA TO THE FIELD?**

Many opera companies are struggling. It's a difficult economy, and so many kinds of media are competing for our audience's attention. I think the new National Opera Center gives companies a base that is of comfort to them because they can call, they can go online, they can get questions answered, they can see what their peers are doing; the resources of a national service organization are very important. As I said at the conference in Philadelphia, I'm lucky to become chairman at the most propitious time in the history of OPERA America. I think the advent of the Opera Center is going to be remarkable for the field; I can't wait.



The Crane School of Music, SUNY Potsdam  
**Domenic J. Pellicciotti**  
Opera Composition Prize

## Call for Opera Scores

The Domenic J. Pellicciotti Opera Composition Prize was founded by Dr. Gary C. Jaquay to honor his life partner Domenic J. Pellicciotti, an ardent fan of opera. The award seeks to encourage and acknowledge the creation of new operatic works that explore, within a broad range of possible expressions and representations, themes related to tolerance, inclusion and/or the celebration of diversity within an inclusive community.

**\$20,000 in  
Total Prize Money**

Up to three works (either in part or in whole) will be performed by the Crane Opera Ensemble and Orchestra in November of 2014.

Composers/Librettists are invited to submit recently composed operatic works suitable for performance by college-level singers and instrumentalists that have not received a professional premiere. Works which explore issues relevant to the LGBT community are particularly encouraged.

**Deadline for Submission: March 29, 2013**



For complete information, please visit [www.potsdam.edu/pellicciotti](http://www.potsdam.edu/pellicciotti)

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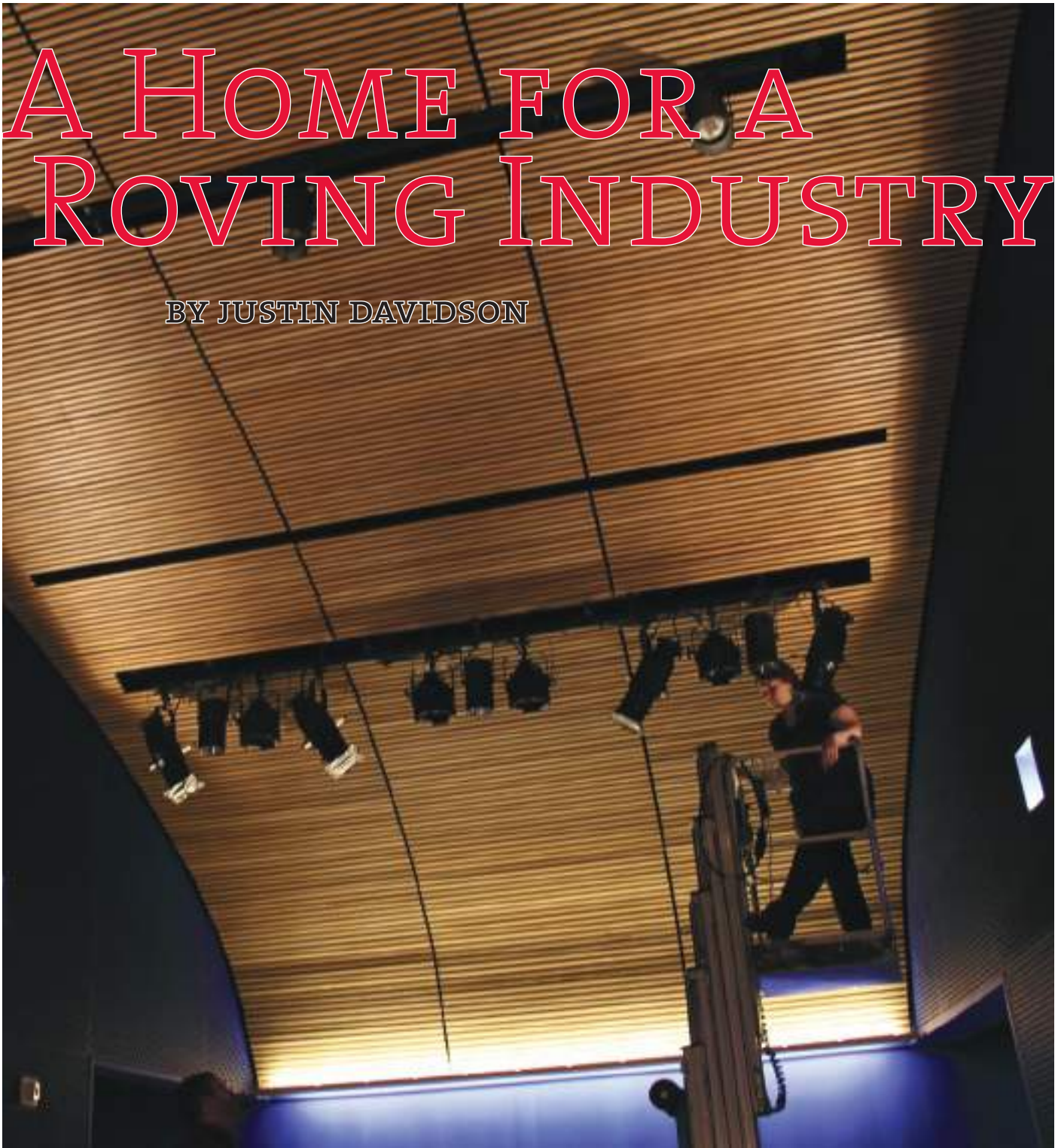
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# A HOME FOR A ROVING INDUSTRY

BY JUSTIN DAVIDSON



Lighting instruments being installed in the Audition Recital Hall. Photo by Greg Emetaz.

“THIS IS A GREAT INSTANCE OF ADAPTIVE REUSE —  
TO TAKE SUCH A GENERIC, UTILITARIAN KIND OF SPACE  
AND TURN IT INTO A HOME FOR THE ARTS.”

ANDREW BERMAN, ARCHITECT



Michael Finn tunes one of the 14 new Yamaha pianos in the Opera Center, this one in the Betty and Jean-Marie Eveillard Vocal Studio. Photo by Greg Emetaz.

Imagine for a moment that you're a young tenor from, say, North Carolina, aching to unleash your sublime and rousing "Brindisi" on the world and be recognized as the next epic Alfredo. Your smartphone buzzes with an audition alert: the casting director of your dreams will be holding court in New York City. You apply, practice, sweat, practice, pack, unpack, regret your application, practice some more, repack and hop a train to Manhattan. You arrive at Penn Station late, unshaven and overcaffeinated, and make your way to the address you've been given, which after changing subways twice and walking 12 freezing blocks, turns out to be a dingy church basement, where you find a dozen competitors sitting on wobbly pews in a flickering hallway. You take your garment bag into the men's room to change, only to find that another tenor is warming up in an adjacent stall. Finally, you are summoned into a cold, low-ceilinged room with sarcophagal acoustics and the reek of yesterday's lunch. Your larynx clenches. You are on the edge of panic.

Okay, tap the pause button and scroll back. Life is about to get better.

You still get off that train looking a little bedraggled, only this time you discover to your delight that the address you've been given, 330 Seventh Avenue, at West 29<sup>th</sup> Street, is only a six-minute walk from Penn Station. When you arrive, the elevator takes you to the seventh floor, and push through a pair of glass doors into a brightly windowed lobby. Welcome to the new National Opera Center, where your blood pressure has a chance to subside, and your larynx can halt its revolt.

"When we started this process, we made a tour of other audition spaces," says Andrew Berman, the New York-based architect who designed the \$6 million renovation. "They're terrifying places!"

They are also largely extinct. "Even the totally unsatisfactory venues are gone," says OPERA America President/CEO Marc A. Scorca. "CAMI Hall is no longer in existence." (It's been turned into a Spanish business school.) "Neither is the Mayflower Hotel." (That was razed for the city's fanciest residential address, 15 Central Park West.) Real estate prices have been in free fall all over the country, but not in New York City, where companies that could theoretically relocate to some sunny southwestern



A practice session at one end of the large Rehearsal Hall. Photo by Patricia Kiernan Johnson.



OPERA America staff meet in the Charles MacKay Learning Center. Photo by Patricia Kiernan Johnson.

exurb still choose this congested island for the same reason that OPERA America did when it moved from Washington, D.C.: because this is where people are.

The new Opera Center is no spa, but it is a workplace designed to dissipate anxiety and ease the experience of creating the world's most complex and demanding live multimedia art form. It's not just singers who need coddling, either. Impresarios shopping for new works and fresh talent, designers hashing out a new production, composers hearing their ideas come agonizingly to life — all will have a claim on, and a role in, the Opera Center. That is a lot to ask of two floors in an office building, but Berman has a knack for extracting both serenity and excitement from tight and unpromising locations. He is best known among his colleagues for his Center for Architecture, on LaGuardia Place in Greenwich Village, an old storefront with a basement that he transformed by ripping out part of the ground floor. The result is a friendly, three-tiered layer cake of spaces that is constantly buzzing with exhibitions, plays, competitions, lectures, cocktail parties, panel discussions and various other gatherings of architects and buffs. If his new project does for opera even half of what the Center for Architecture has done for his own profession, it will be a riotous success.

Back to you, young tenor, with your “Brindisi” to sing. You walk through the double doors, and a receptionist at a

handsomely faceted custom-made desk points out amenities you never thought to wish for: a lounge where you can trade gossip with (or studiously avoid) your peers; a display of costumes, props and production photos; a score and media library, so you can fortify yourself with a video clip of Schipa before they call you in; workstations where you can print out the page of the vocal score that you accidentally soaked in soda while on the train.

You have been allotted a 10-minute slot to warm up in a vocal studio, but if you'd prefer a bona fide rehearsal — or an hour of soundproofed solitude — there are other studios you can rent at a nominal fee. A recording booth and an in-house engineer make it possible to produce a quick demo or even a professional-quality CD or DVD. Then there are the ordinary comforts that you have never been able to take for granted: a green room with chairs that won't punish your backside, temperature that remains constant and pleasant, lights that shine with flattering evenness. Best of all, the new pianos are tuned every week.

At first, Berman and Scorca trudged all over the city to garages, disused warehouses and storefronts, looking for street-level space that could accommodate all their varied needs, including office space for OPERA America staff and isolation from the city's deafening rumble. In the end, both client and architect returned happily to the building where



A workstation in the Lee Day Gillespie Administrative Suite. Photo by Patricia Kiernan Johnson.

## “WE WANTED TO MAKE THIS NOT JUST A PHYSICAL CENTER, BUT A VIRTUAL ONE AS WELL.”

MARC A. SCORCA, PRESIDENT/CEO

OPERA America has been renting office space since it moved to New York from Washington in 2005. Berman realized that by surgically removing a section of the eighth floor, he could insert a 89-seat, double-height hall. This was no small undertaking — it involved jackhammering the concrete floor slab and slicing through thick steel beams — but the result looks deceptively natural.

The decision to stay off the street means that passers-by aren't likely to wander in to see what's happening in the opera world. But then New York is an upstairs city. Casual visitors divide their attention between the shops and restaurants lining the sidewalk and the skyline's upper reaches, but the real creative energy of the city is in between, and not just in glass-fronted corporate towers. Fashion designers, jewelers, art galleries, architecture firms, literary agents, magazines, software startups, independent record labels, film companies — the whole creative apparatus that makes New York the capital of the American imagination — occupy the low floors of creaky and anonymous masonry buildings that once housed more physically strenuous work. The building at 330 Seventh Avenue, erected in 1928, originally contained a fur factory.

“This is a great instance of adaptive reuse — to take such a generic, utilitarian kind of space and turn it into a home for the arts,” Berman says.

That new home is both a bold move and an endearingly old-fashioned facility. The newest trends in workplace design assume that wireless technology has freed people to work anywhere, and so they privilege daylight, transparency and a sleek flexibility. Berman's design provides almost exactly the opposite: a warren of thick-shelled rooms — 14 soundproofed vocal studios in all — enwombed in a sturdy building. In the large rehearsal room, windows have been walled off to block out sirens and the constant grind of traffic. Creating imaginary worlds sometimes means excluding the real one.

At the same time, the facility is brazenly, gloriously in New York. The neighborhood isn't chic, but it's bustling, central and superbly connected. Look out an east-facing window and there's the Empire State Building, standing proudly as if in the light from a follow spot, basking in perpetual applause. Turn your head and there, framed in a south-facing window, is the new One World Trade Center, still incomplete, still clawing its way towards the title of the nation's tallest tower.

The core of the facility — the Opera Center's center, if you will — is the audition space, on which Berman collaborated

with the Boulder, CO-based acousticians Robert Mahoney & Associates. It's a noble little hall, full of endearingly empathic details. At one end is an intimate stage that steps up one foot off the floor — just enough to focus attention, but not enough to raise the stakes.

“We wanted the singer to have the acoustic and visual advantage,” says Scorca.

The pleasant space, halfway between a classroom and a formal concert hall, is designed with Goldilocks just-rightness. The stage has no wings, only a small vestibule where an unneeded piano can be stashed and a singer can kiss a good-luck ring before striding onstage. The lighting system is up-to-date but not treacherously complex. The ceiling is a vault of blond hemlock slats that swoops up in the middle (but not too high) and down at either end (but not too low). The perforated acoustic panels on the walls are an intense yet soothing blue.

Alumni have their university clubs; frequent fliers their airport lounges; the faithful their synagogues, mosques, temples and churches, where familiar rituals are enacted in an atmosphere of concentration. Now the Opera Center offers a home for a roving industry. Opera requires international collaboration, which in turn requires plane tickets — enough of them to take a toll on all but the most lavish budgets. Scorca hopes that the Opera Center — the only one of its kind, anywhere — will welcome professionals from all over the world, and proximity to three major airports is one powerful advantage of its location. Yet technology has also made it possible for the facility to reach out across the globe, and so help OPERA America's members save money.

“We wanted to make this not just a physical center, but a virtual one as well,” Scorca says.

Live video can be streamed from the hall to the internet and vice versa, which means a director in Paris can sit in on an audition on Seventh Avenue, donors in New York can gather to watch a design presentation in Germany, and leaders of companies in Sydney, Amsterdam and Toronto can all eavesdrop on a workshop for a new opera they have co-commissioned. The world of opera is tightly knit but widely dispersed, and at last it has what it has long needed, a quiet nub at the center of its global web.

*Justin Davidson, who won a Pulitzer Prize for criticism in 2002, is the classical music and architecture critic for New York magazine.*



# OPERA CENTER CONTRIBUTORS

Current as of July 31, 2012

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*Numerous individual elements of the Opera Center have been named by generous donors to celebrate the careers of leading artists and administrators from the field and their own dedication to the art form we love:*

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James and Deborah Reda Foyer  
Julius Rudel Archive  
Beverly Sills Vocal Studio  
Marc and Cathy Solomon Vocal Studio  
Jill and William Steinberg Vocal Studio

### THE NATIONAL OPERA CENTER OPENS ITS DOORS

On August 27, 2012, the OPERA America staff moved into the Lee Day Gillespie Administrative Suite in the new National Opera Center. The official Grand Opening of the Center, slated to take place during the last weekend in September, will be attended by opera stakeholders from across the country who will celebrate the beginning of a new chapter in the history OPERA America and its service to the field with a variety of special events and performances that make use of the many spaces within the facility.

On Friday, September 28, the Audition Recital Hall will be inaugurated with a special ribbon cutting. Songs from the *Opera America Songbook* will be premiered by leading artists including soprano Elizabeth Futral; guided tours of the Opera Center will be available in the afternoon for members from across the country, following a Founders and Donors Luncheon.

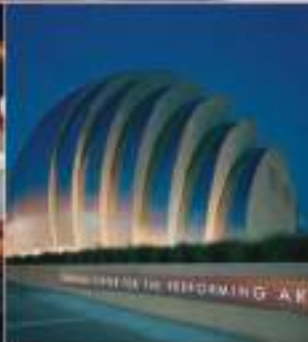
On Saturday, September 29, members and guests will be able to participate in "A Day in the Life of the Opera Center." Activities will include live streaming of a rehearsal from Dutch National Opera; classes in stage combat, yoga and Alexander Technique; feedback auditions with Sherrill Milnes; coachings and voice lessons, open for observation; educational programming, including a special session with John Conklin; guided tours of OPERA America's Ardis Krainik Research and Reference Library, Elebash Score and Recording Library and Julius Rudel Archive; and an opportunity to observe a rehearsal of Gotham Chamber Opera's *Oriente*, featuring Monteverdi's *Il combattimento di Tancredi e Clorinda*, along with selections by Rameau, Lully, Szymanowski, Delibes, Schumann, Bizet, John Hadfield and traditional Armenian music.

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# Training the Next Generation of Singers



Jocelyn Halleck, Monique Young, Belinda Lau, Greg Corliss, Jordan Ensign, Gregory Friedman, Kimberly Hessler, Samantha Cardenas and Ashley Stanbury in OperaWorks's 2011 production of *Arias in Motion*. Photo by Shawn Flint Blair.

*Opera companies will always need good singers.*

*Some take an active role in getting the young ones off to a good start.*

**By Amanda Keil**

A 16-year-old girl singing “Tu che di gel” from *Turandot*. An 18-year-old who shouts his way through “When a man loves a woman.” Parents who demand opera training for a 12-year-old. Such are the features in the landscape of today’s young singers. Never before have so many singing opportunities been available to so many young people, from active high school music programs to conservatory level training at colleges and universities across the country. Yet even as the resources grow in breadth, companies have expressed difficulty identifying technically proficient singers in an increasingly large talent pool. Teachers and institutions are taking note of the problem — and responding.

“High school students shouldn’t be singing much opera at all,” says Sanford Sylvan. As a member of the voice faculty of McGill University, the New York-born baritone has seen first-hand the effects of young voices pushed too far. “Most students auditioning as undergraduates have been mishandled,” he says. Young people themselves often have a limited understanding of what singing opera entails. Michael Stevens, chair of the voice department at the Colburn School in Los Angeles, says he meets many high school students who say, “Oh, I want to be an opera singer,’ but they don’t know what that is.” He also holds 10 to 15 conversations a week with parents looking for voice lessons for their very young children,



A Houston Grand Opera Young Artists' Vocal Academy singing lesson. Photo by Joanie Llana.

many of whom have little musical experience at all. Singers of any age and ability can run into trouble when they do not have positive experiences with their primary voice teachers, notes Ann Baltz, who created the OperaWorks summer program to offer holistic training to aspiring singers.

Teachers cite many reasons why young singers don't find their way to healthy technique: the rise of competition shows such as "American Idol" that value presentation over singing; the popularity of shows such as "High School Musical" and "Glee," encouraging kids to mimic microphone singing; the popularity of a cappella pop choirs for which classical singing technique is ill-suited. Teenagers who do manage to develop their voices in an age-appropriate way need further opportunities to strengthen their skills and grow as performers. Several opera companies offer long-term, nurturing vocal studies programs that seek to provide young people with the many tools they will need for a career, and a lifetime appreciation of opera.

Now in its 22<sup>nd</sup> year, **Opera Theatre of Saint Louis's** Artists-in-Training (AIT) program has facilitated vocal development and college readiness for more than 160 promising young singers. Each academic year, approximately 20 students take weekly voice lessons with local college music faculty, participate in master classes with guest artists, attend mainstage performances, learn what to expect from college music studies, and sing recitals in which they compete for college scholarships. The program's funding stipulates that 75 percent of participants must come from an urban area, and it

was one of 10 in the nation to be recognized by the President's Committee on the Arts and the Humanities with the "Coming Up Taller" Award for success in serving at-risk youth. In this way, AIT brings together young people from very different backgrounds: both aspiring professionals and young people who have never been exposed to opera before.

The program also supports efforts to build audience and community involvement. "We will take the young person with ambition, but it will always be up to them make it happen," says Allison Felter, director of education and outreach programs. In addition to supporting young singers, "I hope I'm also training young bank presidents, audience members, patrons and philanthropists" who may "participate in opera in a different way than as another professional singer who will be struggling for the few jobs out there," she adds. Scholarship awards totaling more than \$300,000 have been presented to current students and to alumni who continue vocal studies in college. Kendall Gladen, who sang in the program as a 16-year-old, returned to Saint Louis this summer to headline the company's film noir production of *Carmen*.

Other opera companies offer long-term training for teenagers that are strongly tied to education programs or even mainstage performances. **Lyric Opera of Kansas City (LOKC)** recruits students for a high school honors program from their summer opera camp participants, some of whom also sing in mainstage performances with the children's chorus. Twelve students join the Ginger Frost High School Honors Artists for weekly voice lessons, master classes with local teachers and

coaches, recitals and scholarship opportunities. “We want to protect these young voices, and we know how to do that,” says Director of Education Paula Winans, praising the abilities of the program’s voice instructor, Sylvia Stoner.

After seven years, LOKC’s program has seen many of its graduates accepted at their first-choice of music schools, and the opera company also receives tangible returns. “These young people and their parents will pretty much do anything for us,” says Winans. For example, for the company’s 20<sup>th</sup> anniversary, families were asked to initiate their own fundraising efforts. Through heartfelt letters and a beautiful reception, they raised \$11,000.

In 2011, **Houston Grand Opera** (HGO) added the Young Artists’ Vocal Academy (YAVA) to its continuum of education programming, spanning opera camps for children as young as the third grade to its renowned young artist program. YAVA, a week-long intensive, was created in response to the sense that college students auditioning for Houston’s young artist program were unprepared for the rigors of the long-term residency. YAVA offers young singers a glimpse of what is expected in a professional apprenticeship, and straightforward assessments of their abilities.

“They’re not going to become better singers in six days,” says Sandra Bernhard, director of HGO’s education and community outreach division. But during daily lessons, teachers and coaches tell students “what they would need to do to get into HGO Studio, where their voice is now, where

it can go, and what it needs to get there.” Instead of a public performance component, YAVA is focused largely on equipping students with the skills needed to get the most out of their studies. “Students are not often guided beyond voice lessons and music requirements,” says Bernhard. YAVA is meant to help them look beyond the music building and learn to create the support network they will need in to build their careers. YAVA can act as bridge from the HGO High School Voice Studio, a year-long scholarship program for a select group of students that teaches healthy singing and an empowered attitude toward their studies.

What the Houston, Saint Louis and Kansas City programs all have in common is an emphasis on non-operatic repertoire that works well for young voices. Art song is the focus of recitals, and any opera scenes are carefully chosen for subject matter and technical demands that are suitable to young voices. Students are also encouraged to consider themselves community ambassadors for healthy singing, leading by example in their school or church choirs.

A number of summer programs offer a chance for students to seek experiences outside their home communities, obtaining feedback that could shape the course of their studies. While many courses are short in length, some create long-term connections to guide their students throughout the academic year and beyond.

For seven years, Dolora Zajick has been training some of the most promising — yet difficult to nurture — voices in her



Vincent Cole works with a student during an Artists-in-Training residency. Photo by Eric Woolsey, Opera Theatre of Saint Louis.

**Institute for Young Dramatic Voices.** Each summer, singers as young as 15 with potentially large or unusual voices come for three weeks of intensive study with a team of carefully selected coaches and teachers. Zajick credits collaborative teaching with the program's success: instead of individual lessons, a student will meet with a coach, a teacher and a diction specialist at the same time, to tackle repertoire and technical issues as a team.

"Young singers get very confused and can't integrate on their own," says Zajick. "We help them learn to integrate different information, and it's an opportunity for teachers to learn from each other," something that happens rarely in other educational settings, she says. The youngest singers in the Institute are only permitted to sing for 30 minutes each day, spending the rest of the time studying diction, language, song text interpretation, phrasing and the creation of dramatic contexts. "It gets them to focus on every minute that they're singing," says Zajick, while preventing them from getting into trouble in the practice room on their own.

"It costs ten times as much to educate a singer as it does an instrumentalist," says Zajick, noting the diction, acting and language studies that singers require. And since many of these areas are taught better in a more individualized setting, singers can easily come away from classroom study without the skills they need. Zajick describes a 16-year-old basso whose middle register was weakened from trying to fit in with his

a cappella choir. Zajick and her faculty connect students to other teachers of large voices, whom they can consult after leaving the Institute.

For immersive musical training, **Boston University's Tanglewood Institute (BUTI)** is perhaps second to none. Each summer, some 70 high school students come to the Berkshires for six weeks to study their craft in multiple ways: taking in Boston Symphony Orchestra concerts, hearing and meeting advanced singers at the Tanglewood Music Center, studying their first opera scenes (ensembles, not arias), and taking part in the numerous lessons, classes, chorus rehearsals and musicianship training required by the program. "We encourage the notion that a life in music is about pursuing an intense relationship with music, not about being a star," says BUTI Director Phyllis Hoffman. With the majority of participants attending in the summer before their senior years, BUTI serves as a final training ground for singers preparing for college auditions.

But before a high school student can competitively audition for any type of advanced training, he or she must be lucky enough to find a private teacher who can instill a healthy vocal technique and a deep love for music. Sanford Sylvan credits his Juilliard Preparatory voice teacher, William Toole, with a rigorous education that trained musicianship skills, as well as his vocal technique. Sylvan spent only 25 minutes singing during each voice lesson, spending the rest on language, repertoire, listening and understanding musical phrases: "The other part was way more important," he recalls. Sylvan's homework was to attend concerts and take notes, writing down "what I liked, what I liked less and when I fell asleep." That's how he heard Dietrich Fischer-Dieskau, Janet Baker and Christa Ludwig, whose performances he would discuss with Toole. Sylvan also speaks admiringly of Rebecca Scott, who "kicked our butts" during sight-singing classes at Juilliard and "made me much of the musician I am."

Ann Baltz expresses concern that the drive to put roles on resumes trumps this type of measured, thorough training. In addition, "singers themselves are not curious beyond a surface curiosity," she says, and need to be encouraged to engage in music beyond the practice room. "The strength of students' talent depends on their ear, knowledge of style and what they've listened to," says Michael Stevens from the Colburn School, who also considers a child's physical development before starting them on private voice lessons. "You can get a quarter-size violin," he says, but young bodies are not the same instruments they will be when they mature.

"If working with the right people, I see no reason not to start when they're young," says Zajick. But it remains difficult for parents and students with limited knowledge of vocal technique to find teachers who know how to care for young voices. "Too many teachers assign repertoire that they know,"



Chynna Roose and Vanessa Vega, participants in the Institute for Young Dramatic Voices, perform in a scene from Purcell's *Dido and Aeneas*. Photo by Diane Madsen.





Kendall Gladen in the title role of Opera Theatre of Saint Louis's 2012 production of Bizet's *Carmen*. Photo by Ken Howard.

says Hoffman, "rather than what they've researched for young singers." To truly invest in the future of singing, perhaps institutions will look at ways to bring further training and resources to private teachers who work with singers at the most crucial stage of their development.

But with so many different pieces of advice, what's the best thing that opera-loving teenagers can do? "Relax," says Sylvan. "Sing with your own voice at your age, sing your

wonderful 14-year-old heart out. You only have one voice. Treat it with great compassion and care."

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*Amanda Keil writes for Classical Singer, Opera America, Bachtrack, and her blog, thousandfoldecho.com, and performs with her Baroque company, Musica Nuova.*

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PHOTO: J. LARA / CONTRASTO

# THE SCENIC ROUTE

By Lee Anne Myslewski

My dad was a big fan of what he lovingly termed “the Scenic Route.” We would all pile into the station wagon headed for the beach, or the county fair, or the farmer’s market. After the first 10 minutes in the car, Dad would say, “I think today we’ll take the scenic route.”

Full disclosure: we *always* took the scenic route. And the 10-year-old me thought it was TORTURE to roam so far from rest stops and McDonalds and, well, civilization.

But the old man was on to something. He knew that, often, the most interesting path toward the goal was not the most direct. In fact, sometimes what started out as a side trip became the ultimate destination.

## **MANY ROADS TO OPERA LEADERSHIP**

Fast-forward more years than I’m comfortable admitting: I was attending the OPERA America conference in Philadelphia, having been selected for the Leadership Intensive. It was an impressive group of people, and I was terrified I wouldn’t have anything in common with any of them. But then someone would ask, “So, what’s your background?”

And all of a sudden I realized I was surrounded by folks who, professionally, took the scenic route — colleagues who had started their studies in music or theater or art before finding themselves working in the service of opera. I spoke to Ryan Taylor, the artistic administrator for Arizona Opera, who got a music performance degree and spent several years singing (and a few selling real estate) before transitioning to artist management and subsequently opera administration. Darren K. Woods, general director of Fort Worth Opera, is as well regarded for his former career

as a character tenor as he is for his leadership in Fort Worth and at the Seagle Music Colony. Ian Rye, the artistic administrator of Pacific Opera Victoria, began his career as a theatrical scenic designer. Even Michael Kaiser, president of the John F. Kennedy Center for the Performing Arts, publicly admitted to harboring operatic aspirations as a high school student.

As I listened to their stories — on panels, in theater lobbies, over coffee — I was struck by the similarities: we all had stumbled onto opera, discovering a crazy, visceral passion for the art form. For many of us, it took us a while to figure out how to translate that passion into a career that was somehow sustainable, taking into account our desires, upbringing and culture.

## **LEARNING IN THE SCHOOL OF LIFE**

Life as a music student was pretty good. I enjoyed the performance opportunities, the rigorous classwork, the feedback on my strengths and constructive criticism to address my weaknesses. But the realities of a singing career had not yet kicked in: the nomadic lifestyle, the uncertain cash flow, the hotels and homestays and precious stuff in storage, the phone bills. As I became aware of those aspects of the singing life, I began to reconsider. I wanted a home. I wanted to be known in my community. I wasn’t sure I could give those things up in order to sing professionally.

I wasn’t alone.

The Strategic National Arts Alumni Project (SNAAP), based out of the University of Indiana, has been tracking the alumni from collegiate performing arts programs for several years. They’re starting to release data from their

studies, and there are some revelatory points included in the 2012 report. Turns out that 10-20 percent of arts alumni who earned a degree in an artistic discipline had no intention of pursuing that artistic track professionally. Of the 85 percent of music performance majors who intended to work professionally in their field, 82 percent did just that; I would guess that these folks reveled in spending their days surrounded by the art form that they loved. But I’d also wager that more than a handful also knew that might someday follow another path.

Joshua Winograde, currently artistic administrator of Los Angeles Opera and formerly a professional bass-baritone, spoke with me about when exactly he realized that performing might be only a small facet of his career. “Juilliard helped me realize I didn’t only want to be a singer — but in a GOOD way,” he said. “I found it to be such an exciting place where the future of the arts was being created, and I think being around that made producing seem very attractive.”

Winograde says his years on stage were an invaluable part of his training as an administrator. “Knowing what it feels like to crack on stage publicly, or what Mozart feels like in the throat versus Puccini, is a huge asset in this field. I was a 31-year-old singer jumping in with no administrative experience, but Los Angeles Opera and Plácido Domingo recognized the value of my musical education and the early part of my career.”

Marci Alboher, author of *One Person/Multiple Careers*, has studied people who have a real pull towards creativity, and who tend to find more satisfaction in their professional lives

when they're doing more than one thing. We've all met a singer/actor/dancer, and likely a singer/soapmaker, a singer/computer programmer/small business owner, even a singer/writer/yogini. The most liberating takeaway is one that flies in direct opposition to what many of us have been taught: we don't actually need to specialize for a lifetime in one discipline and ignore everything else that we enjoy in order to find success.

Ned Canty, who trained to be a Shakespearian actor and director, was introduced to opera while assisting Mark Lamos at the Hartford Stage Company. "Mark was the person who turned me on to opera, through the language and the text: it made a lot of sense to me, and I loved the process of unlocking a score, and immersing myself in the information it contained."

Now general director of Opera Memphis, Canty worked as a freelance opera director for many years, but he credits a side trip through the TV industry with giving him the skill set he needed for his current position: "I took a hiatus from opera and ran the New York Television Festival for five years. It gave me experience producing, budgeting, running a festival and negotiating corporate sponsorships. But more than anything it gave me experience building a brand and articulating an artistic vision to people who don't necessarily 'get it.' The experience was hugely helpful, and it gave me experience I simply couldn't get as a freelancer."

When your resume lists roles performed rather than administrative skills, how can you create a seat for yourself on the other side of the audition table? My personal experience with this very transition included two supportive mentors at the Maryland Opera Studio (Leon Major and OPERA America's own Laura Lee Everett) who helped me explore a number of other options: a graduate assistantship in production, assistant directing and some administrative work. Ultimately, I landed an internship that turned into

a full-time position. But there are a million ways of charting a path.

Dan Duro, managing director of Boston Lyric Opera, started his education as a technical theater major, with detours through working sound and lights for rock shows, technical directing for universities and serving as the director of production for The Santa Fe Opera, Portland Opera and Opera Pacific, among others. When he considers a "crossover" applicant for a position, he says, he thinks about what work habits past experience might have cultivated. "I learned so much about flexibility in working for that sound and light company: every night a different theater, having to reconfigure the equipment so that it could work in less-than-optimal settings. It taught me a lesson that my years at Santa Fe cemented: keep moving. Maintain the momentum. Make a quick decision, even if it's messy. Being nimble is key."

Some more advice for job seekers from Canty: "If you're a freelancer, and are interested in running an organization someday — and let's face it, even successful singers may want to transition post-career — you should volunteer in development or marketing for a small company. Soak up as much information as your can. It's amazing how much help everyone needs these days and how much you can get out of the experience. Walk in and say 'Teach me. Let me help you. I'll give you 20 hours a week, and in exchange I will have a million questions that I'll ask you to answer.' Everyone wins."

### THE ADMINISTRATOR AS ARTIST

A performing background can be the source of not just passion, but important skills. "My acting training prepared me to speak articulately off-the-cuff in front of diverse groups of people to inspire, convert to the art form, solicit for donations," says Canty. "My job is to balance between collaboration and decision making — it's about charting a clear path but being open to input and ideas." At the

same time, he says, "As both a stage director and a general director, my job is to disappear into the work/company: If I'm doing my job well, no one should realize what I'm doing — it should just become intrinsic to the organization."

Joshua Winograde agrees on the benefits of performance experience: "Because there are so many opportunities to be in front of people — addressing attendees at a reception, making announcements, dining with donors — having a comfort level in public speaking is something I rely on constantly. My musical training also allows me to interface with conductors, singers and music staff on a deeper, more technical level — I can speak their language, and that breeds a specific kind of trust and reliability."

Back to that study: SNAAP Director George D. Kuh draws a direct line from art school to today's economy: "In today's accountability-sensitive environment, it is essential to demonstrate that arts education has the desired impact on artistic technique, creativity, sensibilities and dispositions... But it is also necessary to understand how well these outcomes match what arts graduates need to live a personally satisfying and economically self-sufficient life. This understanding is especially important given the emergence of the contingent economy... To contend with such circumstances, people need to be cognitively flexible and inventive and to use design thinking and non-routine, entrepreneurial approaches to deal with unscripted, complex problems... formal training in the arts, when done well, may be ideal preparation for cultivating these abilities."

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*Lee Anne Myslewski is the administrative director for Wolf Trap Opera & Classical Programming at Wolf Trap Foundation for the Performing Arts. At IndirectRoutes.net, she profiles artists who have leveraged their training and passion into sustainable careers.*

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William Burden in *Silent Night*. Photo: Michal Daniel for The Minnesota Opera

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# TELLING THE STORY OF OPERA'S PUBLIC VALUE

By Brandon Gryde

The arts community has long argued that a vibrant arts scene makes communities healthier and livelier. Arts-strong communities attract new business and draw increased revenue from cultural tourism. But opera companies and other performing arts organizations are making communities healthier in other ways as well, by supporting educational achievement and addressing a wide range of social justice issues in the community.

As threats to revenue streams arise, the ability to define opera's public value and our impact on communities becomes more important. There is deep concern among arts advocates that legislators, in an attempt to reduce the deficit, will re-examine what defines a 501(c)(3) organization. There is chatter about implementing a community benefit standard to prove 501(c)(3) eligibility. This past year, much time was spent defending charitable giving incentives, and OPERA America worked alongside our nonprofit colleagues to explain to Congress that the charitable deduction was different from other tax incentives, as 100 percent of every donation goes directly into the community. Additionally, the FY13 House Budget Resolution stated that funding from the National Endowment for the Arts is "generally enjoyed by people of higher income levels, making them a wealth transfer from poorer to wealthier citizens." The value that the performing arts bring to communities is being challenged from multiple sides and it's crucial that arts stakeholders arm themselves with both concrete and anecdotal information.

When visiting Congressional offices, I talk about the value of creating and presenting opera. I also highlight the role OPERA America's member organizations play in their communities — partnership in community development projects, the number of individuals employed, the schools and community organizations partnered with, the contemporary issues that many new American operas focus on, and the work on accessibility to current and potential audiences from all socio-economic backgrounds. These stories resonate. And, not incidentally, this work probably makes our art stronger.

Some stalwarts may ask, "But what about art for art's sake?" It seems like a noble question. But isn't all great art created to make a statement, generate emotion, encourage thinking or call others to action? These outcomes alone help define art and the communities that allow artists to thrive. Whether reconstructing an opera classic or launching a new work, shouldn't we always ask, "Why?" What conversation will this work start in our community? What statement is my company making by producing this work? How does this move opera forward and make my community healthier?

While there may be a range of answers depending on an opera company's mission, being able to define the impact on one's environment is crucial for artists, audiences and policymakers. Beyond mainstage productions, there are so many ways an opera company can contribute to its community:

- The local middle school read *Romeo and Juliet* and is now excited to see it translated on stage as an opera.
- Young professionals are learning about philanthropy and giving back to communities through our networking events.
- New businesses are attracted to this community because our company has done such great work.
- Opera is underrepresented across a large geographic area and we are the only company within a 100-mile radius.

The OPERA America advocacy web page is updated with information on policies and resources that inform the discussion on public value. Take a minute to visit and join the discussion by sharing your stories about how opera is making your community a healthier place at [operaamerica.org/content/advocacy](http://operaamerica.org/content/advocacy).

## OPERA AND NATIONAL SERVICE

Many OPERA America members' community engagement initiatives are addressing critical needs, such as education, workforce readiness or raising awareness around important issues. In many cases, opera companies can increase the storytelling potential by connecting these programs to the national service movement. The Corporation for National and Community Service, the federal agency that houses AmeriCorps, provides ample opportunities for participation.

In 2009, the Kennedy Serve America Act reauthorized the Corporation and also included language that makes arts organizations eligible for funding. While opera companies are not likely to apply for AmeriCorps funding, national days of service (such as Martin Luther King, Jr. National Day of Service and September 11 Day of Service and Remembrance) deliver avenues to raise awareness around how programs are addressing community needs. In order to better understand the idea of "service," below are examples of the different types of service, and how each can address the same issue.

- **Direct Service:** This means addressing an issue head on. Your company takes a direct approach by coordinating after-school experiences for under-served youth that focus on storytelling, music and design.
- **Indirect Service:** Your opera company seeks additional donations from your audience that will support arts education in your school district.
- **Advocacy:** This doesn't just refer to legislative advocacy. Your opera company hosts a post-performance lecture about the importance of strengthening arts education in your school district in order to raise awareness among your audience members.
- **Service-Learning:** Education is used to benefit the community. Students who participate in the after-school program develop their own opera and perform it for residents in a senior center.

Serve.gov offers numerous resources for developing service projects, allows organizations to post volunteer opportunities and even has a space to submit service stories.



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The flyer features the Opera Volunteers International logo on the left, which includes a violin and a masquerade mask. On the right, a woman in a black dress is shown holding a white document. The background is a light, textured surface.

# RECENTLY PUBLISHED

By Alexa B. Antopol

## WEILL'S MUSICAL THEATER:

### STAGES OF REFORM

Stephen Hinton

University of California Press

ISBN13: 9780520271777

In this study of Kurt Weill's complete stage works, Stephen Hinton charts the full range of theatrical achievements by one of the 20<sup>th</sup>-century musical theater's key figures. Hinton shows how Weill's experiments with a range of genres — from one-act operas and plays with music to Broadway musicals and film-opera — became an indispensable part of the reforms he promoted during his brief but intense career. Confronting the divisive notion of “two Weills” — one European, the other American — Hinton adopts a broad and inclusive perspective, establishing criteria that allow aspects of continuity to emerge, particularly in matters of dramaturgy. Tracing his journey as a composer, the book shows how Weill's artistic ambitions led to his working with a remarkably heterogeneous collection of authors, such as Georg Kaiser, Bertolt Brecht, Moss Hart, Alan Jay Lerner and Maxwell Anderson.

## EXPLORING ART SONG LYRICS:

### TRANSLATION AND PRONUNCIATION OF THE ITALIAN, GERMAN & FRENCH REPERTOIRE

Jonathan Retzlaff

Oxford University Press

ISBN13: 9780199775323

Drawing generously from four centuries of Italian, German and French art song, *Exploring Art Song Lyrics* embraces the finest of the literature and presents the repertoire with unprecedented clarity and detail. Each of the over 750 selections comprises the original poem, a concise English translation and an IPA transcription which is designed to match the musical setting. Enunciation

and transcription charts are included for each language on a single, easy to read page. A thorough discussion of the method of transcription is provided in the appendix. With its wide-ranging scope of repertoire, and tools for interpretation and performance, *Exploring Art Song Lyrics* will be a resource for the professional singer, voice teacher and student.

## THE BJÖRLING SOUND: A RECORDED LEGACY

Stephen Hastings

University of Rochester Press

ISBN13: 9781580464062

A half century after his death in 1960, Swedish tenor Jussi Björling remains a beloved singer. He spent 45 of his 49 years performing in public, rapidly conquering opera house and concert stages on both sides of the Atlantic. Along the way, he left a recorded legacy that continues to inspire young singers. In this book, Stephen Hastings analyzes more than 400 of the tenor's recordings, comparing them with the output of 100 other tenors, from Caruso to Alagna. The repertoire ranges from brief art songs by Schubert and Sibelius to entire opera recordings — some made in the studio, others captured live. As Hastings's comparisons demonstrate, Björling left his imprint on all the scores he sang, combining a freshness of approach with the richly inflected phrasing made possible by a perfectly honed technique.

## MUSIC IN 1853: THE BIOGRAPHY OF A YEAR

Hugh Macdonald

Boydell & Brewer

ISBN13: 9781843837183

Why 1853? For many leading composers this year brought far-reaching changes to their lives: Brahms

emerged from obscurity to celebrity, Schumann ceased to be an active composer, and both Berlioz and Wagner became active again after long silences. By limiting the perspective to a single year yet extending it to a group of musicians, their constant interconnections become the central motif: Brahms meets Berlioz and Liszt, as well as Schumann; Liszt is a constant link in every chain; Joachim is close to all of them; Wagner is on everyone's mind. No one composer is at the center of the story, but a network of musicians spreads across the map of Europe from London and Paris to Leipzig and Zurich. *Music in 1853* shows how musicians were now more closely connected than ever before, through the constant exchange of letters and the rapidly expanding railway network. The book links geography and day-to-day events to show how international the European musical scene had become. A larger picture emerges of a shift in musical scenery, from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics of Wagner and of his antidote (as many saw him), Brahms.

## DO YOU DREAM IN COLOR?

### INSIGHTS FROM A GIRL WITHOUT SIGHT

Laurie Rubin

Seven Stories

ISBN13: 9781609804244

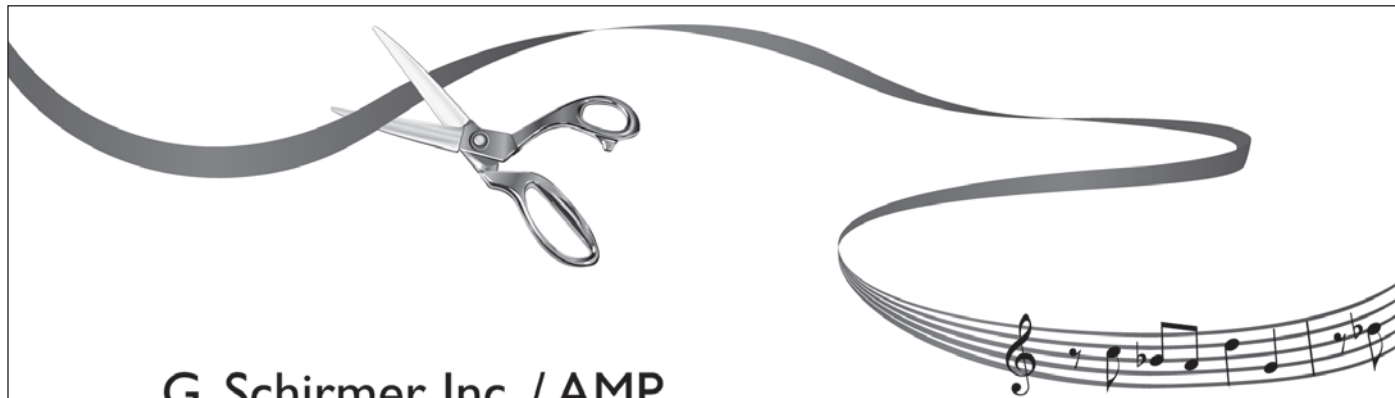
Laurie Rubin explains that although she has been blind since birth, she has experienced color all her life. In her memoir, *Do You Dream in Color?*, Rubin looks back on her life as an international opera singer who happens to be blind. From her loneliness and isolation as a middle school student to her experiences skiing, she offers her readers a life story rich in detail and inspiration drawn from everyday



challenges. Beginning with her childhood in California, she shares her amazing experiences that led her to a career as a mezzo-soprano. She describes her past as a "journey towards identity," one she hopes will

resonate with young people struggling with two fundamental questions: "Who am I?" and "Where do I fit in?" Rubin believes that many of us have traits that make us something other

than "normal." These differences, like blindness, may seem like barriers, but for the strong and the persistent, dreams can overcome barriers, no matter how large they may seem.



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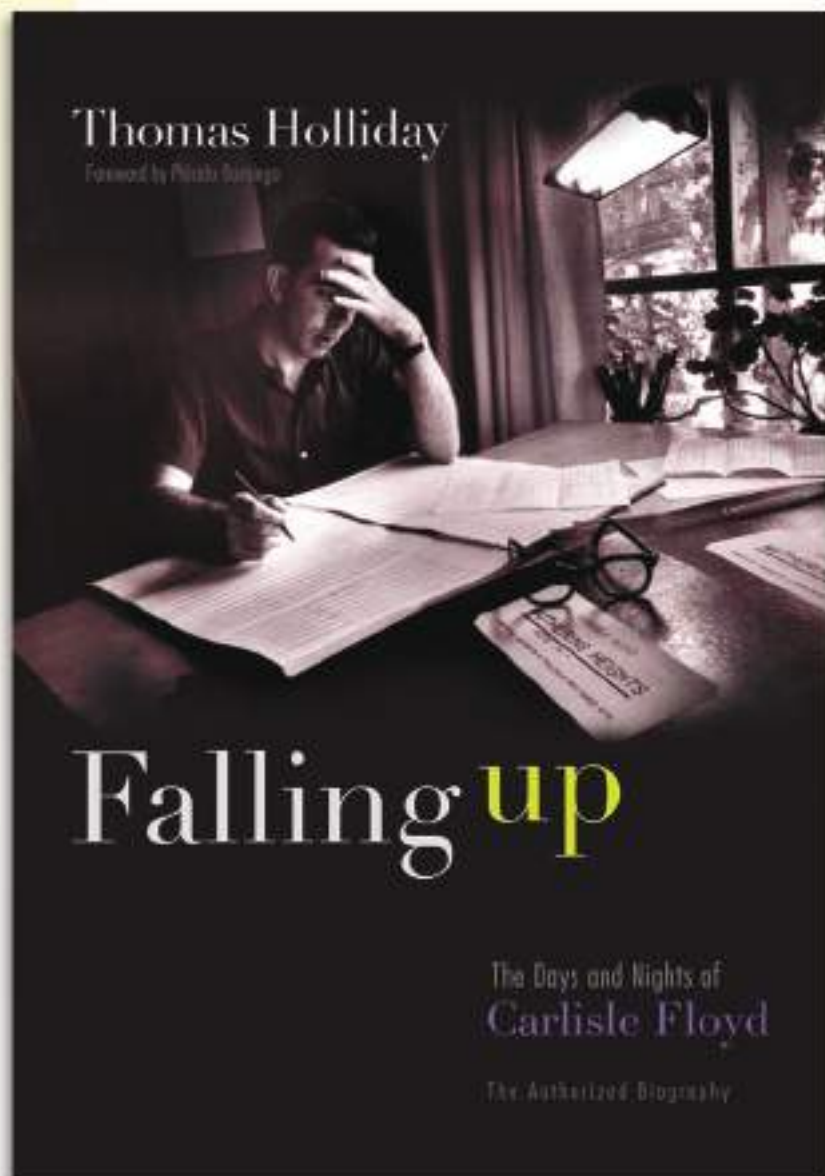
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# VIEWPOINTS

An occasional series of first-person pieces from leaders in the field

## A RICH AND VIVID EXPERIENCE

By Marilyn Horne

Growing up in the Depression and during World War II, I was introduced to singing patriotic music early in my life. My first memories of music include lots of Stephen Foster, Copland and pop songs of the day — Irving Berlin, Gershwin and others. There were so many wonderful American composers who were writing music on par with the song literature of Europe. As I got older and started venturing into the world of lieder and mélodie, I found it impossible not to love this repertoire. Art songs are like four-minute operas, each telling a wonderful story.

Singing art song is a very different experience from singing an operatic role. Song is a much more intimate conversation with the audience. It's a feeling you don't get in the bright lights of the opera stage, where you are sending your voice, the character, the music out to the audience. In song repertoire, you don't have to reach the rafters or the furthest seat in the house. Rather, you bring them to you as if you have them in your living room. You are able to perform with much more nuance and use a wider variety of vocal colors.

Songs, therefore, can be great tools for building technique. They provide a backdrop to practice supporting long phrases on the breath, perfecting crescendo and decrescendo, and much more. Song literature also offers singers the opportunity to develop their artistry. The vignettes created in song, combined with the deeply personal nature of recital performance, allow singers to experiment and take risks. Often in art song, one has to convey several characters in one piece, requiring that singers develop a variety of articulations, colors and acting skills in order to create and distinguish between each one. This is ideal preparation for developing a role for the opera stage. After all, no one learns how to be the many faces of Don Giovanni without practice... well... at least vocally speaking!

When I was up and coming, I sang 50 or 60 recitals a year. But the system that made that possible has changed and, unfortunately, it's getting harder and harder to produce and book recitals. Now, one is lucky to get just one or two. I often hear from young singers how much they love song repertoire and wish they had more opportunities and venues in which to sing recitals. But if you're not a superstar, it's much more difficult for producers to sell seats. As a result, many of the really fabulous young singers who are out there and dying to sing recitals can't get hired.

Seeing this gap and loving recital singing as I do, I felt I had a responsibility to help. Through the years of the Marilyn Horne Foundation, we were able to present a number of talented young singers while spotlighting the importance and vitality of recital work. I am very proud of the reputation that the foundation established and the progress we made in putting a focus on recital singing. Now, with *The Song Continues* at Carnegie Hall, the Weill Music Institute continues that effort and provides important recital training and performance opportunities to singers.

Still, recital is not as healthy an art as it once was. This music and the singers who love it have to be heard. Singers have to keep plugging away at trying to book recitals. They must tell their managers about their desire to do it and find ways and spaces in which to produce their own recitals. It's not dead... just not healthy. We have to keep it going. I encourage singers to perform the music they love, to find music that is suitable to them both emotionally and vocally and, in so doing, to prove that performing song repertoire in recital is as rich and vivid an experience as opera for both the audience and the performer. Gone are the days of the recital in which a singer stands stiffly with hands clasped together while singing. At least I hope so!

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