

spring 2012/\$5.99

# opera america

selecting scores 🎵 developing new work 🎵 defining success

2012/2013 SEASON  
TAPESTRY NEW OPERA  
& EDMONTON OPERA PRESENT

# SHELTER

*Julie Salverson* | LIBRETTIST

*Juliet Kiri Palmer* | COMPOSER

CO-PRESENTED BY  
*University of Alberta's Festival of Ideas*

A haunting new opera of a nuclear family adrift in the atomic age that will transport you along Canada's Highway of the Atom to its final destination... Japan.

**WORLD PREMIERE**

Keith Turnbull | DIRECTOR

Wayne Strongman | MUSIC DIRECTOR

Sue LePage | COSTUME DESIGN

Beth Kates | LIGHTING & VIDEO DESIGN

Ben Chaisson | LIGHTING & VIDEO DESIGN

Peter McGillivray | THOMAS

Keith Klassen | PILOT

Maghan McPhee | HOPE

Kim Barber | LISE

EDMONTON  
*La Cité Francophone*

NOVEMBER 2012

15 • 16 • 17 • 18

TICKETS & INFORMATION COMING SOON  
[www.edmontonopera.com](http://www.edmontonopera.com)

# opera america

The magazine of OPERA America — the national service organization for opera, which leads and serves the entire opera community, supporting the creation, presentation and enjoyment of opera.

- 5 LETTER FROM THE PRESIDENT/CEO
- 6 WHAT'S NEW
- 10 PEOPLE
- 14 OPERA AMERICA NEWS
- 16 OPERA CONFERENCE 2012: CREATIVE RESURGENCE
- 19 OPERATIC EVOLUTION AND NATURAL SELECTION  
BY SASHA MARGOLIS
- 24 THE NATIONAL OPERA CENTER: COUNTDOWN
- 27 DEVELOPING NEW OPERA  
BY LYND SAY WERKING
- 33 HOW DO YOU SPELL SUCCESS?
- 42 2012 NATIONAL OPERA TRUSTEE RECOGNITION AWARDS
- 46 WHAT IS NEW?  
BY BRIAN DICKIE
- 49 THE 2012 OPERA FUND: AUDIENCE DEVELOPMENT GRANTS  
BY LYND SAY WERKING
- 52 RECENTLY PUBLISHED  
BY ALEXA B. ANTOPOL
- 55 OPERA AMERICA COMMITTEES AND STAFF
- 56 HONOR ROLL OF DONORS

opera america

**publisher**

OPERA America

**editor in chief**

Kelley Rourke

**editor at large**

Alexa B. Antopol

**managing editor**

Katherine Baltrush

**art director**

Katherine L. Ehle

---

Opera America Magazine  
(ISSN – 1062 – 7243)  
is published in September,  
December, March and June.

Copyright © 2012  
by OPERA America.  
All rights reserved.

This publication may not be  
reproduced in whole or in part  
without written permission.

Editorial policy:  
The views expressed in this  
publication are those of the  
various authors for the purpose of  
encouraging discussion. Unless  
expressly noted, they do not reflect  
the formal policy, or necessarily  
the views, of OPERA America.

Send address changes to  
OPERA America,  
330 Seventh Avenue,  
New York, NY 10001.

The deadline for advertising  
submissions is 45 days before  
publication date. The presence of  
advertising implies no endorsement  
of the products or services offered.  
For display advertising rates,  
call 212-796-8620.

ON THE COVER: Matthew Worth in the title role of Virginia Opera's production of Glass's *Orphée*. The production was directed by Sam Helfrich with set designs by Andrew Lieberman, costume designs by Kay Voyce and lighting by Aaron Black. Photo by David A. Beloff.



**Board of Directors****chairman**

Anthony Freud

**president/ceo**

Marc A. Scorca

**vice chairmen**

Peter Gelb

Frayda Lindemann

Darren K. Woods

**treasurer**

Timothy O'Leary

**secretary**

James W. Wright

**board members**

David Bennett

J.A. (Gus) Blanchard

Gregory Carpenter

Keith Cerny

Rena M. De Sisto

David B. Devan

Allen R. Freedman

Louise Gaylord

David Gockley

Jake Heggie

Carol F. Henry

Jay Lesenger

Charles MacKay

W.R. (Bob) McPhee

Andreas Mitisek

Kevin Newbury

Kenneth G. Pigott

Norman Ryan

Steven Sharpe

Gregory C. Swinehart

Stephen Trampe

Alec C. Treuhaft

Frederica von Stade

**ex-officio**

Christina Loewen, Opera.ca

Nicholas Payne, Opera Europa

## Join OPERA America as a Member Today!

Become a member of OPERA America and maximize your resources, impact and enjoyment of the entire opera field. Perfect for performing artists, opera lovers and board members alike, membership provides the most comprehensive access to OPERA America's offerings for individuals.

- Individual Membership: \$75 annually
- Artist Membership: \$30 annually

For Membership Benefits and to join, please visit:  
[operaamerica.org/content/about/membership/](http://operaamerica.org/content/about/membership/)

## Save the dates

for two very special Ambassador Circle opera trips.

Mark your calendars and  
plan to join us!

## Santa Fe Opera Festival August 14 – 17, 2012

In addition to sightseeing, museum visits and lunches and dinners in some of Santa Fe's best restaurants, we will see three operas: *Maometto II* (Rossini), *King Roger* (Szymanowski) and *Arabella* (R. Strauss).

## An Opera Week in Berlin June 4 – 10, 2013

The itinerary will include performances by the Staatsoper and the Komischer Oper along with visits to some of Berlin's extraordinary museums (including the Pergamon Museum!), exciting restaurants and other specially arranged activities.

(Our travel partner can assist with trip extension arrangements before or after Berlin.)

For information, contact Amanda Parker at  
[AParker@operaamerica.org](mailto:AParker@operaamerica.org) or 212-797-8620, Ext. 222.



Convening leaders in the field for discussion of important issues is one of OPERA America's most valuable and enjoyable services, whether at Forums, Committee meetings or the annual conference. OPERA America's latest Strategic Plan, approved by members in 2010, called for the establishment of a Strategy Committee that would meet once each year to review and refresh the plan. The new Committee met recently in New York in conjunction with the Winter Board Meeting and National Trustee Weekend. Over two days, members had a lively and informative discussion about current trends shaping the future of opera, identifying opportunities and challenges, and making note of specific ways OPERA America can assist members in navigating through changing artistic and audience dynamics.

Representing diverse points of view, members of the Committee observed that artists are taking the lead in defining opera's future as they create new works that push on the boundaries of traditional definitions of the art form. Opera companies, too, are influencing the future as they produce a more varied repertoire than ever before, frequently in new and different venues — some of which aren't even theaters. Some audiences are enticed into the opera house by productions of the standard repertoire while others are attracted by new operas in unexpected locations. Different audience tastes and more artistic options make running an opera company an ever-greater challenge.

But for the public, opera has become a feast of variety. The spectrum of artistic experiences available within the world of opera is both stimulating and encouraging. In just the last month, I've sampled the range of possibility.

A riveting performance of *The Lighthouse* (Peter Maxwell Davies) was produced by Boston Lyric Opera at the John F. Kennedy Presidential Library & Museum in Boston. A set, ramps and lighting were installed in a large room with a commanding view of Boston Harbor. Nature played a leading role as the sun set across the water just as the libretto called for the lighting of the lighthouse beacon.

Just a few days later, New York City Opera performed *Prima Donna* (Rufus Wainwright/Bernadette Colomine) at the Brooklyn Academy of Music. The matinee I attended was completely sold out (as were all performances) to young people. The combination of \$25 tickets and an opera by a leading popular musician filled the theater with an audience everyone dreams of having. Some critics liked the opera and others didn't, but the audience stood and cheered, suggesting that these newcomers to opera were ready for more.

The National Trustee Weekend began when 30 trustees from around the country attended a performance of *Aida* at the Metropolitan Opera. A beautiful traditional production of a grand opera performed by an outstanding orchestra, chorus and soloists was deeply satisfying. Big productions of great masterpieces of the 19<sup>th</sup> century still have the power to stir all our emotions and are loved for good reason.

That same weekend, at the National Opera Trustee Recognition Program Award Dinner, artists from Minnesota Opera performed excerpts from Kevin Puts and Mark Campbell's *Silent Night*, an important work that premiered in November. In the same program, aspiring singers and a pianist from the Lindemann Young Artists Development Program sang a selection of favorite arias. Afterward, the conversation wove seamlessly between admiration for the artists and a great desire to attend the performances of *Silent Night* next February in Philadelphia.

New operas and masterpieces of the 19<sup>th</sup> century. Opera house and unusual venues. Young artists and celebrated stars. Spotlights on a big stage and singers standing in the niche of a piano. Members of the Strategy Committee tried to describe the future. Maybe we're already there — and it's exciting.

A handwritten signature in black ink that reads "Marc A. Scorca". The signature is fluid and cursive, written on a light-colored background.

Marc A. Scorca  
President/CEO



Ensemble Parallèle's 2011 production of Glass's *Orphée*. Photo by Steve DiBartolomeo, Westside Studio Images.

**“WE CAN BRAINSTORM ACROSS DISCIPLINES AND GROW TOGETHER.”**

“I remember seeing an ad for a production of *Wozzeck* at Yerba Buena Center,” says Robert Ripps, now a board member of **Ensemble Parallèle**. “The idea of *Wozzeck* in a small venue, with a chamber orchestration — that just fascinated me. It absolutely astounded me how good it was, not only the musical execution, but also the visual component. I thought it was one of the best things I had seen in quite some time.” A year later, after a similar experience with the ensemble’s production of *Orphée*, Ripps knew he wanted to be involved.

Ensemble Parallèle, one of OPERA America’s newest Professional Company Members, was founded in 1994 to present new music in collaboration with other artists — dancers, choreographers, and visual and multimedia artists. The organization’s decision, in 2005, to focus on contemporary chamber opera was a natural evolution. In addition to performing existing works and creating original operas, Ensemble Parallèle has commissioned new chamber versions of important modern works, such as John Harbison’s *The Great Gatsby*.

Collaboration continues to be at the heart of the endeavor, according to artistic director Nicole Paiement. “We have a nucleus, an artistic team we like to work with. Because we are comfortable with each other, we can brainstorm across our disciplines and grow together.” Depending on the project, the ensemble frequently calls on the special expertise of guest artists; for instance, the recent production of *The Great Gatsby* employed a choreographer who specializes in dances of that period.

When engaging performers, too, Ensemble Parallèle benefits from a mix of familiar faces and new talent. “We are in residence at the San Francisco Conservatory, so there is an apprenticeship aspect to our work,” explains Paiement. “We identify a few positions in the orchestra and a few minor roles onstage that allow students an opportunity to participate, to work with and learn from people who are very experienced.”

To further extend its educational mission, the company is testing a new program. A local high school chorus and jazz band have prepared excerpts from *The Great Gatsby*; members of Ensemble Parallèle’s artistic team, including Paiement and Resident Stage Director Brian Staufenbiel, will facilitate discussions and work with the students to mount portions of the work.

Connections in the community, connections between artists, and now, through OPERA America, a deeper connection within the opera field: “I like the idea of learning from communal wisdom,” says Ripps. “We have reason to believe that there is growth potential for Ensemble Parallèle. In order to pursue that growth in an intelligent and informed way, it’s wise on our part to be part of something bigger. In joining OPERA America, we are excited to share what we know and absorb what others have learned.”



Jeffrey Thompson rehearsing Opera Lafayette's production of Monsigny's *Le Roi et le fermier*. Photo by Louis Forget.

### OPERA LAFAYETTE GOES TO VERSAILLES

In February, **Opera Lafayette** (Washington, D.C.) appeared, by invitation, at the Opera Royal in Versailles. The company, a period-instrument ensemble focused on French 18<sup>th</sup>-century opera repertoire, presented its modern premiere of Monsigny's *Le Roi et le fermier* (1762), following performances in Washington and New York. According to Artistic Director Ryan Brown, the company is the first American group to stage an opera at the Opera Royal.

*Le Roi et le fermier* was both a popular and controversial opera in its day, heralded for a storm scene bridging the mood of Act I to the nighttime divertissement in Act II, as well as for its frank treatment of class issues culminating in Act III. After some adjustment for the censors, the work was premiered at the Opéra Comique in Paris in 1762, performed extensively there and in Vienna, and then, ironically, taken up and performed by Marie Antoinette and her troupe of seigneurs in the Théâtre de la Reine at Versailles in 1780.

When the company began discussions with Versailles, says Brown, "We discovered that the sets from the 1780 production still existed." He is thrilled that Opera Lafayette was able to use this period scenery for their production. "The forest scene is made up of five beautifully painted wooden flats on the two sides, each connected to a drop at top, with a huge additional backdrop in the rear; the cottage scene is less deep, with three wooden flats on each side. The drops at the top give an amazing sense of a continuous wooden ceiling, with an additional backdrop of an elaborate hearth scene. Both were absolutely gorgeous with the simulated 18<sup>th</sup>-century lighting."

"This is a very prestigious series in Europe," says Brown, who founded Opera Lafayette in 1995. "We were honored to perform in such an important and magnificent theater, and moved by the tremendous reception given to us by our French audience." 🍷



Margaret Lancaster in Beth Morrison Projects's production of Fisher's *Kocho*. Photo by James Matthew Daniel.

**“RESPONDING TO WHAT THIS GENERATION OF COMPOSERS IS DOING.”**

**Beth Morrison Projects** (BMP), recently welcomed as a Professional Company Member of OPERA America, develops and produces new work. “The mission starts with the composer,” says Creative Producer Beth Morrison. “I am passionate about bringing emerging composers’ voices to the foreground, and I also find great joy in working with established composers.” BMP’s 2012 season includes Missy Mazzoli’s *Song from the Uproar* at The Kitchen, an experimental performance space in New York City; Paola Prestini’s *Oceanic Verses* at The Kennedy Center, Winter Garden and the Barbican; and David T. Little’s *Dog Days* at Peak Performances at Montclair.

As an independent production company, BMP operates on a different model than most OPERA America members. The company is not affiliated with a specific venue, a permanent orchestra and chorus, or even a consistent audience base, allowing Morrison tremendous freedom, she says, “to respond to what this generation of composers is doing. They are not necessarily going to use a 30-piece orchestra and chorus. They might use an electric guitar and a drum kit.”

Despite the differences between BMP and the average opera producer, says Morrison, “I feel very affirmed that there is a place for me in OPERA America. I think there is an opportunity for me to learn from the existing producing models and for other companies to learn from me. We are doing similar things, but they are not entirely the same.”

Because the works Morrison develops do not necessarily employ the resources of a standard opera company, she says, she has collaborated more with presenting houses than with regional opera companies, but she hopes to see that change. “It is time for opera companies to do what regional theaters did in the 70s,” she says, referring to the explosion in “second stages” that allowed playwrights to experiment with new ideas and new forms. The good news? “Opera companies don’t need to build those theaters any more. In every city there is already a black box. We just need to build relationships with the organizations that have such spaces available.”

Morrison sees a real hunger for opera among today’s young composers: “MTV existed from the day they were born; they see the world in a multimedia fashion.” This generation of composers is also marked, she says, by a DIY spirit: While their predecessors established their reputations with smaller-scale works before being commissioned by opera companies, “these guys are not waiting around for that.” For self-starting composers, Morrison’s company helps bridge the gap from composition to stage-ready production. 🎭



**“CONTINUOUS STRIDES TO REINFORCE ITS RELATIONSHIP WITH THE HISPANIC COMMUNITY.”**

In January, **Florida Grand Opera** (FGO) launched a new Spanish language website — FGO.org/es. Offering season information and purchase paths in Spanish, FGO is one of the few arts organizations in South Florida with a bilingual website.

“Florida Grand Opera has made continuous strides to reinforce its relationship with the Hispanic community — from the addition of projected translations in Spanish to the presentation of our first zarzuela. The Spanish website takes us one step further in this effort and we are very proud we were able to launch it before the opening of the season,” said Bob Heuer, general director and CEO of FGO.

In its first week, the site received just under 2,000 unique visitors. Visitors to the Spanish site browsed the content for an average of three minutes — almost twice the time users spend on the English site.

FGO’s Spanish website features detailed descriptions of the season’s offerings — *Luisa Fernanda*, *La rondine*, *Rigoletto* and *Roméo et Juliette* — as well as articles on ticket sales and unique offers, such as the free season preview CD available to the general public. In addition, the site offers a Spanish language purchase path, allowing Hispanic patrons to select subscriptions and seats in their own language. 🇪🇸

**YOUR GO-TO COMPANY  
FOR NEW FAMILY OPERA**

 **FAMILY  
OPERA  
INITIATIVE** [familyoperainitiative.org](http://familyoperainitiative.org)

 [facebook.com/FamilyOpera](https://facebook.com/FamilyOpera)  [twitter.com/FamilyOpera](https://twitter.com/FamilyOpera)

**Chicago Opera Theater (COT)** has announced the appointment of **Andreas Mitisek** as the company's new general director, effective September 1, 2012. Mitisek has signed a five-year contract with Chicago Opera Theater. He will take over from Brian Dickie when his contract ends on August 31, 2012. Mitisek is currently artistic and general director of Long Beach Opera (LBO), which is known for its daring repertory and unconventional interpretations. His vision and leadership has helped LBO more than double its budget (from \$434K to \$1.2M), eliminate a long-standing deficit and to raise subscriptions by 500 percent. Mitisek will remain as artistic and general director of LBO, resulting in a model artistic collaboration between two companies with modest budgets and similar creative sensibilities.

**Michael Baitzer** has been named principal coach for **Central City Opera's (CCO)** Bonfils-Stanton Foundation Artists Training Program. CCO previously announced the retirement of former administrator and founder of the program, John Moriarty. Stage director **Marc Astafan**, who had worked often with Moriarty, was named as Moriarty's successor and will work in tandem with Baitzer. Baitzer will be responsible for teaching diction classes and co-teaching the audition class for the Bonfils-Stanton Artists Training Program, as well as taking on duties of musical coaching for the singers from the program through to the principal artist level.

**Cincinnati Opera** Artistic Director **Evans Mirageas** has been named vice president for artistic planning for the Atlanta Symphony Orchestra. Mirageas has served the orchestra since 2006, when he became an artistic advisor, and has been director of artistic planning since 2007. His duties in Cincinnati will not change.

**Robert M. Heuer**, general director and CEO of **Florida Grand Opera (FGO)**, has announced his planned retirement, effective May 31, 2012, at the close of the 2011-2012 season. Heuer will focus the remaining months of his tenure on developing and bringing to closure several key projects, including artistic initiatives and fundraising. He will also place emphasis on the development of land adjacent to the Adrienne Arsht Center for the Performing Arts of Miami-Dade, which FGO acquired in 1995. In order to focus on key projects, Heuer recently appointed **Kevin Mynatt** to the role of managing director with the task of overseeing daily operations.

In February, **Darren K. Woods's** contract as general director of **Forth Worth Opera** was extended to June 2018. This is the third consecutive time that the board has voted to extend his contract. Woods has instituted a number of successful endeavors in his 11 years with the company, ranging from the Fort Worth Opera Studio (a year-round training program for emerging young artists) to switching the company over to its current month-long festival format, to the recently announced *Frontiers* new works showcase. During Woods's time, the company also has produced two world premieres (Thomas Pasatieri's *Frau Margot*, 2007; and Jorge Martín's *Before Night Falls*, 2010), which were both released on CD, as well.

**Lyric Opera of Chicago** has announced that **Alexandra Day** has been appointed director of public relations. This is a new position, reporting to Susan Mathieson Mayer, director of communications. Previously, Day served as director of communications and business development for Renée Fleming, who was named Lyric Opera of Chicago's first-ever creative consultant in

December 2010. Day began her career with the *International Herald Tribune* in Paris, where she also worked for IMG Artists and Universal Music. She returned to New York in 2006 to join the press department of the Metropolitan Opera, where she served as special projects manager until she began to work with Fleming. Day is a graduate of Princeton University.

**Michael Christie** has been appointed as music director of **Minnesota Opera**, a new position for the company. Christie became the Virginia G. Piper Music Director of The Phoenix Symphony in 2005, and served as music director of the Brooklyn Philharmonic from 2005-2010. He also serves as music director of the Colorado Music Festival, where he has been praised for innovative programming and audience development success since his inaugural season in 2001. Christie has conducted the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Houston Symphony, Saint Paul Chamber Orchestra, Minnesota Orchestra and the Cincinnati Symphony, among many others.

**Laura Lee Everett** has joined the **OPERA America** staff as artistic services director. Everett comes to OPERA America from the Maryland Opera Studio at the University of Maryland, College Park, where she served as studio manager for 10 years. Everett also brings two decades of opera production and stage management experience, having worked at opera companies nationwide. She has collaborated with some of the most renowned conductors, directors, designers and singers in contemporary opera. In addition to overseeing productions at the nation's leading opera companies,

Everett has long been passionate about mentoring young artists, having trained as a singer and pianist at Appalachian State University in Boone, NC. She has an extensive and dedicated history of working on new operas and world premieres with many of today's most prolific composers and librettists. Everett began her affiliation with OPERA America on the Technical/Production Committee in 1998 and has been involved with the Singer Training Forum since its inception in 2004.

**Lawrence J. Fried** has been appointed executive director of **Opera In The Heights** (Houston, TX). His previous positions include executive director of the Bellevue (WA) Philharmonic, general manager and artistic administrator of the San Antonio Symphony and Orchestra Manager and artistic administrator of The Little Orchestra Society of New York. He holds a B.M. from the New England Conservatory of Music and a M.M. from the State University of New York at Stony Brook.

**Pittsburgh Opera** General Director **Christopher Hahn's** contract has been extended through June 30, 2016. Hahn's tenure as general director began in 2008 after serving as artistic director since 2000. Hahn's artistic and administrative leadership at Pittsburgh Opera has been marked by an expansion of the repertoire to include productions of contemporary operas such *Dead Man Walking* (2004), *Billy Budd* (2007) and *The Grapes of Wrath* (2008), as well as productions of *Madama Butterfly* (2007) and *Turandot* (2011), among others. He has developed important partnerships with Carnegie Mellon's School of Drama for the company's annual Resident Artist production, and with Chatham Baroque and Attack Theatre. Under Hahn's guidance, the company moved to its new headquarters in the former Westinghouse Air Brake factory with administrative, rehearsal and performance space all on site.

**Greg Parry** has been re-appointed as the director of marketing and public relations at **Sarasota Opera**. Parry previously held the position of director

of marketing with Sarasota Opera from 2000-2004, during which time he guided the organization in achieving overall opera ticket sales of 100.01 percent in 2004, which included a five percent growth in subscriptions. Most recently, Parry founded and served as CEO of Parry Arts Consulting in Paris, France, incorporating North American-style marketing, fundraising and management techniques to the European context. Following his departure from Sarasota Opera, Parry was director of marketing for the San Diego Symphony from 2004-2009.

**Joshua Grossman**, ASTC, has been promoted to principal from senior consultant in **Schuler Shook's** Chicago office. Grossman joined the Chicago team as a theater consultant in 2000, applying his years of technical theater, special events and architectural restoration experience to a range of performance projects. In his new role as principal, he will continue to lead significant theater planning projects and provide leadership and mentoring for new consultants. 🍷

## IN MEMORIAM

Arts administrator **Omus Hirshbein**, who directed concert series at Hunter College and the 92<sup>nd</sup> Street Y, founded the New York Chamber Symphony and held posts at the National Endowment for the Arts (NEA), died on December 31 at age 77 in New York City. Hirshbein was born in Manhattan on October 3, 1934, to Yiddish writer, playwright and journalist Peretz Hirshbein and poet Esther Shumiatcher. After moving to Hollywood in the 1940s, he attended Hollywood High School and Los Angeles Community College, where he studied piano. By the mid-1950s, Hirshbein was married and pursuing a recital career on the West Coast. While completing a master's degree at Juilliard in the late 1950s, he began working at the Hunter College Concert Bureau and became director of the organization in 1969. He shifted from planning for a performing career and became a presenter of concerts at Hunter until 1973, during which time he greatly expanded the college's offerings. The 92<sup>nd</sup> Street Y hired him that same year to revive its concert program. Hirshbein left the Y in 1994 to direct the music and opera program at the NEA until 1997, when the budget was slashed from \$11 to \$5 million. He left to become president of the service organization Meet the Composer. In 2003, he started Free for All at Town Hall, an annual series of free concerts meant to attract newcomers to classical music. In addition to his wife, Hirshbein is survived by two sons, Hillel and Peretz.

For a retrospective of **Dr. George White**, see page 44.

# FREE PROGRAM BOOKS FOR ARTS ORGANIZATIONS

Scan here to check out our new blog now!



No smart phone? No problem!  
Go to [www.programbooktalk.blogspot.com](http://www.programbooktalk.blogspot.com)



**FOR MORE INFORMATION CONTACT**  
Carl Markstrom  
Director, New Business Development  
[cmarkstrom@onstagepublications.com](mailto:cmarkstrom@onstagepublications.com)  
866.577.3303 Ext. 105

Manhattan School of Music Opera Theater *presents*

**Dona D. Vaughn**, Artistic Director

# THE GHOSTS OF VERSAILLES

BY JOHN CORIGLIANO

Libretto by William M. Hoffman

**Steven Osgood**, Conductor

**Jay Lesenger**, Director

April 25, 27, and 29

## OPERA PREVIEW

Greenfield Hall

**APR 25 / WED / 6 PM**

**Gordon Ostrowski**, Assistant Dean  
of Opera Studies and Production

**FREE**

## PERFORMANCES

Borden Auditorium

**APR 25 & 27 / WED & FRI / 7:30 PM**

**APR 29 / SUN / 2:30 PM**

**\$20 ADULTS | \$12 SENIORS & STUDENTS**

*This production is underwritten, in part, by the Joseph F. McCordle Foundation.*

**122ND & BROADWAY | 917 493 4428 | WWW.MSMNYC.EDU**





Jennifer Aylmer performs during OPERA America's Salon Evening featuring the work of librettist Mark Campbell. Photo by José Rincón.

### MUSIC! WORDS! OPERA! SUMMER WORKSHOPS

Five member companies will be hosting OPERA America *Music! Words! Opera!* teacher training workshops during the summer of 2012, including: Opera Theatre of Saint Louis (June 11-13), Fargo-Morehead Opera (June 18-22), Central City Opera (July 9-13), The Atlanta Opera (July 9-13) and Boston Lyric Opera (August 13-17). These workshops introduce teachers to the *Music! Words! Opera!* curriculum, as well as the educational resources of the host company. Participating teachers create an original work of opera or music theater over the course of the workshop; continuing education credit is available through some sites. Workshops are open to classroom teachers and arts specialists for grades K-12. For more information, please contact Laura Day Giarolo at [LDay@operaamerica.org](mailto:LDay@operaamerica.org).

### SALON SERIES

On January 25, 2012, OPERA America's *Salon Series* showcased the work of a librettist for the first time. An Evening with Mark Campbell featured excerpts from *Silent Night*, *Rappahannock County*, *Lucrezia*, *The Inspector*, *Volpone* and *Songs from an Unmade Bed*, performed by soprano Jennifer Aylmer, mezzo-soprano Wallis Giunta, tenor Matthew Tuell, baritone Troy Cook and pianist Timothy Long.

OPERA America's *Salon Series: Exploring American Voices* features live performances of American opera and songs in the intimate setting of the OPERA America office. Remaining events in the 2011-2012 season include An Evening with Jake Heggie (March 21) and An Evening with Wang Jie (April 11). Free, but reservations are required. For more information, contact José Rincón at [JRincon@operaamerica.org](mailto:JRincon@operaamerica.org).

### MAKING CONNECTIONS ON LOCATION: CAREER STRATEGIES FOR SINGERS

OPERA America will present a workshop for singers, hosted by Florentine Opera (Milwaukee, WI) on Saturday, March 31, 2012. Sessions will include:

- Getting Hired and Working as a Professional Singer
- Building and Managing your Network
- Breakout Groups: Planning your Career Path
- Performing an Effective Audition

Member organizations can now bring OPERA America's popular and informative *Making Connections* program on site for students and emerging artists. Just like our popular New York-based sessions, these professional development and networking events address the unique concerns of emerging artists including composers, conductors, designers, directors, librettists and singers. For more information on this workshop, or on hosting a workshop in your city, contact José Rincón at [JRincon@operaamerica.org](mailto:JRincon@operaamerica.org).

## MAINSTAGE SERIES



### **AIDA** *Verdi*

OCTOBER 2012 » 19 • 21 • 23 • 25

CONDUCTOR

*Richard Buckley*

DIRECTOR

*Dejan Miladinović*

AIDA

*Angela Brown*

RADAMES

*Carl Tanner*

AMNERIS

*Elena Bocharova*

AMONASRO

*Donnie Ray Albert*

RAMFIS

*Barak Bilgili*

THE KING

*Mikhail Kolelishvili*

### **LES CONTES D'HOFFMANN** *Offenbach*

FEBRUARY 2013 » 1 • 3 • 5 • 7

CONDUCTOR

*Christoph Campestrini*

DIRECTOR

*Joel Ivany*

HOFFMANN

*David Pomeroy*

LINDORF/COPPELIUS/  
DAPPERTUTTO/DR. MIRACLE

*Richard Paul Fink*

OLYMPIA

*Teiya Kasahara*

ANTONIA

*Ileana Montalbetti*

GIULIETTA/STELLA

*Kristina Szabo*

NICKLAUSSE/  
A VOICE/MUSE

*Lauren Segal*

### **EUGENE ONEGIN** *Tchaikovsky*

APRIL 2013 » 19 • 21 • 23 • 25

CONDUCTOR

*James Meena*

DIRECTOR

*Maria Lamont*

TATIANA

*Dina Kuznetsova*

EUGENE ONEGIN

*Philip Cutlip*

LENSKY

*Andrej Dunaev*

MADAME LARINA

*Olga Savova*

OLGA

*Maria Kataeva*

PRINCE GREMIO

*Ilya Bannik*

## NEW! CANADIAN SERIES

### **SHELTER** *Juliet Kiri Palmer*

NOVEMBER 2012 » 15 • 16 • 17 • 18

CO-PRODUCED WITH  
*Tapestry New Opera*

CO-PRESENTED BY  
*U of A's Festival of Ideas*

### **SVADBA – WEDDING** *Ana Sokolović*

JANUARY 2013 » 12 • 13 • 16 • 18 • 19

PRODUCED BY  
*Queen of Puddings Music Theatre*

## OPERA CONFERENCE 2012

# CREATIVE RESURGENCE

**A** wave of creativity is sweeping the opera field as economic challenges and social change compel a rethinking of conventions. By combining rich traditions with inventive energy, opera is responding to new opportunities with flexibility and agility. Innovative artistic and administrative practices are re-envisioning the art form and increasing opera's impact in the larger cultural community. Participate in this creative resurgence at *Opera Conference 2012* in Philadelphia, June 13–16. OPERA America is collaborating with Opera Volunteers International to bring even more opera stakeholders together for this unforgettable learning opportunity.

On Wednesday, June 13, the Philadelphia Academy of Music provides a historic backdrop for the Welcome Reception. Opened in 1857, this exquisite hall is the site of the American premieres of such masterworks as Strauss's *Ariadne auf Naxos*, Wagner's *Der fliegende Holländer* and Gounod's *Faust*. Connect with friends and make new ones in this celebrated venue, the oldest opera house in the U.S. still used for opera performances.

### GENERAL SESSIONS

The entire conference community will gather for keynotes and conversations with leading experts that serve as jumping-off points for discussions to follow. In addition, a special working session will offer an opportunity for conferees to apply their collective intelligence toward creating innovative new solutions.

**Douglas McLennan** helped change the ways people get their news about arts and culture, first as music critic and columnist for the *Seattle Post-Intelligencer*, and then as founder and editor of *ArtsJournal*, one of the first websites to aggregate arts and cultural news from around the world.

Since its founding in 1999, *ArtsJournal* has grown to become home to more than 60 prominent arts bloggers and a place for important debate and discussion about cultural issues. In this keynote address, McLennan shares his insights and recommends ways for opera leaders to expand their definitions of excellence beyond the performance. His strategies for re-energizing arts organizations suggest that opera companies embrace a new set of skills and behaviors that increase the potential of reaching new audiences interested in an experience that extends beyond the arts event. His remarks will reflect on demonstrated success in opera and challenge all stakeholders to think more broadly about the dynamics of resurgence.

As president of the John F. Kennedy Center for the Performing Arts and a long-time strategy consultant, **Michael Kaiser** has a unique perspective on aspects of leadership, governance, mergers and transformations in the arts world. He shares his insights on the opera field's creative resurgence during a conversation with OPERA America President/CEO Marc A. Scorca.

Artistic excellence. Audience engagement. Community impact. A balanced budget. Each of these goals presents a separate challenge. Choosing which to pursue — and what to give up to get there — is a big challenge for today's opera company. Working in collaboration with colleagues from across all areas of opera, conference attendees will chart the future of the fictional Arepo Opera Company as it asserts its identity and organizational priorities and transforms itself into a more vibrant and financially viable organization.

Compelling leadership is important to an organization's success, but in order to have long-term financial stability and ensure the future of this dynamic art form, opera companies also have to strengthen their adaptive capacities.





Maureen McKay and Ruxandra Donose in Opera Company of Philadelphia's company premiere of Gluck's *Orphée et Eurydice*. Photo by Kelly & Massa Photography.

Doing so requires a shift in organizational assumptions and the courage to pursue new pathways to community impact. **Richard Evans**, president of EmcArts and a national expert on organizational innovation, proposes that if we embrace adaptive change as a permanent part of our core competencies, we can generate an abundance of opportunities for artistic experience, create more intimacy with our audiences and build sustainable public value through opera.

Composer **Jennifer Higdon** delivers the closing keynote address and reminds us all of the reason for attending the opera conference and committing to a career in opera administration: the creation of art, above all else. A graduate of Philadelphia's Curtis Institute, Higdon won the 2010 Pulitzer Prize in Music for her Violin Concerto, and her Percussion Concerto won the 2010 GRAMMY Award for Best Contemporary Classical Composition. She is currently experiencing her first creative process in the world of opera — composing an opera based on Charles Frazier's best-selling novel, *Cold Mountain*. A co-commission between The Santa Fe Opera and Opera Company of Philadelphia, the work will receive its world premiere in 2015. Conclude the conference by hearing a composer reflect on the responsibility and challenge of affirming our creativity.

## CHAMBER OPERA FOCUS

Recent opera seasons have included a number of smaller works, frequently in alternative venues, in place of — and in addition to — works from the standard repertoire of grand operas. Many companies have found new artistic excitement and financial success in projects that were, at first, conceived as cost-containment strategies. Explore the many perspectives of smaller-scale productions — from commissions to baroque revivals— through informative sessions that include a consideration of new works on a

smaller scale, strategies for selecting smaller-scale repertory and venues, budgetary implications and new models for collaboration.

## Forums, Seminars and Workshops

Full- and half-day seminars and workshops will provide attendees the opportunity to gain practical experience in a variety of areas while learning from experts from both within and beyond the field about topics that include online fundraising, creative aging, electronic media, leadership development, strategic planning and writing copy for digital platforms.

Several of OPERA America's professional learning forums will meet in Philadelphia, including the Finance and Administration Forum, the New Works Forum, the Singer Training Forum, the Technical/Production Forum and the Trustee Forum. Opportunities for further discussion will be offered through two conference roundtables, enabling staff from Professional Company Members to share their perspectives and collectively strategize for success.

## OPEN SESSIONS

Open sessions will address more than two dozen different topics. Session titles include:

- Development Essentials: The Performance Program
- Fundraisers and Friendraisers
- Personalizing the Patron Experience
- Increasing Audience Engagement
- Technology in Opera Education
- Rethinking Teacher Training
- New Works for Young Audiences
- Marketing New Works
- Mobile Sites and Apps for the Arts
- Is Dynamic Pricing Right for Your Organization?
- Marketing Strategy and Social Media
- Cradle-to-Cradle Scenic Construction
- A Mile in Their Shoes: Cross-Company Exchanges
- Raise the Roof: New Opportunities from New Facilities
- Building Board Diversity
- Leadership During Transition

## NETWORKING OPPORTUNITIES AND SPECIAL EVENTS

Connecting with colleagues is essential to professional development and allows for learning to continue even after the conference has ended. In addition to the Welcome Reception at the Academy, conference attendees may attend Network Dinners and get to know others doing similar work. A number of evening activities, including a Women of Opera networking event and an after-party following the Friday, June 15 performance of *Dark Sisters*, are also planned. Enjoy Philadelphia's rich historical and cultural heritage!



Philadelphia Museum of Art. Photo by Paul Loftland Photography and courtesy of the Philadelphia Convention and Visitors Bureau.

In addition to exploring the Avenue of the Arts, Museum Mile and the city's fine restaurants as part of planned conference activities, attendees of *Opera Conference 2012* are encouraged to extend their stay in the City of Brotherly Love. Join OPERA America and Opera Company of Philadelphia for a hosted reception on Saturday evening and free admission to Philadelphia cultural and historical sites throughout the weekend.

## PERFORMANCES

The *New Works Sampler*, a showcase of works-in-progress and recent premieres, has become an important part of OPERA America's annual conference. Artists from a variety of Philadelphia-based opera organizations will perform a selection of works in Lenfest Hall at Curtis Institute of Music. This year's selections, chosen by an independent jury, include: *La Reina* (Jorge Sosa), *Oceanic Verses* (Paola Prestini/Donna Di Novelli), *Oscar* (Theodore Morrison/John Cox), *Cecilio Valdes*, *King of Havana* (Paquito D'Rivera/Enrique del Risco and Alexis Romay) and *Love/Hate* (Jack Perla/Rob Bailis). New American works that received a professional premiere after January 1, 2010, or are currently being developed by Professional Company, Associate, Educational Producing Associate and Publisher Members were eligible for consideration by a jury that included Cori Ellison, artistic director, Opera in the Highlands and dramaturg; Susanne Mentzer, mezzo-soprano and Stewart Wallace, composer.

Nico Muhly and Stephen Karam's *Dark Sisters*, co-commissioned and co-produced by Opera Company of Philadelphia, Gotham Chamber Opera and Music-Theatre Group, will be performed twice during *Opera Conference 2012*. The opera follows one woman's dangerous attempt to escape her life as a member of the Fundamentalist Church of Jesus Christ of Latter Day Saints, a sect that split from mainstream Mormonism in the early 20<sup>th</sup> century. Set

against a red-earthed landscape filled with revelations, dark prophets and white temples stretching towards heaven, *Dark Sisters* charts one woman's quest for self-discovery in a world where personal identity is forbidden. Conference attendees are encouraged to purchase their tickets for the performance on Friday, June 15.

Michael Ching's *Slaying the Dragon* will also receive several performances during conference. Based on a true story depicted in *Not by the Sword* (Kathryn Watterson), *Slaying the Dragon* is about a Grand Dragon of the KKK, who in the 1990s renounced violence and hatred as the result of his unlikely friendship with a rabbi. The opera is about atonement, forgiveness and redemption; through their relationship, both men undergo personal transformations and break from the prisons of their dark pasts. *Slaying the Dragon* is the latest work to emerge from Center City Opera Theater's Creative Development Projects, an ongoing series of new opera works that are nurtured from inceptions to fully-staged premieres.


## REGISTRATION

Conference registration is now open, with Early-Bird pricing available through April 13.

OPERA America encourages companies to bring a number of staff and board members through a special pricing offer. Teams of four or more individuals from an organization who register in advance of the Early-Bird deadline receive 40 percent off each registration (a savings of \$198 per person for members).

## STAY CONNECTED

Learn more about conference offerings and connect with fellow attendees on the conference community website at [operaamerica.org/conference](http://operaamerica.org/conference), and use hashtag #OperaConf on Twitter to see what others are saying about *Opera Conference 2012*.

Not able to make it to Philadelphia? Select sessions will be streamed online. For more information and to stay connected, visit [operaamerica.org/conference](http://operaamerica.org/conference). 

OPERA America gratefully acknowledges the William Penn Foundation for its generous support of *Opera Conference 2012*.



# OPERATIC EVOLUTION AND NATURAL SELECTION

By Sasha Margolis

**H**ow do opera organizations seeking to further the evolution of the art form select the best composers, librettists and new operas? When **Opera Company of Philadelphia** (OCP) announced its new composer-in-residence program last spring, a staggering 172 candidates answered the call. “There are a lot of people who want to write opera,” affirms Lawrence Edelson, producing artistic director of **American Lyric Theater** (ALT). “But while someone might be a great composer or playwright, that does not necessarily mean that person will be a great opera composer or librettist.”

“Everybody who gets involved in panel processes and selecting processes has to deal with this issue of quality,” says Ben Krywosz, artistic director of **Nautilus Music-Theater**, “and I would say the notion of quality is a little bit of a red herring. The reality is we don’t know what’s good. None of us knows what’s good. We know what we like, and we can make a guess at who is technically capable, able to handle the tools of the trade effectively and efficiently. But whether or not they are good — what does that mean?”

While quality is a primary — if elusive — criterion, most organizations in the business of developing artists and new work also carefully consider who or what is the best fit for the program in question. To find that fit, each group develops a distinct process, with a unique set of application requirements, criteria for judgment and selection procedures — the choice of which ultimately reflects the nature of the program itself.

## HEARING VOICES

“I’m looking for really exciting voices,” says Steven Osgood, director of



Conductor Steven Osgood leads a discussion during an American Opera Projects Composer and the Voice workshop. Photo by Gerry Goodstein.

### American Opera Projects's (AOP)

Composers and the Voice program, “and when I’m listening to pieces, I learn as much about composers through their non-vocal as through their vocal writing.”

Composers and the Voice is a year-long program, designed to teach emerging composers and librettists to write effectively for the operatic voice, through work with singers and music directors, libretto study and, intriguingly, acting and improvisation classes. Each year, Osgood, with the aid of other AOP staff, selects six composers as fellows.

“Most of them have little experience writing for the stage, particularly the grand opera stage, and some don’t have a lot of vocal experience. That’s not a prerequisite for us. What they have to exhibit in the application is something that makes us think this is a potentially vital and exciting talent, both for vocal writing and ultimately for theatrical writing.”

Applicants are not required to send actual vocal compositions. Osgood requests three work samples in any genre. The program, “adamantly geared toward skill-building,” exists not to find but to produce great vocal composers.

“The works composers submit with their applications are not works we take on to continue. We’re using the submissions to identify intriguing talents. I’m happy to hear orchestral writing, small-ensemble writing. It leaves a bigger gray area. I have to guess what they would do in vocal writing. I don’t mind doing that at all.”

At ALT, target applicants are similarly defined as “emerging,” and the first year of the program is likewise weighted toward process rather than production. Composers and librettists are guided by experts in the field to develop an arsenal of opera-related skills, including vocal writing, collaboration between composers and librettists, dramaturgy and directing. (Second-year artists are then mentored on the development of full-length works.) Because of its broader



Matt Boehler and Christopher Burchett in American Lyric Theater’s orchestral workshop of *The Poe Project*. Photo by Steve J. Sherman.

focus, ALT requires a more wide-ranging body of work from composer candidates, including demonstrations of skill in vocal writing and orchestration.

“We really want to get to know them from as many sides as possible,” explains Edelson. “Something like orchestration skill isn’t going to get somebody a yes or a no, necessarily, but we need to know exactly where they are in all facets of their development.”

Both of these programs select multiple applicants each year. In the case of the 172 applicants for the composer residency sponsored by OCP (in partnership with **Music-Theatre Group** and **Gotham Chamber Opera**), the stakes were higher: a single position, lasting three years. (A second, identical residency begins one year after the first.)

Says Kyle Bartlett, OCP’s new works administrator: “It was important to us to be able to hear a wide range of music, to get a sense of all the different kinds of things that are being written right now. That’s why we made the first round of the application process very easy. The composer just had to send in one sound





file and one score for the competition.” A second round of 35 applicants required a larger and more varied sample of four works, which were reviewed by a larger panel that included OCP General Director David Devan, as well as representatives from Gotham Chamber Opera and Music-Theatre Group.

OCP’s application specified that the first-round work be one “that best represents your expertise or potential for composing operatic works, vocal music or hybrid forms of music drama.” Bartlett and OCP Artistic Director Robert Driver applied a comprehensive set of criteria to the 172 samples.

Reactions to composers’ work is somewhat subjective, acknowledges Bartlett, “but certain things are pretty tangible as well. I’m looking for someone who can write idiomatically for the instruments and for the voice, who can make them sound their best and hopefully bring out new qualities. Also, are people able to manage larger time scales? It’s

one thing to write a three-minute song, but another to have 10 minutes or half an hour of music that hangs together. It’s important for me that musical ideas develop over time, rather than just recycling or moving on to new material constantly. Is the person able, over the longer term, to help you hear the musical material in new ways? And also, is there a dramatic flair to the music, a narrative sense? Do they construct their music in a way that you could imagine it telling a story?”

### MAKING A PRODUCTION OUT OF IT

While work samples are always important, sometimes more than just their notes matters — especially when a program’s emphasis is less on process and more on production.

Opera Fusion New Works (OFNW) accepts operas or opera excerpts for semi-staged performance, calling on the combined resources of **Cincinnati Opera** and the **College-Conservatory of Music at the University of Cincinnati**. “The first time around,” says Marcus Kühle, OFNW’s co-director, “we got 51 applications. In the first round, we started with practical considerations. For me, the most basic things are: Is the material performable based on the resources available to the project? And, with the people we have available, can we make a significant impact on the work’s development? What we can provide is a dozen singers or more, pianists, other instrumentalists if we need to. A monodrama like *Erwartung* doesn’t make a whole lot of sense for us.”

The Development Series at **Center for Contemporary Opera (CCO)** similarly offers ateliers and concert readings for complete or unfinished operas. “Of course, the opera has to be technically sound,” says General Director Jim Schaeffer. “But another criterion is, is the subject matter interesting? Is this an opera we think will be viable to a wide audience? We want to select operas we know are going to be attractive to other companies.”

Charlotte Cohn in Center for Contemporary Opera’s atelier for Wolosoff’s *Madimi*. Photo by Richard Marshall.





Lori Wilner, April Armstrong, David Anderson, Maria-Christina Oliveras and Adam Overett rehearsing for the New Dramatists Composer-Librettist Studio. Photo by Ben Krywosz.

“We ask for a history of the work and any upcoming performances it may have with other companies,” continues Schaeffer, who goes on to note that a work with a looming premiere “is most in need of our development services. So if an opera company somewhere has commissioned the work, we’ll go ahead and put that at the top of our list.”

### GETTING WITH THE PROGRAM

Sometimes, supporting materials are as crucial as work samples for determining which work or artist best fits the program’s mission.

For a company like ALT, the question is one of artistic vision. “We’re not interested in writing opera for Mozart’s time, or Verdi’s time,” ALT’s Edelson declares. “We’re interested in developing works for contemporary American audiences. So we have a pretty detailed questionnaire, with a number of questions to give us an idea of the applicant’s perspective on opera. What do they think opera is historically? What do they think opera has the potential to be as a contemporary form? What is it about the form that attracts them to it, and what do they feel they have to contribute to it?”

We also ask them what they think their weaknesses are, what they hope to get out of the program.”

With highly interactive programs such as ALT’s, or Composers and the Voice, references and interviews take on added weight. “We ask specifically about the ability to absorb criticism, ability to collaborate, ability to meet deadlines,” says Osgood, “and then I interview each of the finalists and pursue these issues with them directly. The references and interview have often been quite influential in determining the final roster of fellows.”

With so many factors involved, how do organizations make the most intelligent decisions, balancing all criteria together? Krywosz, who has been co-directing the Composer-Librettist Studio for playwright group New Dramatists since 1984, has his own approach: codifying a wide range of criteria to be kept in mind during selection, including such traits as “unique style,” “ability to compromise,” “attitude toward creativity” and “textual impulse,” with each criterion explicitly tied to a specific area of application material. “What I wanted to avoid was something like, ‘Well, I think this composer would

be good. Well, why? Well, I don’t know, I just think maybe they’d be good.’ Intuition is a really important part of the decision-making process. But we also need to complement that with a more rigorous and specifically articulated set of criteria.”

### INSIDE VOICES AND OUTSIDE VOICES

Once application materials and criteria have been accounted for, an important question remains: who judges them?

“We’re not looking for uniformity, for works that all share similar traits and outlooks,” says Robert Beaser, artistic director of American Composers Orchestra, a veteran group in providing opportunities to emerging artists. “We’re looking for outstanding promise. So we try to keep the structure of the system open to that. Our first review of materials is usually by a panel of three people not on our artistic staff. Why do we do that? Because we’re trying to stay open to fresh ideas. Every member of that preliminary panel looks at everything, but separately. We don’t put them in a room together to come up with a consensus, with safe bets that everybody likes and feels comfortable with. We’re trying to allow glimmers of people who do something a little different, who might catch someone’s attention, but maybe others don’t get it. We’re trying to allow those to pass to the next round, knowing that evaluation of a composition is a very subjective thing.” A similarly open outlook prevails at CCO. “We’re not wedded to one particular style,” says Schaeffer. “In the past three years we’ve done microtonal operas and atonal operas and tonal operas.” At CCO, after a first review by the artistic committee, outsiders are brought in to help make the final cut. “We do that because we don’t want to get territorial. We want to make composers feel that they have a good chance of getting a hearing, so we try to make this as open and transparent as possible.”

Küchle offers one good reason to adopt this kind of attitude: “I don’t feel comfortable saying what I would have done, for example, with an application by

Richard Wagner. Wagner wrote 13 operas in his entire life, the first three of which he considered not really worthy. His magnum opus, the *Ring*, took him 30 years to write. According to all accounts he was a very difficult person to work with. Would I have supported him? Would I have said, OK, yes, I'd like to work with him anyway? I don't know. So I think it's good to share this burden, and keep the process transparent. We specifically don't want to keep the burden of selecting strictly on us. That's why we've built an advisory panel into the actual project — and had it funded as well, so that people really pay attention.”

While these production-oriented programs bring in outsiders, groups which focus on artistic development, and have a more specific artistic vision, tend to broaden their base of evaluators with multiple voices from within their own programs.

At ALT, Edelson is advised by a shifting panel of faculty reviewers, including composer Mark Adamo and dramaturg Cori Ellison. At OCP, members of partner organizations are enlisted following the initial evaluation. “We had an established relationship with the Gotham Chamber Opera and Music-Theatre Group,” says General Director David B. Devan. “Gotham specializes in chamber work, and Music-Theatre Group is a new works developer. We approached them to partner with us on this initiative, a) because they weren't like us and b) they had specific skills and experiences the composers might not have benefitted from otherwise.” Those same differences broaden the evaluation process.

### THE OTHER SIDE OF THE COIN

While the ultimate success of the artists who make the cut may go a long way toward determining a program's efficacy, the perspective of the “losers” may have the greater impact on how the program is judged by the composition community. From this perspective, even seemingly insignificant decisions can become all-

important — as new music ensemble Eighth Blackbird learned the hard way.

Two years ago, the ensemble announced a composition competition on its website. “Because we were deciding this after we'd already figured out our budget for the year,” relates pianist Lisa Kaplan, “we couldn't offer a huge monetary prize. We said, we'll give the winner \$1,000, plus expenses to come to the first performance. Obviously, that's not a huge amount of money, but that's what we could afford to do at the time, and we were particularly hoping to target young composers. Then there was a huge internal discussion about charging an application fee.” The organization finally settled on a \$50 fee, in part to keep submissions to a manageable number — they hoped to select from 50 to 75 scores.

Within hours of the announcement, new music website Sequenza21 exploded with a now-legendary comment thread, including posts calling the group's motives into question and suggesting that they were out of touch with their constituent community.

“Frankly I was sort of shocked,” says Kaplan. “There were people who were saying, basically the losing composers are funding the winner's monetary prize with the application fee and things like this. We were stunned. But we said, OK, maybe the appropriate thing to do is to say that we're considering all this feedback, and we're going to suspend the competition so we can reevaluate what we're going to do.”

Eventually, the competition was reinstated, in partnership with the American Composers Forum and Finale music program. “They had a budget to pay a better monetary prize. And we didn't charge an application fee, and there was no age limit.”

The double-edged result? “We got 504 applications.”

Of similar concern is the question of feedback at the end of the process — which comes with its own difficulties. “After you've listened to 40 people, and you've narrowed it down to five,” admits Krywosz, “the head is so full of music, it's hard to keep everybody straight. And that sounds so lame — but it's true.”

But for some groups, feedback is an integral element of the selection process. At OFNW, says Kühle, “we wrote personalized e-mails, and very often commented on the works themselves. All 51. It took quite some time — and intentionally, because we actually took the time to listen to everything and read all the scores. We wanted to let the people know that we actually did that!” He adds, “We take this seriously, and if people go to the trouble of submitting their works to us, the least thing we can do is let them know we read and listened.”

“When I was writing the letters,” adds Robin Guarino, Kühle's partner as co-artistic director, “I listened to the music all over again. I know what it's like to receive a letter like that. It can be very de-humanizing, when you know the person isn't even thinking about you, or about your piece. So I listened to each piece again, just to make the letter specific, unique to every work. That kind of letter is really hard to write. But writing an opera takes a huge chunk of your life. I can spend an hour writing somebody a letter.”

All professionals in the business of developing new opera — and new opera artists — acknowledge the difficulty of making decisions, whether listening to short samples or evaluating extensive application packets. Are they rejecting the next Wagner? (Or giving away a plum gig to the next Meyerbeer?) Happily, with the increasing number of opportunities for emerging artists, the group of people making these decisions continues to expand and diversify, in methodology and in taste. How to select the best composers, librettists and new works? Ask 17 listeners, and you will get 17 answers. 🗨️

# The National Opera Center:



Demolition begins for the National Opera Center. Photo on page 24 is courtesy of OPERA America, the photos on page 25 are by Jeff McCrum.

Construction is well underway for the National Opera Center, designed to deliver an array of services to members that has never before been available under a single roof in a purpose-built facility. In February, steel and concrete were removed between floors to accommodate the two-story, acoustically excellent Audition/Recital Hall. OPERA America staff will move in to the administrative offices in summer 2012. Reservations for the Audition/Recital Hall and large, versatile Rehearsal Hall, as well as additional ensemble rooms and vocal studios, are now being accepted from organizational and individual members.

- The Audition/Recital Hall, with its raised stage and seating for up to 89 people, is also ideal for master classes, readings of new works, workshops, rehearsals, seminars and press conferences, in addition to auditions and recitals.
- The Rehearsal Hall can accommodate chorus or staging rehearsals and is also suitable for instrumental readings, co-production meetings and design presentations, as well as master classes and coaching sessions for artists.

**Save the Dates!**  
**September 28 and 29, 2012**



# Countdown



OPERA America members have exclusive access to these spaces at this time — and will always be able to make reservations during protected booking periods. Members also enjoy discounted rates at all times. For photos, booking details and the rate sheet, or to submit your reservation request, please visit [www.operaamerica.org/operacenter](http://www.operaamerica.org/operacenter).

During the Official Grand Opening weekend, set for September 28-29, 2012, activities will include a ribbon-cutting ceremony, open house, demonstrations and a celebratory dinner. 🍷

## Opera Center Founders

OPERA America is deeply grateful to a partnership of public and private donors who have provided the leadership support to help ensure the success of the effort to create the National Opera Center.

Individual commitments of \$100,000 or more, payable over five years, together with a \$2 million challenge grant from the Andrew W. Mellon Foundation and a grant from the City of New York, have recognized the unique contribution the National Opera Center can make to realizing the full creative potential of American artists and our nation's opera companies.

OPERA America looks forward to expressing appreciation to the National Opera Center's leadership donors on a wall in the National Opera Center Lobby and named spaces within the Center.

**Pamela J. Hoiles**  
**The Andrew W. Mellon Foundation**

**Horace H. Irvine, II**  
**Anonymous Donor**

**Baisley Powell Elebash Foundation**  
**Barbara and Ronald Leirvik**  
**Two Anonymous Donors**

**Jill and Bill Steinberg**  
**Three Anonymous Donors**

For information about the Founders program, the Andrew W. Mellon Foundation challenge grant and naming opportunities within the Center, please contact OPERA America President/CEO Marc A. Scorca at 212-796-8620, ext. 211, or by e-mail at [MScorca@operaamerica.org](mailto:MScorca@operaamerica.org).

Only in New Mexico.  
Only at The Santa Fe Opera.

**2012 SEASON**

June 29 - August 25

**FIVE NEW PRODUCTIONS!**

**TOSCA**  
PUCCINI

**THE PEARL FISHERS**  
BIZET

**MAOMETTO II**  
ROSSINI

**KING ROGER**  
SZYMANOWSKI

**ARABELLA**  
STRAUSS

Another season highlight: A special concert hosted by Susan Graham on August 4th!  
Enjoy video and audio selections online at [www.SantaFeOpera.org](http://www.SantaFeOpera.org) • 800-280-4654



**PREFERRED HOTEL PARTNERS:** Ask about a special offer for Opera guests.

*Opening Nights Sponsor*

**ENCANTADO**  
An Auberge Resort

877-262-4866

[www.encantadorezort.com](http://www.encantadorezort.com)

  
**HOTEL SANTA FE**  
THE HACIENDA-SPA

800-210-6446

[www.hotelsantafe.com](http://www.hotelsantafe.com)

  
**INN and SPA**  
at LORETTO  
SANTA FE

800-727-5531

[www.lorettoexperience.com](http://www.lorettoexperience.com)

**La POSADA**  
in SANTA FE  
RESORT & SPA  
A RANCHARA

866-331-ROCK (7625)

[www.laposadadesantafe.com](http://www.laposadadesantafe.com)

  
**THE BISHOP'S LODGE**  
RANCH RESORT & SPA  
- SANTA FE -

800-419-0493

[www.bishopslodge.com](http://www.bishopslodge.com)

# Developing New Opera

By Lyndsay Werking

“It’s courageous to commission a brand new work from a composer who is unknown. To do that in a safe way, you need to have a large enough window for development, so that once you present it, you know it works.”

— Jacques Desjardins, Ensemble Parallèle



Ensemble Parallèle’s production of Harbison’s *The Great Gatsby*. Photo by Steve DiBartolomeo.

A new opera or music-theater work begins as an idea. The journey from idea to stage is long, formidable and expensive. In speaking with artists, producers and publishers, it is apparent that there is no guaranteed method or recipe that will spell success for a new work. Each new piece will traverse a unique path of development, which is dependent on the creative team, company and publisher involved in

the process. Interest in new works is strong throughout the country. Many OPERA America members are exploring development processes and programs to contribute to an ever-growing canon of vibrant and creative American opera.

Focusing on the creative process, traditional producing companies are beginning to invest in programs

with aims other than creating a world premiere production. In 2009, **Kentucky Opera** launched a composer workshop in partnership with University of Louisville and the Academy of Music at St. Francis in the Fields. The program allows a composer the chance to try out pieces in a public performance and lets audiences experience the work of a contemporary composer. General Director David Roth

explains, “In the past, students did not have a chance to connect with living composers. We are providing a development tool to the composer and reaching students at the same time.” The residency is malleable and takes structure around the goals and needs of the composer. To date, three composers have been in residence from one to three weeks, including Jake Heggie, Daron Hagen and Ben Moore. Projects have included master classes and a concert of works by Jake Heggie; a full evening performance of *New York Stories* by Daron Hagen; and the first orchestral reading of Ben Moore’s *Enemies, a Love Story* performed by the student orchestra at University of Louisville. After each residency, staff from partnering companies meet with the creators to discuss the workshop process and feedback on the piece. Thus, Kentucky Opera is providing a vital service to the composer, even without committing to a fully staged production. Roth explains, “I think opera companies need to understand that they can be useful to artists during the creative process, even if they don’t have the resources to produce a premiere.”

Recently, several new residency programs have been created at traditional producing companies. In September, **Opera Company of Philadelphia**, in collaboration with **Gotham Chamber Opera** and **Music-Theatre Group** in New York, announced the selection of Lembit Beecher as their first composer-in-residence. Dividing his three-year residency between Philadelphia and New York, Beecher will be an active participant in the workings of the three partner companies, focusing on practical learning and creative growth. In January, **Fort Worth Opera** announced the launch of *Frontiers*, a new works showcase for unpublished works



Minnesota Opera's world premiere production of Puccini's *Silent Night*. Photo by Michal Daniel.

by composers from the Americas. General Director Darren K. Woods explains that the impulse to launch the program came from a strategic meeting with the company’s board of directors. After producing various new American works in the past years, the companies wanted to be involved at an earlier stage of development. Woods elaborates, “It’s really hard to change a piece after it has been orchestrated and it is being rehearsed onstage.” Composers whose works are selected to be part of *Frontiers* will be in residence at the Festival and receive feedback on their work through private meetings with the *Frontiers* jury panel.

Beyond residencies and showcases, many producing companies are programming world premiere and subsequent productions of works by

contemporary American companies. This season, **San Francisco Opera** premiered *Heart of a Soldier* by Christopher Theofanidis and Donna Di Novelli. The work is based on the life of Rick Rescorla, a Vietnam veteran who went on to serve as head of security for a brokerage firm based in the World Trade Center, where he saved thousands of lives during the 9/11 attack. For this work, the company planned a weeklong workshop casting resident Adler Fellows to read the work with two pianos. In attendance for the final run-through were company staff, key members of the board, potential sponsors and members of local veteran groups. Kip Cranna, director of music administration, explains, “The workshop allows us to hear the vocal lines and review the dramatic arc of the work.” In the afternoon following the reading, the creative team and



key company staff met to discuss first impressions of the work. Additionally, Cranna collated written reactions from audience members and other staff for discussion with the creators. “Ultimately, it’s up to the composer and librettist to decide which advice to take and which to disregard,” Kip explains. While the top management may issue imperatives from a logistical standpoint, such as limiting the number of one-liner characters for financial reasons, other creative decisions are ultimately left to the composer and librettist. Eight months later, the company began the five-week rehearsal period for the premiere.

In November, **Minnesota Opera** presented the world premiere of *Silent Night* by Kevin Puts and Mark Campbell, the company’s first commission in their ambitious

New Works Initiative. Launched in 2008, the seven-year, \$7 million program includes an international co-production, three revivals and three commissions of contemporary American opera works. “We invest in three full workshops for our commissions: two piano/vocal workshops and an orchestral workshop,” states President and General Director Allan Naplan. With two piano/vocal workshops, the company can address structural issues with the music and libretto, the dramatic arc of the work and overall length of the piece. The company typically plans the orchestral workshop for a full year after the second piano/vocal workshop. The orchestral workshop allows for checking balance between instruments and voices — a process that saves rehearsal time and stage time immediately preceding the premiere.

**Opera Theatre of Saint Louis** has presented a variety of new works in the past three seasons; the world premiere of Peter Ash’s *The Golden Ticket* was preceded by a specially commissioned reorchestration of John Corigliano’s *The Ghost of Versailles*, which made this important work accessible to companies with modest orchestra pits. The company’s newest commission is an opera by jazz composer Terence Blanchard and librettist Michael Cristofer. General Director Timothy O’Leary strives for two piano/vocal workshops: one to test out a single act and a second to hear the full work. “Ideally,” he says, “the company should allow a full year between the second workshop and a premiere, so there is enough time for creators to incorporate what they have learned.” Originally scheduled for 2012, the new Blanchard opera will now premiere in 2013. O’Leary elaborates, “If you’re going to go through all the work and expense

of commissioning a new opera, you want to make sure everyone is set up for success.” This decision does not imply that creators should be given an endless period of development. O’Leary believes that deadlines are important and can often force creativity and inspiration, pointing out that of the best-known standard repertoire has been written in compressed periods. Yet, producers should be honest with themselves and the creators about the time needed to get to opening night. O’Leary states, “You have to believe in the work. You have to believe that what you’re about to present to the public is fantastic and ready to move people.”

**Ensemble Parallèle** plans for a three-year development process for commissioned works. Before any music is written the company wants to review and refine the libretto. General Manager Jacques Desjardins explains, “We want to be sure the story is understandable and the dramatic arc is strong.” Throughout the development, the company plans at least two piano/vocal readings of the work. Desjardins believe that opera might benefit from examining the music-theater model of development. He encourages producers, “Trust the development process. After a few readings, the work is bound to be better.” Ensemble Parallèle also plays a role in the continuing life of large-scale contemporary operas by commissioning re-orchestrations; in February, the company presented John Harbison’s *The Great Gatsby* in a new version with 30 musicians. The commission was completed in partnership with the Aspen Music Festival and the publisher, **G. Schirmer**. Notably, the partnership between the Aspen Music Festival and Ensemble Parallèle was suggested and later established by the third partner, G. Schirmer.

The publisher's role in the development of new works continues to evolve. Peggy Monastra, director of promotion at G. Schirmer, has spent much of her career either looking for producers to sign on to a specific project or working with a composer to finalize a subject and librettist once a general commission has been requested. However, she has noticed a new trend in recent years: some commissioners are coming to the table with an idea for an opera already in place. In addition to projects pairing a composer with a producer, the publisher might also be asked to help identify a composer who is interested and passionate about subject material that has been chosen in advance. Once the match between creator and producer has been made, G. Schirmer will work to find development opportunities for the project. Smaller producing companies may be interested in supporting the world premiere of an opera, yet unable to financially support all necessary workshops. Publishers can help search for festivals, universities, orchestras and other groups that are interested in supporting the early development of new works. Monastra explains, "Publishers may be aware of development opportunities that are not public knowledge." She does her best to attend readings so that she may serve as an additional source of feedback for the composer. Familiar with the composer's entire catalogue of works, a publisher will be able to relate feedback to prior works and experiences. Monastra encourages producers to learn about an artist and establish a relationship before any commission begins: "It's important for the commissioners to have a strong familiarity with the style of the artist's body of work and also of the personality of the composer before entering into

a large-scale commission. It's a long-term commitment for both the creative artists and the producers."

Zizi Mueller, president of **Boosey & Hawkes**, feels that publishers should be seen as a resource for opera companies that are interested in commissioning a new work. A publisher can work as a matchmaker to put together co-commissioners who are interested in working with the same composer. Furthermore, publishers are well-positioned to initiate and facilitate collaborations between companies that might not have thought of working together. Once the relationship is established, the publisher can work to negotiate contracts, text clearances, etc. Mueller explains, "Our role is to put together the project. We ask, 'How do you get it from an idea, to a working consortium, through to a reading?'" An additional role for a publisher is to ensure a composer is not taking on an opera before he or she is ready. Opera composers must write for voice, orchestra and, at times, a chorus. Mueller explains, "If an inexperienced composer is enthusiastic about writing an opera, the publisher has a responsibility to say, well, you haven't written a song cycle yet, let's start there." Likewise, the publisher should prepare the artists for the length of commitment involved in the creation of the work, typically two to three years of writing and development before anything will be produced.

At **Theodore Presser**, Judith Ilika, director of performance promotion, encourages both composers and producers to involve publishers as contracts are being negotiated. Publishers are concerned not only with the premiere, but also with future performances. Even though a publisher may not be a signatory to a commissioning contract, their viewpoint can help to avoid future



Cast and crew rehearse for San Francisco Opera's world premiere production of Theofanidis's *Heart of a Soldier*. Photo by Cory Weaver.



problems involving text permissions and performance rights. Ilika explains, “It’s in all of our interests if the publisher is consulted to avoid future pitfalls.” Additionally, she warns of the difficulty of exclusivity surrounding the premiere. To a certain point, exclusivity is understandable, but if that period is too long, it can undermine the ability of future producers (and publishers as promoters) to harness the excitement and energy that surrounds a new work.

Other organizations actively involved in the development of new opera works are developmental lab companies whose purpose is to focus on the creative process.

**American Lyric Theater** is home to the Composer Librettist Development Program (CLDP). When working with the artists in the CLDP program, the company asks: How do we serve this artist’s personal artistic development, as well as their individual pieces? Projects begin with structured schedules, with deliverable deadlines for the libretto, piano/vocal score and orchestral score. Producing Artistic Director Lawrence Edelson elaborates: “We try to give them a structure to have a time frame for goals, but they have to be flexible. I consider it an advantage of our model that we do not envision a deadline for premiere. We don’t put the work out in front of people until it is strong enough to be evaluated.”

**American Opera Projects** (AOP) works with composers and librettists to talk through all the possibilities for a new work that has yet to be written: Who is the target audience? Where do you see the work being produced? What is the structure of the piece? “Some composers immediately think: ‘I want a big house like The Met or San Francisco,’” says Executive Director

Charles Jarden, “After we talk, they find out that maybe they really want it to be a festival piece. AOP can refocus the creators to consider a different view of the work.” Often, artists benefit from an outside person or group helping them break down the creative process into manageable goals. Before any music is written, AOP will plan a libretto reading. After the reading the company gathers reactions from the actors, director, company staff and audience members. Jarden emphasizes: “The feedback mechanism is what drives the work to the next step. If there is not a lot of positive energy among staff, creators and funders, then the work may not go forward.” If the company decides to move forward, the next step is commissioning a scene or act of the opera. Most projects receive the first musical reading in a “First Chance” program, featuring three musical excerpts linked together. Before AOP will move forward with a full commission, they again review critical response from creators, audience and staff. Through each step of development, Jarden stresses the importance of an objective eye: AOP exists to ask challenging questions about structure, music and presentation.


At **Music-Theatre Group**, conversations beget commissions. Says Producing Director Diane Wondisford: “Conversations form the basis of all of our artistic relationships, and it is over coffee and meals — and over time — that the ambition of a work is explored and understood. It is through conversation and familiarizing oneself with the extant work of the artist that the decision to commission a new work is made. An important early step with a new project is to develop a timeline — to write down the work plan for the artists, individually and collaboratively — for delivering the

libretto, piano/vocal score, fully orchestrated work. The addition of new members to the creative team — music and stage directors, choreographer, designers — is also charted on the timeline. To workshop or not to workshop? The real question to be asked is, ‘What is the purpose of the workshop? What will be most productive to the process of bringing the work to the stage, and where does it fit in the timeline?’”

Other companies in New York, such as **HERE** and **Beth Morrison Projects**, focus on developing multi-disciplinary works. The HERE Artist Residency Program (HARP), founded in 1998 by Artistic Director Kristin Marting, is devoted to developing artists both professionally and artistically. Participating artists are in residence from one to three years, depending on the scope of the work and length needed for development. Throughout the residency, they are given opportunities to show works-in-progress, develop workshop productions and mount full-scale productions. Marting and Producing Director Kim Whitener meet frequently with HARP artists to check-in on a work’s progress. “Our most important role,” says Marting, “is listening to the artist and being flexible to their development process.” For the feedback mechanism, Whitener states, “We have our own feedback process: a Frankenstein version drawing from The Field’s Fieldwork and Liz Lehrman’s Critical Response Process.”

At Beth Morrison Projects (BMP), works begin with a composer’s idea. Then, Creative Producer

Beth Morrison works to solidify the idea and assemble the rest of the creative team, including a librettist, stage director, set and costume designers, as well as a filmmaker in appropriate cases. Next, she works to find artist residencies and other developmental opportunities through which the creators can meet and work to further refine and focus the piece. Morrison states, “For all residencies, I try to have very clear goals that we are trying to achieve.” Composers choose to work with Morrison because she is very involved in the development process. First and foremost, she sees herself as an artist whose job is to facilitate communication between the artists and plan the production.

Whether choosing to develop independent artists, workshop an opera in progress or commission a world premiere, the models and processes for new works development are as varied as the resulting works. Regardless of budget, a company interested in new works can find a way to contribute to the development of new works and emerging artists. Any investment in new works should include sensitivity to the creator’s unique vision and working style; established deadlines, with the understanding that developmental timelines need to be flexible; as well as honest evaluation and constructive feedback. To continue the growth and success of American opera, companies must acknowledge that investing in the creative process is just as important as investing in a polished presentation of the finished product. 



**Adrienne Danrich**  
 Live Documentaries  
**Alan E Muraoka**  
 Set Designer  
**Chia Patiño**  
 Stage Director  
**Cindy C Oxberry**  
 Stage Director  
**Cynthia Stokes**  
 Stage Director  
**Dan Weingarten**  
 Lighting Designer  
**Jeff Bruckerhoff**  
 Lighting Designer  
**Joan Sullivan-Genthe**  
 Lighting Designer  
**John Bowen**  
 Stage Director  
**Keturah Stickann**  
 Director/Choreographer  
**Liliana Duque Piñeiro**  
 Set Designer  
**Marcy Froelich**  
 Costume Designer  
**Maria Elena Mexia**  
 Designer/Director  
**Sara Erde**  
 Choreographer

 **QUARTERLINE**  
 Production Management  
 (802) 773-6111  
 WWW.QUARTERLINEMANAGEMENT.COM

OKLAHOMA CITY OPERA  
 ALAN E. MURAOKA & DESIGNER



# How Do You Spell Success?

Commissioning a new work is a big risk for an opera company, a risk that administrators and funders hope will pay off and deliver a success. But what does that mean? Some stakeholders measure success in ticket sales, or in critical or popular response. Others argue that only time will tell — the true measure of success is a work's life after its premiere.

At the fall 2011 New Works Forum, it was suggested that artists approach the “success” question differently than administrators. Below, several active composers and librettists share their perspectives on success in new opera.



Syracuse Opera's production of *Little Women* (Mark Adamo). Photo by Doug Wonders.

## MARK ADAMO

From the point of view of any artist I think the only real index of success is his or her response to: “Have you gotten onto the stage what you intended? Were you able to get the blueprint on to the page in a way that empowered the performers to have the experience onstage?” The way the field defines success can be quite whimsical and this can be discouraging for artists. *Little Women* got mixed reviews but has been revived everywhere. *Lysistrata*, on the other hand, was reviewed better but has not had the same life. Even if a show sells out, it may not be a financial success.

The goal is that by the time you get to the first vocal score meeting, you've asked all the relevant questions. And no matter how smart and experienced you think you are, there are always things you can miss. Because opera is such a big, collaborative, rich form, when it goes well, there's nothing better. But there are a thousand ways to get it wrong. There are also a lot ways to get it right. But if you don't have a sense of how the stage action is implicit in the score, or how a director will work with what you've written, either you need to work harder or find another field. There is no substitute for knowing very clearly what you want to do and having the technique to do it.



Karen Jesse, Katherine Lerner and Ashley Thouret in in Curtis Opera Theatre's 2007 production of *Postcard from Morocco* (Dominick Argento/ John Donahue). Photo courtesy of the Curtis Institute of Music.

## DOMINICK ARGENTO

The definition of success in opera depends on a person's point of view. For me, it's a sense of longevity. *Postcards from Morocco* is over 40 years old and has been done every year. I think this sort of endurance is a measure of success. These days, most new operas are deemed successful or not at the premiere. But the difficulty of acquiring subsequent productions causes even the successes to be one-season pieces. Producers often choose to premiere a mediocre work over mounting the second production of a great work. Everyone likes a virgin.

From a compositional standpoint, successful opera occurs when the music and drama are absolutely inextricable. The "Presentation of the Rose" scene in *Der Rosenkavalier* is such a scene and one that will never cease to produce a lump in my throat. Wagner's "Liebestod" is another. The story cannot be told the same way without the music.

## MARK CAMPBELL

In comedy, success depends on both the composer and librettist understanding how to write for the genre. That's why it's so perilous and frightening and difficult to write. You can think you've written the funniest line ever and then... no

one laughs. Or you can write the funniest line ever but if the composer doesn't set it correctly, it doesn't work. And you never really know how funny something is until the audience is there. And if no one laughs at all, well, that pretty much defines "unsuccessful." I tend to measure success by how much a piece reaches an audience emotionally. That's the biggest and best gauge of success to me. It's nice if there are great ticket sales and plans for future productions, but when I hear a really good belly laugh, that's how I measure success. Or when there's complete silence because an audience is engaged with the story or a character or a certain emotion. Those moments are the most exciting for me in my work.

## DONNA DI NOVELLI

For me, the idea of success is always linked to the next project. It's the ability to take everything you've learned in one experience and bring it into the next. I also gauge my success by who I'm working with. Forming collaborations with directors and composers is a measure of personal fulfillment. My most rewarding collaborations allowed me to go places I couldn't have gone alone.

You never really know if a piece is successful until it's before an audience. For instance, with *Heart of a Soldier*, at the end of every show there were veterans coming up to me and Chris Theofanidis in tears — literally people weeping in our arms. It was the furthest thing from my mind that veterans would have such a reaction. In a way I thought the opposite



San Francisco Opera's world premiere production of *Heart of a Soldier* (Christopher Theofanidis/Donna Di Novelli). Photo by Cory Weaver.



Nancy Gustafson as Susannah Polk in Houston Grand Opera's 1996 production of *Susannah* (Carlisle Floyd). Photo by Jim Caldwell.

would occur because of the opera's antiwar sentiment. You always hope your work will touch people, but even the word "success" pales when I think of those men.

## CARLISLE FLOYD

When we pronounce a new opera to be a success it usually implies a fairly unanimous agreement from musicians, singers, general directors, critics and audiences, although there will always be dissenters no matter how unanimous the verdict

seems to be. However, what goes into the mix to enable us to render such a verdict is more elusive: a verdict of success can't be rendered without there being a number of things being present, and that can be argued over endlessly.

What is most always agreed upon is that the libretto must be stage-worthy. Probably nothing sabotages new operas more than a composer's choice of a poor libretto, which the finest musical score cannot rescue. A very well-known opera composer once said to me over lunch, "Carlisle, I've decided that two thirds of the success of a new opera depends on the libretto." I think she thought I might disagree but I agreed completely.



Aundi Marie Moore and Kevin Moreno in Virginia Opera's world premiere production of *Rappahannock County* (Ricky Ian Gordon/Mark Campbell). Photo by David Polston.

The musical score is of course the other vital ingredient of opera, and a score which lacks theatricality, or which seems unwedded to the libretto, can contribute mightily to the failure of an opera. The musical idiom of the composer may be off-putting, but I am convinced that as long as the audience is absorbed with what is happening onstage and senses, even subliminally, its connection to the stage action, an audience is much more indulgent of a challenging score.

When we speak of “success” with new operas we have to acknowledge that success can be fleeting. I think the designation of “success” has to be judged for the time and tastes in which the opera was written. We properly stand in awe before such monuments as the Mozart operas, among others, which continue to have the power to absorb and move us two centuries after they were written. Those operas which do endure across generations have one thing in common — a humanity embedded in the characters which surmounts all differences of styles, social mores or customs, rendering time periods meaningless.

## RICKY IAN GORDON

There are two aspects to success — the internal and the external. The external is if, as a composer, you engender more yeses, more green lights from people who are

interested in what you're doing. That's the good part — that one is heard. The mixed part is the criticism that grows and the expectations that rise. In terms of internal success, I'm looking for self-acceptance. What I find most painful is my own self-criticism. At times, success to me has meant that more people than my mother like what I'm doing. My self-acceptance grows as it becomes clear people want to hear me.

I write music because I want the audience to know how I feel and then feel it themselves. That's why I'm drawn to opera. You're illustrating a story and your goal is to imbue the characters musically with what you're feeling. Notes on a page are notes on a page, but the big question is, “How will your work be delivered?” And the stronger the artist, the more likely your intent will come through. That's a reason to succeed — so you can work with the people you want to work with.

The true measure of success is the internal. It can't be based on what's happening externally — it's too variable. If you rely on the externals of success, they are flames in a doorway. Everyone who has success even for a minute knows that it can be taken away. But if you focus on the internal, it can't be taken away from you. You worked as hard as you could. You have to be centered and understand that we were created with bodies that disintegrate. And either you take what life brings you with gratitude and try to learn something, or you are fighting the inevitable.



Joyce DiDonato as Sister Helen Prejean in Houston Grand Opera's production of *Dead Man Walking* (Jake Heggie/Terrence McNally).  
Photo by Felix Sanchez.

## JAKE HEGGIE

A positive audience reaction is a partial measure of success. I want to connect with the audience. It's why I write. If it didn't matter to me then I wouldn't try to get anything produced. But you have to know who your audience is because there are many different kinds of audiences. Some only like traditional opera with lyrical writing, some only like contemporary repertoire that is academic and angular. And then there are audiences who generally prefer standard repertoire but are willing to try something new. If the wrong audience shows up, then a piece may seem unsuccessful. Historically a lot of great music has been misunderstood because the wrong audience showed up. A piece can also be successful for a specific time period. It may not get a second production right after the premiere, but you can't call it an unsuccessful piece. It was embraced and loved and applauded, and it resonated with the public when it was performed.

Composers have to be very clear with what their expectations are for a piece. When I am writing a new piece, I know the story I'm trying to tell and the kind of music I want to write with. I express all of this to the board, general director and other people in charge, and then it's up to them to put together a campaign that expresses it to the public.

Transparency about where a project stands at every stage of development is also important. If a company has entrusted me with a commission, then it is my responsibility to be in touch about what's going on with the piece. They don't want to make a misinformed statement to their public. This doesn't mean they are giving away secrets, but a new piece has a much better chance of success if the producers have built honest anticipation.

## JENNIFER HIGDON

I run my own publishing house so I can tell if a piece is commercially successful by how much it gets picked up. Is there buzz around it? Are people travelling to see it? I never try to convince anyone of anything. I don't have the stomach for it. But it's a small enough world that if a piece is good, word will get out. One thing composers can do to help themselves is make sure the individual parts work well and everything is as clear as possible for the musicians. This is one of the few things you can control.

In terms of my own composing, success is communicating with an audience. I want them to be engaged throughout and feel the emotions in the music. I can usually tell if I've achieved this by how an audience reacts during and after



Anna Jablonski as Mae the Waitress with members of the Pittsburgh Opera chorus in Pittsburgh Opera's 2008 production of *The Grapes of Wrath* (Ricky Ian Gordon/Michael Korie). Photo by David Bachman.

a performance. Body language tells a lot. Are they looking at the stage? Are they looking at the floor? There's a lot of pulling and tugging, ups and downs, soft and loud, but everything has to be engaging. I want to hear collective gasps and cries. It's a very careful balancing act and I don't know if you ever perfect it. But when you reach it, it is incredibly rewarding.

## MICHAEL KORIE

Success to me means having opportunities to see my work performed, and making work which I feel tells the truth and which hopefully pushes the envelope. I guess my definition of success varies depending on whether I'm writing an opera libretto or a musical. In musicals, a sustained run can reach a wider audience and lead to multiple productions. That's one kind of success — a work gets done, known and makes an impact. In opera, the performances come few and far between. Each time has to count and make some kind of a big noise in its initial production, or there won't be a second time. That's the end of that opera.

Some of what I think of as successes are personal. They occur in small moments. At a performance of *The Grapes of Wrath* at Minnesota Opera, a gentleman sought me out after the show. He identified himself as a conservative Republican opera fan. The opera had made him reconsider the debate over illegal immigrants. He said that he now realized today's

illegal immigrants are just like the Joad family — looking for a way to feed their families. That felt like a success to me — a connection had been made with an audience member through art in a way that created empathy where it hadn't been before. Another satisfying experience was during *Harvey Milk* at Houston Grand Opera. At the opening, conservative patrons and oil tycoons were sitting side by side with drag queens wearing three-foot tall wigs. An entire block of seats had been given to AIDS hospice patients. The audience couldn't have been more disparate or suspicious of each other, yet over the course of the performance they became united. To me, that felt like a unique and memorable success.

Opera companies judge success by different criteria than artists do. They have to raise money to keep their companies afloat. When a new opera is awarded with big grants, big donations, big headlines — that's success to them. Artists need to keep their own perspectives. You can't put my feelings about watching a new work onto a grant application, or quote them in a season brochure like a review. But those are the experiences which keep me going, not blinking dollar signs or blazing quotes.

I don't consider anything finished, ever. I don't stamp it with a date and write, "Done." Look at *Porgy and Bess*. New generations keep finding new ways to interpret and find validity in that work. You may like the interpretation or you may not, but the fact that it's still speaking to audiences makes it a success. Each work adds to a shared culture and has an invisible impact that you can't immediately judge. Worry about the next piece, I say. Time will tell.



David Adam Moore in Beth Morrison Projects's production of *Soldier Songs* (David T. Little). Photo by Jill Steinberg.

## DAVID T. LITTLE

I think there are two sides to the question of success in opera — how do the composer and creative team feel about the work, and what is critical response? With *Soldier Songs*, I didn't know how it was going to be received. I was writing on instinct and remember being very nervous during the premiere. I sat through the performances trying to experience it as both the composer and an audience member. Depending on how I felt at any given moment I'd think, "Oh, that worked!" or "Oh, I guess that didn't work the way I wanted it to."

Successfully executing what I set out to execute is a complex beast. While writing I think about all the aspects of opera — the speech rhythm, the lighting, the stage, etc. I'm setting text, I'm imagining a scenario — how the characters would speak, what the timing and impact will be. How long will it take a character to get from sitting at the kitchen table to the back of the house on a stage I haven't seen yet?

The rehearsal process is crucial to the success of a piece. I've written two operas with Royce Vavrek and he and I are often on the same wavelength as to what's working and what's not as a piece develops. He'll hand me a finished libretto and once I start writing, everything is up to continued evolution.

## CHRISTOPHER THEOFANIDIS

So much of the success of the piece has to do with the development process. In opera, much more than other genres, there is a lot of back and forth, beginning with the composer and librettist, and continuing with the stage director, the producer, the singers and many others — there are a lot of proverbial cooks in the kitchen, and a great deal depends on productive and collaborative relationships. Getting a libretto that the librettist is happy with and that is also workable for the composer is important, but it must also satisfy the other parties, which can be quite difficult.

For me personally, to write successful music, I need a story that feels real to me and that I can tell while being myself musically. Characters who come to life have to come from a true place as I personally feel it for the music to work. If I can't get the feelings and timings across that I feel, then it's not successful to me personally, irrespective of the way other people respond to it.

The premiere is of course very important, but what comes next is probably even more important, as most operas continue to develop dramatically for the better over subsequent performances. 📞

Learn more about these artists' works at OPERA America's North American Works Directory, found at [operaamerica.org](http://operaamerica.org).

**CHANTS LIBRES** **Alexandra**

A ROAD OPERA INSPIRED BY ALEXANDRA DAVID-NÉEL'S INCREDIBLE JOURNEY TO TIBET

Zack Settel, Music | Yan Muckle, Libretto  
 Pauline Vaillancourt, original concept and stage director

May 15 to 19, 2012, 8 PM | Usine C, Montreal  
 Tickets | 514-521-4493  
[www.chantslibres.org](http://www.chantslibres.org)

## The ATA Carnet Specialists.

"I'd been working hard planning our international tour, and I was at the point where questions were arising that I couldn't answer. Details about foreign import duties and taxes on our tour equipment needed explaining. Customs requirements, staying within budget, and avoiding delays were concerning me. So I called Corporation for International Business and asked what they could do for me. An ATA Carnet Specialist said "When you use a carnet to clear your equipment through Customs, both foreign and domestic, you'll avoid paying import duties and taxes. Traveling in and out of the countries on your tour is easier and quicker with a carnet. Our Specialists are trained and qualified to guide you every step of the way." He emphasized that he would advise me on each aspect of using a carnet for our international tour. I'd found experts to answer my questions and explain the process! This was exactly what I needed to finalize our tour plans. Now that I understand how easy using an ATA Carnet is... I'm already planning our next tour."

**Use the benefits of an ATA Carnet to promote international rentals.**



Contact us:  
 (800) 282-2900  
[boomerangfreight.com](http://boomerangfreight.com)



# OUR FACULTY ARE OUR FORTE

RECEIVE EXPERT MENTORSHIP  
AND VOICE INSTRUCTION FROM  
OUR RENOWNED FACULTY.

The Chicago College of Performing Arts raises vocal instruction to new levels. Situated at the heart of the city's classical music scene, the Voice Department, headed by former Metropolitan Opera artist David Holloway, attracts eminent faculty from the Lyric Opera of Chicago, the Metropolitan Opera, and other elite international symphonies and opera companies, including the distinguished bass Samuel Ramey.

## Voice Faculty

Michael Best  
Matthew Chellis  
Cynthia Clarey  
Mark Crayton  
Judith Haddon  
David Holloway  
Jonita Lattimore  
Elizabeth Norman  
Samuel Ramey  
Richard Stilwell

## Vocal Coaches

Dana Brown  
Guilio Favario  
Scott Gilmore

EXPERIENCE OUR SPECTACULAR RANGE.

[roosevelt.edu/CCPA](http://roosevelt.edu/CCPA)

(312) 341-6735, [music@roosevelt.edu](mailto:music@roosevelt.edu)



**ROOSEVELT UNIVERSITY**  
CHICAGO COLLEGE  
OF PERFORMING ARTS

Above (from left): Metropolitan alumni on faculty include David Holloway, Richard Stilwell, Michael Best and Judith Haddon. Read more about Roosevelt's "Met Quartet" at [roosevelt.edu/Alumni/RooseveltReview](http://roosevelt.edu/Alumni/RooseveltReview).

# 2012 NATIONAL OPERA TRUSTEE RECOGNITION AWARDS



Susan F. Morris, Frayda Lindemann, Elizabeth M. Eveillard, William C. Morris, Peter George, Zachary Liff and Jonathan Eaton. Photo by Jon Simon.

**O**PERA America is pleased to announce the recipients of the **2012 National Opera Trustee Recognition Award**, a program made possible by the generous support of **Bank of America**.

In its fifth year, this award honors the trustees of U.S. opera companies for exemplary leadership, generosity and audience-building efforts on behalf of their respective opera companies.

The recipients of the 2012 National Opera Trustee Recognition Award are **Elizabeth M. Eveillard** of **The Glimmerglass Festival** (Cooperstown, NY), **Joseph and Judy Liff Barker** of **Nashville Opera**, **Susan F. Morris** of **The Santa Fe Opera**, **William C. Morris** of **The Metropolitan Opera** and **Dr. George R. White** of **Opera Theater of Pittsburgh**. Dr. White, who passed away on January 14, 2012, was honored posthumously.

Each year, OPERA America member companies are invited to nominate one of their trustees for this award. Honorees from each of the four OPERA America budget levels are chosen by an adjudication committee through a competitive selection process. Recognizing their combined monumental contributions to two of the country's largest opera companies, both Susan F. and William C. Morris, husband and wife, are being honored in the level one budget category.

OPERA America paid tribute to these 2012 honorees and celebrated their remarkable achievements at a dinner and reception on Friday, February 24, 2012 in New York City. The evening's entertainment included excerpts from *Silent Night* (Kevin Puts/Mark Campbell), sung by Troy Cook and Karin Wolverton and accompanied by the composer; and classic arias performed by members of the Metropolitan Opera Lindemann Young Artist Development Program (Wallis Giunta and Alexander Lewis, accompanied by Natalia Katjukova).

The February weekend offered an opportunity for OPERA America Ambassador Circle and National Trustee Forum members to celebrate their passion for opera and the dedication they have shown to the field. The weekend itinerary included Metropolitan Opera performances of *Aida* and *Madama Butterfly*, pre-performance dinners at renowned New York restaurants, a visit to the Neue Galerie, and a closing reception hosted by William and Susan Morris, in addition to the dinner celebrating the recipients of the National Opera Trustee Recognition Award.

OPERA America is committed to recognizing strong trustee leaders, acknowledging the pivotal role they play in the success of opera companies and the vitality of the communities they serve. By celebrating the dedication of board members at the national level, the National Opera

Trustee Recognition Program seeks to inspire and celebrate exemplary service to opera companies and to strengthen the relationships between opera companies and their trustees nationwide.

“We are delighted to be joined by Bank of America in celebrating the significant, enduring contributions of these devoted trustees on a national scale,” stated Marc A. Scorca, president/CEO of OPERA America. “The National Opera Trustee Recognition Award affords the entire opera community with the opportunity to salute and learn from those who have been so generous in their passion for the art form, vision and support of their opera companies.”

These honorees represent a significant range of accomplishments, generosity and a deep commitment to promoting opera in their communities.

#### **Elizabeth M. Eveillard, The Glimmerglass Festival (Cooperstown, NY)**

Over the past decade, Betty Eveillard has devoted herself to the successful governance of The Glimmerglass Festival. Mrs. Eveillard brought to Glimmerglass extensive experience as a member of corporate and college boards, as well as the background of her 30-year professional career in investment banking. Throughout her tenure, she has been the voice of balance and sensitivity that has encouraged Glimmerglass to remain true to its artistic mission, while considering fresh ideas that respond to the financial climate, changes in audience behavior and opportunities brought forth by new artistic and general directors. Mrs. Eveillard and her husband, Jean-Marie, understand the important philanthropic role of a board officer, contributing to the annual sponsorship of a production in addition to providing generous personal encouragement to the talented artists involved. Mrs. Eveillard has also consistently served on committees for the company’s annual fundraising galas in New York City. Her warmth, hard work and personal enjoyment at these events are exemplary of her overarching generosity, spirit and love for Glimmerglass. Glimmerglass Vice Chair Patricia Kavanagh credits Mrs. Eveillard with inspiring model stewardship of the organization: “Everything Betty has done for Glimmerglass flows from her love of opera and specifically this organization. It has formed her leadership of the board and widened our circle of enthusiastic supporters. It’s catching.” Mrs. Eveillard is a graduate of Smith College and Harvard Business School.

#### **Joseph and Judy Liff Barker, Nashville Opera**

Joseph and Judy Liff Barker are passionate about Nashville Opera and believe that Nashville, like so many other great cities, deserves a great opera company. The Liff Barker family has been involved with Nashville Opera for over 20 years. Starting first as donors, then subscribers, and finally taking on a board leadership role that led to making

a transformational gift that not only gave Nashville Opera a permanent home, but also an earned income stream in the form of the Noah Liff Opera Center. In addition to their generous lead gift for the campaign, the Liff Barkers have worked tirelessly to promote Nashville Opera within the community and to raise financial support for Nashville Opera from other prominent leaders in Middle Tennessee. For the last seven years, they have been and continue to be among the largest individual contributors to the company’s annual fund each year, because they recognize the need for both capital and annual operating support. In 2009, when the recession caused other donors to extend their pledge payment schedules, the Liff Barker family accelerated their capital gift payment schedule to assist Nashville Opera in making term loan payments. Nashville Opera would not be where it is today without Joseph and Judy Liff Barker — their vision, generosity and commitment. The Liff Barker family continues to leave a legacy for opera in Nashville through both the Noah Liff Opera Center and their generous support of Nashville Opera’s productions and programs.

#### **Susan F. Morris, The Santa Fe Opera**

Susan F. Morris attended her first Santa Fe Opera performance as part of the Gala Opening Celebration for the company’s 40<sup>th</sup> season in 1996. As a token of her admiration for the company’s founder and general director, Mrs. Morris and her husband established the John Crosby Production Endowment Fund, which helps to underwrite one production each season. 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 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. Mrs. Morris was a hands-on president, bringing to the opera her extensive experience from the board of trustees of her alma mater, the Masters School, and providing advice and support to Richard Gaddes, the company’s second general director. She spearheaded the search for the company’s third general director, identifying and then recruiting Charles MacKay for the position. In her leadership capacity, she participated in the strategic planning process undertaken by the board of directors in concert with Mr. MacKay. Mrs. Morris 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. “The Morris’s contributions to opera are immeasurable, and a lasting legacy to their passion and commitment to the art form,” observed Mr. MacKay.

#### **William C. Morris, The Metropolitan Opera**

William C. Morris, the current chairman of the Metropolitan Opera’s Executive Committee, recently completed eight years of exemplary service as the company’s president and chief executive officer, a period of extraordinary artistic


achievement and unparalleled fundraising success. Mr. Morris's association with the Met began in 1995, and since that time, his board roles have included advisory director, managing director and president and CEO. He has made remarkably generous unrestricted operating gifts each fiscal year, in addition to participating at the highest possible level in Met galas and special events. On top of his unrestricted gifts, Mr. Morris also underwrote a number of new productions and other special projects. Perhaps most importantly, he oversaw the long-range planning process that resulted in a \$470 million Campaign for the Met, of which \$320 million has been raised to date and to which he contributed generously. As a strong advocate for audience development, he has been a particularly keen supporter of General Manager Peter Gelb's "Live in HD" program. Mr. Morris has also demonstrated his commitment to engaging new audiences through his support of the Agnes Varis and Karl Leichtman Rush Tickets program. He also contributed extra gifts to expand the Rush Tickets program to include weekend performances. Today, the Met's board is stronger, better informed, and more engaged than ever before, thanks to Mr. Morris's stewardship. He has helped the Met assume a leadership role in the larger cultural community with his financial acumen and bold support of the art form of opera.

**Dr. George R. White, Opera Theater of Pittsburgh**

Dr. George R. White, former Opera Theater of Pittsburgh board president and generous friend, had a deep and abiding love for opera and boundless energy in sharing his enthusiasm for the discipline with others. Thanks to his unyielding efforts and philanthropy, Pittsburgh was able to build up a great capacity for producing opera at much higher quality levels than would have been possible in his absence. His visionary leadership was a primary force in Opera Theater's recent transformation into a summer festival. Dr. White viewed his greatest achievement as pursuing the vision and securing the funding for "The Pittsburgh *Ring*," Opera Theater's production of Wagner's complete *Ring* Cycle in the Jonathan Dove orchestration. Five years ago, Dr. White placed his reputation and financial support on the line to encourage Opera Theater and Pittsburgh Opera to establish an innovative collaboration. This resulted in a marketing and co-production partnership with Pittsburgh Opera to bring new and inventive productions to the Pittsburgh area. Dr. White encouraged Opera Theater to think more expansively about diversity in both casting and repertoire selection. As a result, Opera Theater produced an extraordinary series of operas that addressed the African-American experience in the U.S. and appealed to the African-American community. Over the last several years, Dr. White encouraged Opera Theater to assemble cost-effective productions of both new and canonical works to encourage the company to ensure that opera will be relevant and economically viable in the

21<sup>st</sup> century. Dr. White was a champion for the art form, raised the artistic quality of the art form, and provided more opportunities for music lovers in Pittsburgh to enjoy opera.

The National Opera Trustee Recognition program is chaired by OPERA America Vice Chairman and Chairman-Elect Frayda B. Lindemann (New York, NY); committee members include Elizabeth M. Eveillard\* (New York, NY), Fred Good (Cincinnati, OH), Ruth Orth (Pensacola, FL) and Fillmore Wood (Corona del Mar, CA).

OPERA America's commitment to recognizing excellence in governance is shared by its sister organization Opera.ca, the Canadian national association for opera. Opera.ca honors **Peter George of Manitoba Opera** as the 2011-2012 recipient of its National Opera Directors Recognition Program. 

**PREVIOUS NATIONAL OPERA TRUSTEE RECOGNITION PROGRAM RECIPIENTS:**

**2008**

Jane A. Robinson, Florida Grand Opera  
Sally S. Levy, Opera Theatre of Saint Louis  
G. Whitney Smith, Fort Worth Opera  
Betty W. Healey, Opera Birmingham

**2009**

James T. Cody, Jr., The Dallas Opera  
Beth Ingram, Lyric Opera of Kansas City  
Richard Holland, Opera Omaha  
C. Guy Rudisill, III, Piedmont Opera

**2010**

Marc I. Stern, Los Angeles Opera  
Jeffrey A. Evershed, Portland Opera  
Fred and Eve Simon, Opera Omaha  
Benjamin Keaton, Long Leaf Opera Company

**2011**

Lynn Wyatt, Houston Grand Opera  
Eleanor "Ellie" Caulkins, Opera Colorado  
Jackie Lockwood, Dayton Opera  
John I. (Jack) Riddle, PORTopera

*\* Note: As both a committee member and a nominee, Betty Eveillard did not participate in the discussion and selection of the recipient of the National Opera Trustee Recognition Award in her budget level.*

# OPERA SAN JOSE

THE PEARL FISHERS

DIE FLEDERMAUS

IL TROVATORE

SUOR ANGELICA &  
GIANNI SCHICCHI

408.437.4450 [www.operasj.org](http://www.operasj.org)

IRENE DALIS, GENERAL DIRECTOR  
DR. DAVID ROHRBAUGH, MUSIC DIRECTOR

2012/13

*Secrets Revealed*

## WHAT IS NEW?

BY BRIAN DICKIE

Fifty years ago this April, I began my opera career at Glyndebourne. During all these years in the business, I have been somewhat associated with the new — albeit in a way that some would regard as conservative rather than radical, evolutionary rather than revolutionary.

This newness has been across the board. I have devoted my career to finding new singers, new conductors, new directors, new approaches to production and, of course, to new work; but NOT to really new ways of doing things. On the contrary, I have tried to protect my companies from the invasiveness of the corner cutters, and have attempted to preserve the methods developed by the artistic fathers of Glyndebourne, Fritz Busch and Carl Ebert. After all, here in Chicago is also one of America's finest opera companies, less than a mile away, doing work to the highest standards. We would not wish to compare unfavorably with them although we are a much smaller operation. So we stay, on the whole, with methods that have stood the test of time.

In that first season at Glyndebourne, 1962, there was much that was new. Raymond Leppard's "new" edition and realization of *Poppea* saw the light of day and was a game changer. A new Italian soprano, Mirella Freni, sang her first Susanna and first Adina. Carl Ebert directed a new production of *Pelléas et Mélisande*. That was a new experience for all. And I was the new boy on the block — never thinking that I would remain there for almost three decades and end up as the boss in October 1981, 19 years later.

During those Glyndebourne years I also served as artistic director of the Wexford Festival for seven years, from the tender age of 25. And as always, everything in Wexford — from their perspective — was new. Rossini's *Otello* and *Lequivoco stravagante*, Bizet's *La Jolie Fille de Perth* and the first production Ireland of a Janáček opera, *Katya Kabanova*, directed by a new young director, David Pountney.

But let us concentrate on really new work for a moment. During my career I have been involved with the world premieres of a handful of works only. At Glyndebourne there was Nicholas Maw's *The Rising of the Moon*, Nigel Osborne's *The Electrification of the Soviet Union* and Michael Tippett's *New Year*. In Canada there was Harry Somers's *Mario and the Musician*, and here in Chicago nothing! The nearest we got to that was my getting the ready agreement of John Adams to

conduct for Chicago Opera Theater (COT) his new opera, *Flowering Tree*, at lunch the day after the world premiere in Vienna in November 2006.

But that does not mean that we did not pursue innovation and "newness" during my 13 years here at COT. In addition to *Flowering Tree*, we brought John Adams's *Nixon in China* to Chicago for the first time in 2006. But before that we set the tone opening the 2000-2001 season with a new production by a new director of a very old opera indeed, Monteverdi's *Orfeo*. This Diane Paulus production, led musically by Jane Glover, provided the kind of fresh approach commonly encountered in the theater but rarely in American opera houses. And when something really radical appears the conservative element of the traditional opera audience protests!

In the case of *Orfeo*, Paulus was brilliantly successful in making the ancient characters in this early opera flesh and blood. And this set COT on course for the series of innovative approaches to the Monteverdi canon (*L'incoronazione di Poppea* in 2004 and *Il ritorno d'Ulisse in patria* in 2007). And it spawned three brilliant productions by the Paulus/Glover team of the Mozart/da Ponte operas. Moreover it persuaded me that our audience was ready for anything, and excited by the approach we were taking. The only setback was the production of *Don Giovanni*, which was considered to have too much sex. Well, that is what the opera is driven by to a great extent, but perhaps it was too graphic!

Much of one's responsibility as general director of an opera company should be about "curatorship." Of course the obligation to manage a team and raise money is there as well. But that is of no useful purpose unless the work is relevant and important and excellent.

In addition to the Mozart survey we have undertaken here (which also included *Entführung* and *La clemenza di Tito*), we have explored the works of Benjamin Britten. This included introducing *Death in Venice*, *Owen Wingrave* and *A Midsummer Night's Dream* to the Chicago public. We added *Noye's Fludde*, *The Rape of Lucretia* and *The Turn of the Screw* to provide Chicago, given that *Peter Grimes* and *Billy Budd* have been seen at Lyric, with an almost complete panorama of the works of the 20<sup>th</sup> century's finest and most widely performed opera composers. Only *Paul*

*Bunyan, Gloriana* and the church operas are missing — something for my successor to put right!

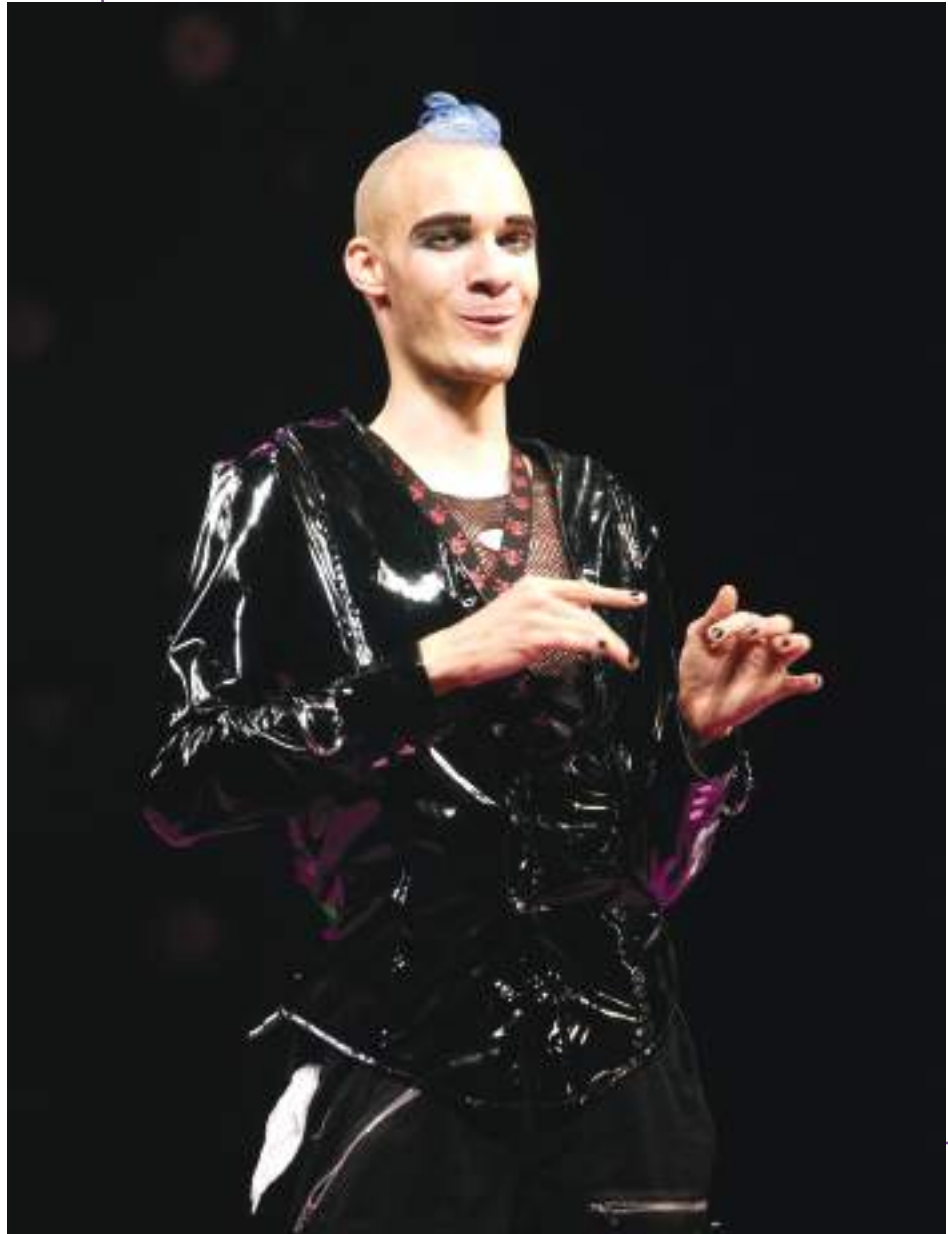
Furthermore, our about to be completed triptych of Medea operas, Cavalli's *Giasone*, Marc-Antoine Charpentier's *Médée* and Handel's *Teseo*, has been a curatorial task of great value for the many members of our audience who have an extended interest in opera. So we are not here for entertainment alone; we have a quasi-scholarly function as well, as do all important arts organizations.

Of course the most obviously innovative thing we did at COT was to partner with MIT and ART, and the Futurum Foundation in Monaco, in the development and performance of Tod Machover's *Death and the Powers*. The opera and its production was developed by MIT's Opera of the Future group — maybe too grandiose and ambitious a title, but undoubtedly this was, and is, unlike anything attempted before in terms of its subject matter and use of technology. Machover is an inspirational character, as well as an innovative creator of truly wonderful lyrical expressive music of real humanity.

Marrying the *avant-garde* with the eternal values of communication of emotion through music was a rare if not singular achievement of Machover and his team. We were privileged to have been junior partners in this project for much of its development period. And it proved to be the climax and final production of a partnership with Diane Paulus that has been so important to me and to COT for the last 12 years.

So what else is new? And is newness always a virtue? And is it always a fact?

Often we find that if a production, of whatever ancient vintage, comes to a city for the first time it is called "new" — this of course is nonsense. I remember when Lamberto



Jason Griffin as Puck in Chicago Opera Theater's 2005 production of Britten's *A Midsummer Night's Dream*. Photo by Liz Lauren.

Gardelli came to Glyndebourne as a new discovery in 1964 he was described in the press as "the brilliant young Italian." He was 48!

So I guess it's all relative and subjective. Take your context, take your personal perspective — one man's "new" may be another man's "old hat"! 🤖

*After 13 years, Brian Dickie is leaving as general director of Chicago Opera Theater on August 31, 2012.*

# Glimmerglass FESTIVAL 2012



Congratulations to Elizabeth M. Eveillard, a 2012  
National Opera Trustee Recognition Honoree.  
With gratitude,  
Your Glimmerglass Family

Medea | 2011 | Photo: Julieta Cervantes

# 2012

Glimmerglass  
FESTIVAL

# SEASON

July 17 - August 25

**AIDA**  
Giuseppe Verdi

July 14 - August 24

**THE MUSIC MAN**  
Meredith Willson

July 21 - August 23

**ARMIDE**  
Jean-Baptiste Lully

July 22 - August 25

**LOST IN THE STARS**  
Kurt Weill / Maxwell Anderson

**PRODUCTION RENTALS AVAILABLE**

Visit [www.glimmerglass.org](http://www.glimmerglass.org) for details.



WHERE THE WORLD STOPS TO LISTEN





# THE 2012 OPERA FUND: AUDIENCE DEVELOPMENT GRANTS

BY LYND SAY WERKING

If you build it, will they come? Any opera production requires the commitment of significant staff, rehearsal and financial resources, and in the case of a new work, the investment is often even greater. While the excitement around a new work may be high within a company, as the performances approach, the question looms: Will the audience attend?

When viewing new works, audiences may be presented with a variety of unfamiliar musical styles, performance techniques or stories. Yes, new experiences are often exciting, but they can also be intimidating and, at times, uncomfortable. Regular operagoers enjoy *La traviata* because they recognize favorite melodies, appreciate virtuosic performance techniques and can easily follow the familiar story. With a new work, opera aficionados are confronted with unknown music, new singing styles or original storylines — at times all three at once! For audience members uncertain about new works, opportunities to learn about the work in advance of the performance can be a tremendous benefit.

OPERA America has awarded nearly \$11 million to assist companies with the expenses associated with the creation and development of new works. *The Opera Fund*, a permanent endowment established in 2002, awards Repertoire Development and Audience Development grants in alternating years.

Audience Development grants exist to support community engagement activities undertaken in conjunction with the creation and/or production of a new or existing American work. Companies may apply for a design grant, which covers some of the costs associated with planning audience development activities; or a project grant, which underwrites some of the cost of implementing specific activities or events.

This year, 16 grants were given in the Audience Development category, allowing producers to implement activities that deepen current audiences' understanding and appreciation of new and existing American works. The final selection of awarded projects was made by a panel of five opera and community engagement experts including Andrea Allen,

director of education at Seattle Repertory Theatre; Cori Ellison, artistic director at Opera Company of the Highlands and dramaturg; Jeanette Honig Grafman, director of orchestra operations and educational outreach at Chamber Orchestra of Philadelphia; Susanne Mentzer, mezzo-soprano; and Stewart Wallace, composer.

This year's *Opera Fund* recipients are:

**Boston Lyric Opera**  
*The Inspector*  
by John Musto and Mark Campbell  
\$5,000

The award supports two lecture programs, which include live performances of Musto's work: *Signature Series: An Afternoon with John Musto*, presented at the Museum of Fine Arts, Boston, coordinated by Artistic Advisor John Conklin; and *Opera Night* at the Boston Public Library. The composer will attend both events and discuss the work's creation and themes of the opera.

**The Dallas Opera**  
*The Aspern Papers*  
by Dominick Argento  
\$15,000

In celebration of the 25<sup>th</sup> anniversary of the world premiere, The Dallas Opera will present a new production of Argento's *The Aspern Papers* in April 2013. Many activities have been planned to explore themes and elements of the opera, including a free film screening, Italian food and wine tasting, an event about the cultivation of cutting flowers in collaboration with the Dallas Arboretum, a book club for *The Aspern Papers* novella, as well as panel discussions.

**Eugene Opera**  
*Nixon in China*  
by John Adams and Alice Goodman  
\$20,000

Eugene Opera is partnering with several local organizations, such as the Confucius Institute and Jordan Schnitzer Museum of Art, to present educational events exploring the historical content of the opera's plot, as well as the

performance history of the work. Additionally, the company will place Quick Response (QR) codes on billboards, which unlock a 10 percent discount on tickets, and send an original DVD, featuring information about Eugene Opera, *Nixon in China* and related educational events, to non-operagoers in zip codes of the highest number of regular opera attendees.

#### **Fort Worth Opera**

##### ***Three Decembers***

**by Jake Heggie and Gene Scheer**

**\$9,000**

Partnering with the Modern Museum of Fort Worth, Fort Worth Opera will present an “Overture” event with Jake Heggie, who will describe the creation of the work, as well as its journey from premiere to various subsequent productions. Furthermore, the company will host live-streamed conversations with the composer and artists during the rehearsal period.

#### **Houston Grand Opera**

##### ***The Bricklayer (working title)***

**by Gregory Spears and Farnoosh Moshiri**

**\$4,500**

Part of the four-year “East + West” initiative at Houston Grand Opera, *Bricklayer* is a new chamber opera that will incorporate Western and Iranian musical styles. In conjunction with the production, the company has planned a series of storytelling workshops, presentations about Persian artistic and historical culture to precede each performance, as well as a recording with KUHF — Houston Public Radio for broadcast via radio and online streaming.

#### **Nashville Opera**

##### ***The Difficulty of Crossing a Field***

**by David Lang and Marc Wellman**

**\$7,500**

Nashville is presenting this work as part of their new “Nashville Opera @ Series,” which features four operas presented in four different venues. To engage audiences, the company will present a film screening and develop various web-based resources including an online study guide, YouTube and podcast series to discuss the themes and subject matter of *The Difficulty of Crossing a Field*.

#### **North Carolina Opera**

##### ***Les Enfants Terribles***

**by Phillip Glass and Susan Kander**

**\$5,000**

With the goal of creating a young professionals group, North Carolina Opera will present a series of events in partnership with the Contemporary Art Museum of Raleigh and the Raleigh Downtown Alliance. At these events, which highlight

music and themes from Glass’s work, the company will distribute handbills with Quick Response (QR) codes that access a social media space and special ticket offers.

#### **Opera Colorado**

##### ***Florencia en el Amazonas***

**by Daniel Catán and Marcela Fuentes-Berain**

**\$10,000**

Opera Colorado will present an Amazon Festival in coordination with its upcoming production of *Florencia en el Amazonas*. The festival will include events that highlight dance, food, film, literature, fine art and artifacts of Hispanic/Latino/Spanish speaking cultures.

#### **Opera Company of Philadelphia**

##### ***Dark Sisters* by Nico Muhly and Stephen Karam**

**\$9,000**

Opera Company of Philadelphia will present a series of events for the public to engage with the creators of *Dark Sisters*. Activities will include an interactive video conference with Nico Muhly, in which he will discuss the creation of *Dark Sisters* and his individual career as a composer, a writing seminar with Stephen Karam on his approach to creating the libretto and a moderated discussion with both Muhly and Karam accompanied by performances of selected excerpts.

#### **Opera Theater of Pittsburgh**

##### ***Night Caps, to be commissioned***

**\$10,000**

Opera Theater of Pittsburgh will commission a series of five chamber operas, each 10-20 minutes in length, all of which will be set in the same hotel room on subsequent nights. The works will first be presented individually, each following a mainstage performance. Later in the festival season they will be performed in sequence as a full evening. In conjunction with these new works, the company will present public performances and interviews with the creative teams, as well as a dedicated website.

#### **Opera Theatre of Saint Louis**

##### ***The Two Sides of Love (working title)***

**by Terence Blanchard and Michael Cristofer**

**\$25,000**

Opera Theatre of Saint Louis has created a Blanchard Opera Steering committee to make meaningful connections on the company’s behalf with organizations and individuals in the African-American community in St. Louis. Specific activities include artist residencies with the African-American soprano Kendall Gladen and composer Terence Blanchard serving as community ambassadors. Additionally, the company will create a documentary of Gladen’s life, career and work as a community ambassador in St. Louis.

**Piedmont Opera**

*The Crucible*

by Dr. Robert Ward and Bernard Stambler

\$10,000

To honor Dr. Robert Ward and celebrate the established partnership between Piedmont Opera and the University of North Carolina School of the Arts, the company is presenting *The Crucible*. In coordination with the work, the company has planned an event that compares performances from the play with corresponding scenes from the opera, a roundtable discussion with Ward and a study guide for students at local high schools who will perform the full-length play in the coming year.

**Portland Opera**

*Galileo Galilei*

by Phillip Glass and Mary Zimmerman

\$15,000

Portland Opera will present an outreach tour of *Galileo Galilei* in Eugene, OR, lectures with artists in collaboration with the Portland Art Museum and the Portland Institute for Contemporary Art, a planetarium program on Galileo's life and work with the Oregon Museum of Science and Industry, as well as a film screening with the Northwest Film Center.

**Tulsa Opera**

*Dead Man Walking*

by Jake Heggie and Terrence McNally

\$14,000

In collaboration with the Living Arts of Tulsa, Tulsa Opera will present "Crime and Punishment," an exhibition in support of *Dead Man Walking*. Additionally, the company will partner with the University of Tulsa College of Law to co-sponsor a public event featuring Sister Helen Prejean. The company will also present a series of lectures with composer Jake Heggie.

**Virginia Opera**

*Orphée*

by Phillip Glass

\$15,000

In conjunction with the company's first production of a work by Phillip Glass, Virginia Opera will present "An Evening with Glass" with the Chrysler Museum of the Arts, which will feature the composer's work and highlight the upcoming production of *Orphée*. Furthermore, the company is planning "An Evening of Iconic Storytelling" with the Naro Theatre in Norfolk, as well as film screenings with the Byrd Theatre and discussions with area universities. ☺

2011-2012  
THE ACADEMY  
OF VOCAL ARTS

NEW ARTISTS RECITAL  
SEPTEMBER 26 & 27, 2011

THE GIARGIARI  
BEL CANTO COMPETITION  
OCTOBER 4, 2011

OFFENBACH  
LES CONTES D'HOFFMANN  
NOVEMBER 12 - 22, 2011

AN EVENING OF  
RUSSIAN ROMANCES  
DECEMBER 13 & 15, 2011

VERDI  
OBERTO  
JANUARY 26, 27, & 31, 2012

DEBUSSY  
PELLÉAS ET MÉLISANDE  
FEBRUARY 25 - MARCH 3, 2012

JUBILATE!  
A CONCERT OF SACRED MUSIC  
MARCH 11, 17, & 18, 2012

DONIZETTI  
L'ELISIR D'AMORE  
APRIL 28 - MAY 13, 2012

FAREWELL RECITAL  
MAY 11, 2012

OPERA STARS  
of THE FUTURE

Call 215.735.1685  
or online [www.avoopera.org](http://www.avoopera.org)

1. Open a "barcode scanner" application on your smartphone (free app).  
2. Point your phone's camera at the code and scan.  
3. The code will bring you to AWA's mobile landing page, right on your phone.

# RECENTLY PUBLISHED

BY ALEXA B. ANTOPOL

## **Corresponding with Carlos: A Biography of Carlos Kleiber**

Charles Barber

Scarecrow Press

ISBN13: 9780810881433

Because of his well-known aversion to publicity, many came to regard Carlos Kleiber (1930-2004) as reclusive and remote, bordering on unapproachable. But in 1989, a conducting student at Stanford University wrote him a letter and an unusual thing occurred: the world-renowned conductor replied. And so began a 15-year correspondence, study and friendship by mail. Drawing heavily on this decade-and-a-half exchange, Charles Barber offers insights into how Kleiber worked based on their long and detailed correspondence. This biography considers Kleiber's singular aesthetic, his playful and often erudite sense of humor, his reputation for perfectionism, his much-studied baton technique, and the concert and opera performances he conducted. Charles Barber is artistic director of City Opera Vancouver and the author of *Lost in the Stars: The Forgotten Musical Life of Alexander Siloti*.

## **Melodramatic Voices: Understanding Music Drama**

Sarah Hibberd, Ed.

Ashgate Publishing Ltd.

ISBN13: 9781409400820

The genre of *mélodrame à grand spectacle* that emerged in the boulevard theaters of Paris in the 1790s — and which was quickly exported abroad — expressed the moral struggle between good and evil through a drama of heightened emotions. Physical gesture, *mise en scène* and music were as important in communicating meaning and passion

as spoken dialogue. The premise of this volume is that the melodramatic aesthetic is central to our understanding of 19<sup>th</sup>-century music-drama, broadly defined as spoken plays with music, operas and other hybrid genres that combine music with text and/or image. This relationship is examined closely, and its evolution in the 20<sup>th</sup> century in selected operas, musicals and films is understood as an extension of this 19<sup>th</sup>-century aesthetic. The book develops the understanding of opera in the context of melodrama's broader influence on musical culture during the 19<sup>th</sup> and 20<sup>th</sup> centuries, and is designed to appeal to those interested in film studies, drama, theater and modern languages, as well as music and opera.

## **Singer and Actor: Acting Technique and the Operatic Performer**

Alan E. Hicks

Amadeus Press

ISBN13: 9781574672015

Current market forces in the performing arts, such as aging audiences, electronic media and HD broadcasts, have changed the operatic landscape. Young opera singers entering the workforce find themselves navigating difficult and highly competitive waters. Previously ignored skill sets become assets — and, in many cases, requirements — in casting. This volume demystifies theatrical acting technique stemming from Stanislavsky's Method of Physical Action and provides singers at all levels a roadmap with which to complete character preparation, using a clear and organized progression based on the work of Franchelle S. Dorn, as well as exercises and examples (recitatives, arias and ensembles). Singers are given the

necessary tools to prepare auditions and inhabit a character from rehearsal to final performance.

## **John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives**

Timothy A. Johnson

Ashgate Publishing

ISBN13: 9781409426820

John Adams's *Nixon in China* is one of the most frequently performed contemporary operas. The opera captures an important moment in history and in international relations, and a close study of it from an interdisciplinary perspective provides fresh, compelling insights about the opera. Timothy A. Johnson illuminates the opera and enhances listeners' and scholars' appreciation for this landmark work. This music-analytical guide presents a detailed, in-depth analysis of the music tied to historical and political contexts. Musical metaphors drawn between harmonies and their dramatic contexts enrich this approach. Motivic analysis reveals interweaving associations between the characters, based on melodic content. Analysis of rhythm and meter focuses on Adams's frequent use of grouping and displacement dissonances to propel the music forward or to illustrate the libretto. Johnson shows how the historical depiction in the opera is accurate, yet enriched by this operatic adaptation. The language of the opera is true to its source, but more evocative than the words spoken in 1972 — due to Alice Goodman's poetic libretto. And the music transcends its repetitive shell to become a hierarchically-rich and musically-compelling achievement. 🎭



PUCCINI

# *Madama Butterfly*

*A highlight of Maine's summer magic*

JULY 25 & 27, 2012  
MERRILL AUDITORIUM  
PORTLAND, MAINE

Stephen Lord, Conductor • Dona D. Vaughn, Director

 **PORTopera**  
[www.portopera.org](http://www.portopera.org)

[www.porttix.com](http://www.porttix.com) • (207) 842-0800

timeless

# opera

modern attitude



SPRING WEEKEND  
PACKAGES,  
April 20-22,  
ON SALE NOW!

ONLY \$159  
FOR COT  
PATRONS!

Use code **OPERA** to  
redeem this exclusive  
rate at the Radisson  
Blu Aqua Hotel!

[radissonblu.com/  
aquahotel-chicago](http://radissonblu.com/aquahotel-chicago)

800.333.3333

**Radisson** **BLU**  
AQUA HOTEL, CHICAGO

BRIAN DICKIE'S LAST SEASON WITH COT!

## chicagooperatheater

THE 2012 SEASON

SHOSTAKOVICH Moscow, Cheryomushki

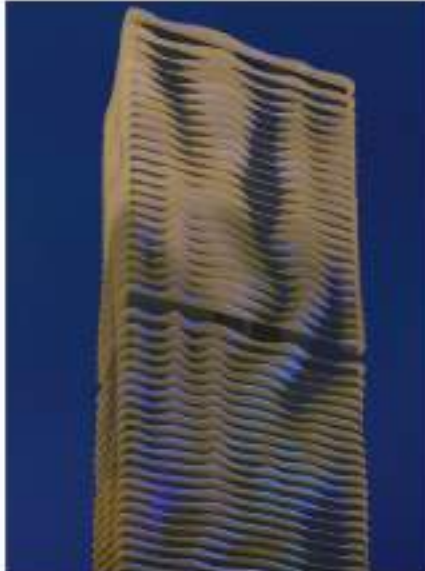
HANDEL Teseo

MOZART The Magic Flute

[ChicagoOperaTheater.org](http://ChicagoOperaTheater.org) 312.704.8414

[HarrisTheaterChicago.org](http://HarrisTheaterChicago.org) 312.334.7777 205 E. Randolph

HARRIS THEATER  
at  
Millennium  
Park



## NATIONAL TRUSTEE FORUM

Ernest Auerbach, Austin Lyric Opera  
 Sheryl Bates, Mobile Opera  
 Grant W. Best, Tri-Cities Opera  
 Susan Bienkowski, Long Beach Opera  
 Anthony Corso, Virginia Opera  
 Karin A. Eames, Festival Opera  
 Ann L. Elderkin, PORT Opera  
 Elizabeth (Betty) Eveillard, Glimmerglass Festival  
 Terrence Ferguson, Opera Omaha  
 Alvin Filstrup, Pittsburgh Opera  
 Scott H. Filstrup, Tulsa Opera  
 Garry Fredericksen, Indianapolis Opera  
 Marshall Garrett, Opera Idaho  
 Margaret Haupt, Cedar Rapids Opera Theatre  
 Evan Hazell, Calgary Opera  
 Carol Henry, Los Angeles Opera  
 Michael Hughes, Opera Colorado  
 Stephen P. Hurley, Madison Opera  
 Bruce Hyman, San Francisco Opera  
 Patricia Kavanagh, Glimmerglass Festival  
 John King, Atlanta Opera  
 Joel Koppelman, Oper Company of Philadelphia

Susan Morris, The Santa Fe Opera  
 Eugene N. Myers, Opera Theater of Pittsburgh  
 Clay Nesler, Florentine Opera  
 Theodore Newlin, Opera Saratoga  
 Ruth Orth, Pensacola Opera  
 Meredith Hathorn Penick, New Orleans Opera  
 Gloria Portela, Houston Grand Opera  
 Robert Ripps, Ensemble Parallele  
 Jane A. Robinson, Florida Grand Opera  
 P. Michael Saint, Nashville Opera  
 G. Whitney (Whit) Smith, Fort Worth Opera  
 L. Caesar Stair III, Knoxville Opera  
 Joe Stephan, Sarasota Opera  
 Barbara Stone, Syracuse Opera  
 Sean Sullivan, Center City Opera Theater  
 Jeffrey C. Thede, Portland Opera  
 Ted Trussel Porter, Gotham Chamber Opera  
 Bernt von Ohlen, Minnesota Opera  
 Mihkel Voore, Opera Atelier  
 Donald Winspear, The Dallas Opera  
 Bruce Wright, Vancouver Opera

## INVESTMENT ADVISORY COMMITTEE

Susan Baker  
 Patricia K. Beggs, Cincinnati Opera  
 Joe Fanucci, Wells Fargo  
 David McIntosh  
 Gregory C. Swinehart, Deloitte Financial Advisory Services LLP  
 Faye Wilson, Trustee, San Diego Opera  
 Fillmore Wood

## NETWORK CHAIRS

Ceci Dadisman, Director of Marketing and Public Relations, Palm Beach Opera  
 Paul Horpedahl, Production Director, The Santa Fe Opera  
 Emmalee Iden, Director of Education, The Atlanta Opera and Ruth Nott, Director of Education, San Francisco Opera  
 Kelly Tweeddale, Executive Director, Seattle Opera  
 Cynthia Young, Director of Development, The Dallas Opera  
 Diane Zola, Artistic Administrator, Houston Grand Opera

## OPERA AMERICA STAFF

Marc A. Scorca, President/CEO  
 Alexa B. Antopol, Reference & Research Librarian  
 Katherine Baltrush, Information & Research Manager  
 Larry Bomback, Director of Finance & Operations  
 Cara Consilvio, External Affairs Coordinator  
 Laura Day Giarolo, Director of Education & Community Engagement  
 Anne Earnheart, Membership & Development Manager  
 Katherine L. Ehle, Art Director  
 Laura Lee Everett, Artistic Services Director  
 Brandon Gryde, Government Affairs Director  
 Stephanie Helms, Opera Center Manager  
 Bill Higgins, Director of External Affairs  
 Patricia Kiernan Johnson, Marketing & Media Manager  
 Adrianna Martinelli, Administrative Coordinator  
 Amanda L. Parker, Grants & Development Manager  
 José Rincón, Artistic Services Manager  
 Kelley Rourke, Editor, *Opera America*  
 Traci Schanke, Assistant to the President  
 Susan Schultz, Controller  
 Kevin Sobczyk, Director of Information, Research & Technology  
 Lyndsay Werking, Artistic Services Manager

**Chairman's Circle**  
**\$10,000 or more**  
 Anonymous  
 Berwind Fund  
 Judy and Allen Freedman\*  
 Louise Gaylord\*  
 Horace H. Irvine II\*  
 Ronald and Barbara Leirvik\*  
 Mr. and Mrs. George L. Lindemann\*

**President's Circle**  
**\$5,000 or more**  
 Anonymous  
 Carol and Warner Henry\*  
 Pamela J. Hoiles\*  
 Mr. and Mrs. E. Lee Perry\*  
 John G. Turner and Jerry G. Fischer

**Benefactor**  
**\$2,500 or more**  
 Anonymous (2)  
 Peter and Deborah Bertling\*  
 Mary and Gus Blanchard\*  
 Susan T. Danis\*  
 Elizabeth M. Eveillard\*  
 Margaret Genovese\*  
 Younghee Kim-Wait  
 William C. and Susan F. Morris\*  
 Jane and Morton Robinson\*  
 Marc A. Scorca\*  
 Jill and Bill Steinberg  
 Marc and Eva Stern Foundation\*  
 Gregory C. Swinehart  
 Mr. William T. Weyerhaeuser,  
 President, Sequoia Foundation

**Ambassador Circle**  
**\$1,000 or more**  
 Anonymous (5)  
 Donna and Ken Barrow  
 Daniel Biaggi\*  
 Sue Bienkowski  
 Dabby Blatt  
 Nadine E. Bognar\*  
 Eloise Bouye  
 Mr. and Mrs. Kenneth S. Brand\*  
 Murray H. Bring  
 Gregory Bulger  
 Greg Carpenter\*  
 Keith Cerny  
 Patricia C. Compton\*  
 Anthony Corso  
 Don F. Dagenais\*  
 Wayne C. Davis  
 Dr. and Mrs. Joseph S. DeLeese\*  
 Janice Mancini Del Sesto\*  
 David B. Devan  
 David DiChiera\*  
 David A. and Carol E. Domina\*  
 Thomas Dreeze and Evans Mirageas  
 Karin Eames\*  
 Terry and Catherine Ferguson

Dale and Alvin Filstrup  
 Scott and Margee Filstrup\*  
 Louise and Garry Frederickson  
 Catherine French\*  
 Anthony Freud\*  
 Leslie and Marshall Garrett  
 Lloyd and Mary Ann Gerlach\*  
 Christopher Hahn  
 Michael Hampe\*  
 Jane Hartley\*  
 Suzanne and Dr. Robert Hasl\*  
 Jake Heggie  
 Robert Heuer and Mark A. LaFata\*  
 Plato and Dorothy Karayanis\*  
 Lori Laitman and Bruce Rosenblum  
 Sally Levy\*  
 Bill and Jackie Lockwood  
 Charles MacKay\*  
 Beth Madison  
 Lotfi Mansouri  
 Eloise McEldowney\*  
 David S. McIntosh  
 David Mesker\*  
 Charles E. Metcalf  
 Andreas Mitisek  
 Esther L. Nelson  
 Theodore F. Newlin, III  
 Meredith Hathorn Penick\*  
 Dr. Ruth Orth\*  
 James F. Reda  
 Joel Revzen\*  
 Nicholas G. Russell\*  
 Ian and Annie Sale  
 Melody and Warren Schubert  
 Patricia Scimeca  
 James R. Seitz, Jr.\*  
 Susan and Jeremy Shamos\*  
 Marilyn Shapiro  
 Jewish Federation of Omaha  
 Foundation/Eve and Fred Simon\*  
 Joel Koppelman and Sharon Sorkin  
 Raymond F. Steckel  
 Marilyn S. Strange\*  
 Rhonda and Donald Sweeney\*  
 Thomas E. Terry\*  
 Terrence and Cynthia duPont Tobias\*  
 Mr. and Mrs. Stephen L. Trampe  
 John and Bella Wagner  
 Mark J. Weinstein and Susan Marsee\*  
 George R. White\*  
 Dr. Judith G. Wolf\*  
 Sharon and Fillmore Wood\*  
 Darren K. Woods and Steven Bryant\*

**Patron**  
**\$500 or more**  
 Patricia Beggs\*  
 boomerang freight solutions:  
 The ATA Carnet Specialists  
 Doris and Michael Bronson\*  
 Wayne S. Brown  
 Campbell Family Fund of the  
 Jewish Community Foundation\*

Joyce Castle\*  
 David and Mary Jo Christensen\*  
 Nicholas Ciriello  
 John Dayton\*  
 John R. Elliott\*  
 Robert Ellis and Jane Bernstein\*  
 Anne C. Ewers\*  
 Todd Gordon and Susan Feder  
 Kenneth Feinberg  
 Jill A. Fischer  
 John Forestner  
 Winifred Perkin Gray  
 Bernard A. Greenberg  
 Margaret Haupt  
 Patricia Hecker  
 Bill Higgins\*  
 Richard D. Holland  
 Mr. and Mrs. David K. Ingalls\*  
 Franklin P. Johnson, Jr.\*  
 Jay Lesenger  
 Christopher Mattaliano\*  
 Christopher McBeth  
 Susanne Mentzer  
 Leonard and Sally Michaels  
 Robert and Maura Morey\*  
 Alan Muraoka  
 Pamela A. Pantos  
 Pelham Glenn Pearce, Jr.\*  
 Rajika Puri  
 Carey R. Ramos  
 Harold and Penny Ray  
 Ann Marie Rincón  
 Gregory S. Robertson  
 Richard Russell\*  
 Norman Ryan  
 Louis G. Scorca, Sr.  
*in his memory,*  
*OPERA America staff*  
 Jayne A. Spahn  
 Paul A. Stuhreyer, III\*  
 Robin Thompson  
 T. Peter Townsend\*  
 Alec Treuhaft  
 Diane B. Wilsey\*  
 Bruce Wright  
 James W. Wright  
 The Mary and Charlie Yates Jr.  
 Family Fund  
 Francesca Zambello\*

**Advocate**  
**\$250 or more**  
 Alan Agle\*  
 Susan S. Ashbaker\*  
 Grant W. Best  
 Louise B. Carvey\*  
 Thomas Cavendish\*  
 Alice and Joe Coulombe  
 Barbara Cox  
 Bruce Donnell\*  
 Mary Earl\*  
 Susan D. Eastman\*  
 Anne W. Elsberry

Joel Fedder  
 Roy Fisher  
 Henry A. Garrity  
 James D. Geier\*  
 Timothy Gillette\*  
 Dennis Hanthorn\*  
 Mr. and Mrs. George H. Hume\*  
 Bruce Hyman and Simone Quarre  
 Susan Jacobs  
 Cecilia Kelly\*  
 Andrew M. Kurtz  
 Paul Lorton  
 Larry G. Ludwig  
 Raulee Marcus  
 William Mason  
 Dr. Sasha Matson  
 Bob McPhee  
 Erie Mills and Tom Rescigno\*  
 Harvey and Joyce Mitchell  
 Family Foundation\*  
 Allan Naplan  
 David and Amelia O'Dell\*  
 Timothy O'Leary  
 Gordon F. Ostrowski\*  
 Carol A. Penterman  
 Gloria Portela  
 Dr. Pauline F. Ramig\*  
 Martha Rochelle  
 Dolores E. Ruetz\*  
 David M. Savard  
 Traci Djonne Schanke  
 Nando Schellen\*  
 Reed W. Smith  
 Barbara Sokol\*  
 Melia Tourangeau  
 Curtis and Catherine Tucker  
 Dona D. Vaughn and Ron Raines\*  
 Floretta and Robert Weiss  
 Roger Weitz

**Supporter**  
**\$125 or more**  
 Anonymous (3)  
 Cally and Tom Aldrich  
 Cecil and Marie Ashdown  
 Thomas Bankston  
 Laura J. Barton\*  
 James Beckman\*  
 Peter J. Bilotta and  
 Shannon M. Bromenschenkel  
 Mark Black  
 Dr. Michael A. Bogdasarian and  
 Jean Marie Shea  
 Larry and Coren Bomback  
 Sandi and Bill Bruns  
 Annie Burridge  
 Paula Cebula  
 Michael Ching  
 George and Deidra Cizon  
 Jerry Clack\*  
 Jessica Clerk  
 Rick Davis\*  
 Robert DeRobbio

Robert H. Devoe\*  
 Luana DeVol  
 Paul and Valeria Crane Dorfman\*  
 David G. Edwards  
 Gerald Elijah\*  
 George Fender\*  
 William Florescu  
 Kathleen Vignos Folsom  
 Jeannie Fuller  
 Frieda and Roy Furman\*  
 Marsh and Anne Gibson\*  
 Harry S. Glaze\*  
 Rebecca J. Graham  
 Ruby P. Hearn  
 Jane Hill\*  
 Grethe Barrett Holby  
 Diana Hossack and  
 Debra Harrison  
 Robert and Kitty Hunter\*  
 Beth Ingram  
 Gregory F. Johnson  
 Mr. and Mrs. Herbert Johnson  
 Michael Karp  
 Ginger Karren\*  
 William Kennedy\*  
 Jonathan and Jillian Khuner\*  
 Deborah A. Lindberg  
 Alfonso P. Lopez  
 Susan Lubin\*  
 Evan R. Luskin  
 Jacqueline Badger Mars\*  
 Howard and Sara Miller\*  
 Robert C. Miller\*  
 Virginia Miller\*  
 Char Mollison\*  
 Anne Tomfohrde Munitz\*  
 Diedre L. Murray  
 Mark Northcross\*  
 D.A. and Joseph Palmer  
 Herb Patterson  
 Vicki Peck  
 The Plesser Foundation  
 Mildred M. Posvar\*  
 Martha Randall\*  
 Allan S. Reynolds, Jr.\*  
 Carol H. Richards  
 Lloyd F. Rogers  
 Shirley Rose  
 Harvey Rosenstein  
 P. Michael Saint  
 Charles Schaffler  
 Dr. and Mrs. Edward Silberstein  
 Arthur B. Silverman\*  
 Patti Sullivan  
 Jeffrey C. Thede  
 Edward Thomas\*  
 Lavell Thompson  
 Waddy Thompson\*  
 Ms. Sue E. Turner\*  
 H. Woodruff Turner\*  
 Helen L. Wineke\*  
 Bonnie Sue Wooldridge\*

\* denotes five or more years of giving

## OPERA.CA HONOR ROLL OF DONORS

### Supporters

Canada Council for the Arts • Ontario Arts Council

### Foundations

Metcalf Foundation

### Corporate Support

BMO Financial Group

### Individual Supporters

#### Vanguard (\$5,000 +)

The Dianne and Irving Kipnes Foundation\*\* • Roger Moore\*\* • George Cedric Metcalf Foundation

#### Innovator (\$1,000 to \$4,999)

Gail Asper and Michael Paterson\*\* • Margaret and Jim Fleck\*\* • Claire Hopkinson\*\* • The Martha Lou Henley Charitable Foundation\*\*

W. R. (Bob) McPhee\*\* • Sandra and Jim Pitblado\*\* • Monica Sloan • Bruce M. Wright\*\* • James W. Wright

#### Aficionado (\$500 to \$999)

Maria Antonakos and Dr. Harald Stöver\*\* • Richard Comparey • Christina Loewen • Richard Margison\* • Wendy Nielsen\*

#### Friend (up to \$499)

Lawrence Cherney • Lori Davies • Larry Desrochers • Sandra Gavinchuk • Rebecca Hass\* • Christopher Lane • Grégoire Legendre • David Shefsiek • Susan Worthington

\*denotes Canadian Opera Creation Fund: *The Power of 100*, \*\* denotes Multi-year commitment



THE OPERA FUND

OPERA America is enormously grateful to the following individuals, foundations and public agencies who have demonstrated leadership in helping us establish The Opera Fund, which supports the creation, production and enjoyment of new North American operas and related audience development activities. Launched with the initial support of the National Endowment for the Arts, The Opera Fund is supported by:

- The Andrew W. Mellon Foundation
Canada Council for the Arts
Lloyd and Mary Ann Gerlach
The George Metcalf Charitable Foundation
Lee Day Gillespie
The Helen F. Whitaker Fund
The William and Flora Hewlett Foundation
John S. and James L. Knight Foundation

FOUNDATION, CORPORATE AND GOVERNMENT SUPPORTERS

We gratefully acknowledge the following partnerships that sustain our services to our members:

- The Aaron Copland Fund for Music, Inc.
Allegro Corporation
American Express
The Amphion Foundation
The Andrew W. Mellon Foundation
Ann and Gordon Getty Foundation
The Arthur F. and Alice E. Adams Charitable Foundation
Bank of America
Boosey & Hawkes, Inc.
Deloitte Financial Advisory Services LLP
Denham Wolf Real Estate Services, Inc.
Fidelity Foundation
G. Schirmer, Inc
The Hearst Foundations
MetLife Foundation
New York City Department of Cultural Affairs
New York State Council on the Arts
Proskauer Rose LLP
Shugoll Research
Tobin Theatre Arts Fund
Universal Music Enterprises
Wells Fargo
William Penn Foundation



OPERA CONFERENCE 2012 SPONSORS



Opera Company of Philadelphia



# "BREATHTAKING"

— *The New York Times*

Das Rheingold

"A triumph, at once subtle and spectacular, intimate and epic."

— *The Telegraph (UK)*

Die Walküre

"Die Walküre enthralls."

— *The Huffington Post*

Siegfried

"Visually stunning and dramatically engrossing."

— *Associated Press*

Götterdämmerung

"The most theatrically effective staging of the four works in this epic series."

— *The New York Times*

**Experience the Met's new Ring cycle.**

The first complete new staging of Wagner's *Der Ring des Nibelungen* in more than 20 years has arrived! Full cycles and single tickets on sale now.

For complete schedule and casting, visit [metopera.org/ring](http://metopera.org/ring) or call 212.362.6000.

The Met  
ropolitan  
Opera

LISTEN TO METROPOLITAN OPERA RADIO 24/7 ON 

PHOTOS: BEN HOWARD / METROPOLITAN OPERA



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

## 2013 Call for 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\***

Composers/Librettists are invited to submit recently composed operatic works suitable for performance by college-level singers and instrumentalists. Works which explore issues relevant to the LGBT community are particularly encouraged.

#### **Eligibility**

Submissions of recently composed, original operas which have not received a professional premiere are welcome. A selection of two or three works (either in part or whole) will be performed by the Crane Opera Ensemble and Orchestra in November of 2014.

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

\*The \$20,000 prize will be divided among the winning submissions at the discretion of the committee.



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





OPERA AMERICA

330 Seventh Avenue  
New York, NY 10001



OPERA AMERICA

# CREATIVE RESURGENCE

OPERA CONFERENCE  
JUNE 13 - 16, 2012

**Connect, engage and learn at the largest gathering of  
opera professionals in North America!**

- Keynote and general sessions with Douglas McLennan, Michael Kaiser, Richard Evans and Jennifer Higdon
- Over two dozen open sessions focusing on opera issues
- Receptions and networking events
- Opera performances, including *Dark Sisters* (Opera Company of Philadelphia), *Slaying the Dragon* (Center City Opera Theater) and the *New Works Sampler*
- Special sessions on Chamber Opera
- Artist Intensive, Seminars and Forums

**Register by April 13 for extra savings!**

Register four individuals from your organization by **April 13** and **save 40%** off the Early-Bird rate of \$495 (\$595 for non-members). For members, that's a savings of \$198 per person!

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