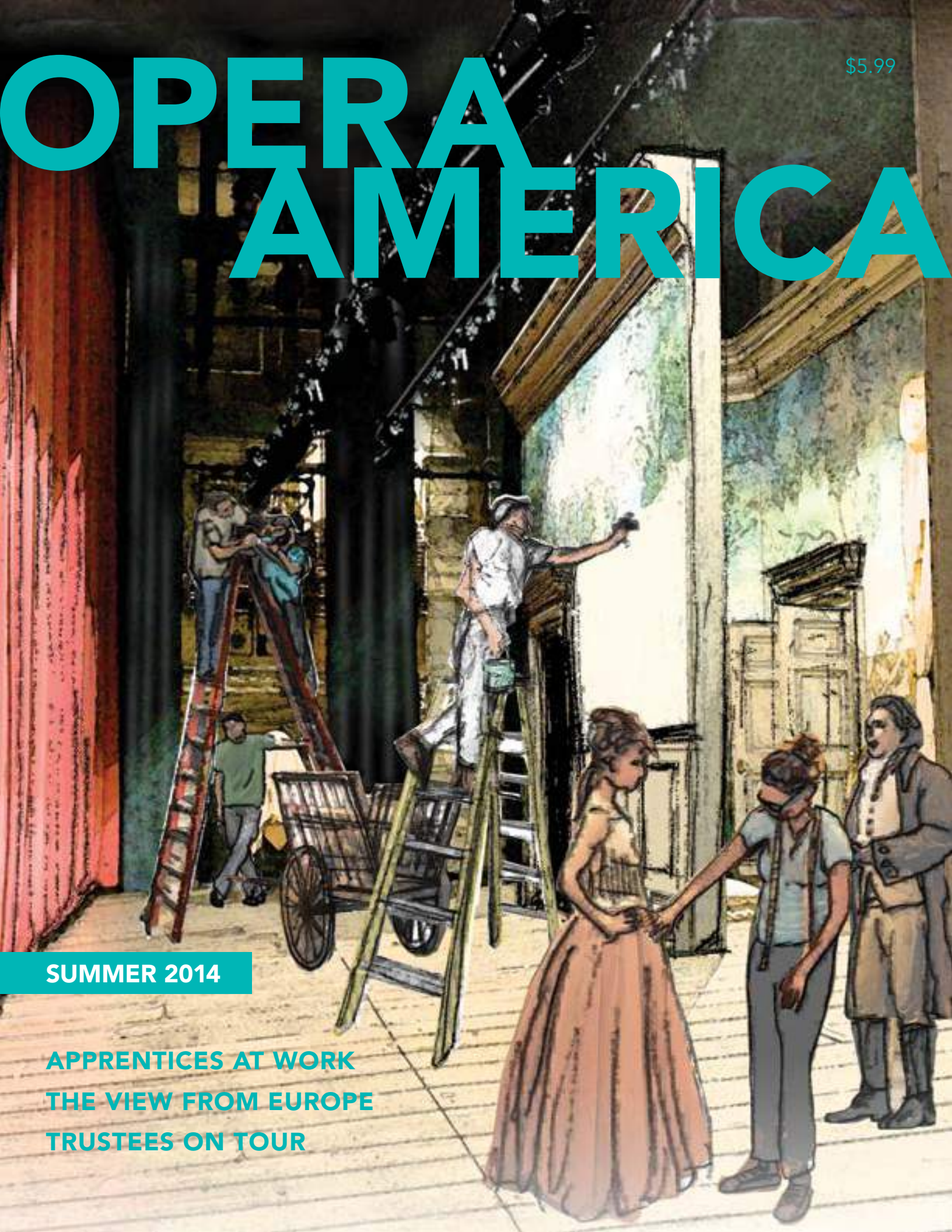


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# OPERA AMERICA

SUMMER 2014

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## 2014-2015 Vocal Roster

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Norah Amsellem (WG)  
Kathleen Battle (RW/TF)  
Ambur Braid (DB)  
Amy Burton (WG)  
Nicole Cabell (MB)  
Anna Christy (DB)  
Leah Crocetto (WG)  
Siân Davies (MB)  
Kiera Duffy (DB)  
Joyce El-Khoury (WG)  
Ashley Emerson (WG)  
Ying Huang (WG)  
Shelley Jackson (WG)  
Sara Jakubiak (DB)  
Alexandra Loutsion (DB)  
Amanda Majeski (DB)  
Julie Makerov (WG)  
Heidi Melton (DB)  
Aprile Millo  
Erin Morley (MB)  
Lisette Oropesa (WG)  
Simone Osborne (DB)  
Marjorie Owens (MB)  
Brenda Rae (MB)  
Twyla Robinson (WG)  
Marina Shaguch (MB)  
Deborah Voigt (TF/DB)  
Erin Wall (MB)  
Tamara Wilson (DB)  
Corinne Winters + (DB)  
Sally Wolf (EC)  
Jennifer Zetlan (WG)  
Elizabeth Zharoff (DB)

### MEZZO-SOPRANOS

Jamie Barton (MB)  
J'nai Bridges (WG)  
Judith Christin (DB)  
Elizabeth DeShong (WG)  
Ruxandra Donose + (WG)  
Emily Fons (MB)  
Cecilia Hall (MB)  
Daveda Karanas (DB)  
Isabel Leonard (DB/TF)  
Daniela Mack (DB)  
Michaela Martens (WG)  
Sarah Mesko (DB)  
Naomi O'Connell (DB)  
Dolora Zajick (EC)

### CONTRALTOS

Lindsay Ammann (DB)  
Meredith Arwady (DB)

### COUNTERTENOR

John Holiday (DB)

### TENORS

René Barbera (WG)  
Eric Barry (WG)  
Randall Bills (DB)  
David Blalock (WG)  
Steven Cole + (EC)  
Michael Fabiano (WG)  
Clifton Forbis (WG)  
Adam Frandsen (DB)  
AJ Glueckert (DB)  
Marcus Haddock (WG)  
Ben Heppner (WG)  
Keith Jameson (WG)  
Anthony Kalil (DB)  
Christopher Magiera (WG)  
Shawn Mathey (MB)  
Daniel Montenegro + (DB)  
Michael Myers (EC)  
Dimitri Pittas (WG)  
Issachah Savage (DB)  
Alek Shrader (MB)  
Bruce Sledge (MB)  
Russell Thomas (MB)  
Christopher Tiesi (DB)

### BARITONES

Phillip Addis (MB)  
Liam Bonner (DB)  
Russell Braun (EC)  
Mark Delavan (DB)  
Tom Fox (MB)  
Quinn Kelsey (MB)  
Mariusz Kwiecien (WG)  
Steven LaBrie (MB)  
Elliot Madore (DB)  
Zachary Nelson (WG)  
Àngel Òdena + (WG)  
Sydney Outlaw (DB)  
Nicholas Pallesen (MB)  
Hugh Russell (WG)  
Trevor Scheunemann (DB)

### BASS-BARITONES

Simone Alaimo (EC)  
Jeongcheol Cha (WG)  
Sam Handley (WG)  
Evan Hughes (MB)  
Ryan McKinny (DB)  
James Morris (DB)  
Musa Ngqungwana (WG)  
Iain Paterson + (WG)  
Philippe Sly (DB)

### BASSES

Erik Anstine (WG)  
Evan Boyer (WG)  
Kevin Langan (EC)  
Andrea Silvestrelli (WG)

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# 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.

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**SUMMER 2014**

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**ON THE COVER:**

Scenic designer David Meyer illustrates a backstage tableau of apprentices and craftsmen at work. (See *Blood, Sweat and Opera*, page 15) Meyer, whose work can be viewed at davidmeyerdesign.com, was a finalist team member for the 2013 Robert L.B. Tobin *Director-Designer Showcase*. Other members of the team were director Walker Lewis and costume designer Grace Trimble.

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# A COMMUNITY UNITED



The startling announcement in March that San Diego Opera planned to cease operations sparked an intense national debate about the capacity of opera to thrive in the 21<sup>st</sup> century. The prospect of losing another large opera company only months after New York City Opera declared bankruptcy was particularly unsettling, especially when so many companies have embraced new artistic and financial strategies to navigate circumstances more challenging than those facing San Diego.

As we approached press time it was wonderful to learn that the company's board — with the inspired teamwork of new leadership — has reversed the decision to close the company. Many challenges lay ahead, but the San Diego Opera will celebrate its 50th anniversary season next year.

There are many lessons to be learned from the upheaval in San Diego, and our field will continue to examine principles of leadership and governance, with emphasis on the importance of flexibility, inventiveness, transparency and collaboration, among other dynamics of success. But what was demonstrated above all during recent months was the transformative power of a motivated national and local community of concerned citizens. A key group of board members, staff, artists and technicians worked together to develop an action plan that gained momentum through print, broadcast and social media. More than 21,000 signed petitions. A Kickstarter campaign raised more than \$2 million, with hundreds of contributions from first-time donors.

At many long board meetings, passionate devotees to San Diego Opera spoke honestly about their understanding of the facts and their desire to preserve the company for the benefit of current and future citizens. A live-streamed Town Hall Meeting galvanized public opinion in support of the company. General directors from the opera field were generous with their time, providing operational, artistic, budgetary and communications counsel at all hours of the day and night.

The effort to prevent the closing of San Diego Opera is a truly American story. Opera companies in this county exist because citizens — not government agencies or culture ministers — create and sustain them with the contribution of time, skills, connections, effort and money. We recognize that our communities are enriched by the cultural institutions we support.

As leaders of our field gather in San Francisco this month for *Opera Conference 2014* we will learn from experts and from one another. We will refine strategies that strengthen our companies and advance the art form as a compelling contemporary cultural expression. We will share the exhilaration derived from spending a weekend with hundreds of other motivated citizens who are dedicated to making our world safer for opera.

A handwritten signature in black ink that reads "Marc A. Scorca".

Marc A. Scorca  
President/CEO



Photo by Curtis Brown

Featuring Broadway legend Craig Schulman as Jean Valjean in one of opera's very first interpretations of *Les Misérables*.

# 2014-2015 SEASON

Pietro Mascagni  
*Cavalleria rusticana*

Ruggero Leoncavallo  
*I Pagliacci*  
OCTOBER 4 & 5, 2014

Lee Hoiby  
*Bon Appétit!*  
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OCTOBER 29-NOVEMBER 1, 2014

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*Amahl and the Night Visitors*  
DECEMBER 4-7, 2014

Cary John Franklin  
*The Thunder of Horses*  
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# NEW OPERAS *from* G. SCHIRMER/AMP

Music Sales *Classical* / [musicsalesclassical.com](http://musicsalesclassical.com)

## NEW OPERAS

- Mark **ADAMO** *Becoming Santa Claus* (Dallas Opera 2015)  
*The Gospel of Mary Magdalene*  
 (San Francisco Opera 2013)
- Iain **BELL** *A Christmas Carol* (Houston Grand Opera 2014)  
*A Harlot's Progress* (Theater an der Wien 2013)
- Peter **BRUUN** *To All the World: Good Night*  
 (Royal Danish Opera 2014)
- Søren Nils **EICHBERG** *Glare* (Royal Opera Covent Garden 2014)
- Theodore **MORRISON** *Oscar*  
 (Santa Fe Opera 2013; Opera Philadelphia 2015)
- Tarik **O'REGAN** *The Wanton Sublime* (American Opera Projects 2014)
- Nathaniel **STOOKEY** *Ivonne* (Opera Memphis 2014)
- Joby **TALBOT** *Everest* (Dallas Opera 2015)



## NEW PRODUCTIONS AND REVIVALS



- John **CORIGLIANO** *Ghosts of Versailles* (LA Opera)
- Daniel **CATÁN** *Florencia en el Amazonas*  
 (Washington National Opera, LA Opera, Nashville Opera)
- Kirke **MECHEM** *The Rivals* (Bronx Opera)
- André **PREVIN** *A Streetcar Named Desire*  
 (Chicago Lyric/LA Opera; Merola Opera - reduced orchestration)
- Michael **NYMAN** *Facing Goya*  
 (US premiere - Spoleto Festival USA)
- Tarik **O'REGAN** *Heart of Darkness*  
 (US premiere - Opera Parallele)

## Operas from the **Alphonse Leduc** catalogue

Newly added to our catalogue are operas from France's most prestigious music publisher Alphonse Leduc. Included are 19th- and 20th-century classic operas by Berlioz, Charpentier, Delibes, Fauré, Hahn, Ibert, Jolas, Lalo, Massenet, Offenbach, Thomas and these masterworks:

- |                 |                                 |
|-----------------|---------------------------------|
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| <b>MESSIAEN</b> | <i>Saint François d'Assise</i>  |
| <b>MILHAUD</b>  | <i>Les Malheurs d'Orphée</i>    |
|                 | <i>Médée; Le Pauvre Matelot</i> |
| <b>POULENC</b>  | <i>Les Mamelles de Tirésias</i> |



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# INNOVATIONS

## PALM BEACH INTRODUCES "SOCIAL CURRENCY"

**Palm Beach Opera** introduced a new form of payment this season: social media. Opera-goers who snapped pictures of themselves while attending performances of *The Barber of Seville* in February and posted them to Twitter, Facebook, Instagram or Foursquare, could present their posting at the box office for a free ticket to a subsequent production of *The Tales of Hoffmann*.

"Over the years, we have developed a large following on social media," says Ceci Dadisman, PBO's director of marketing and public relations. "We are looking to thank our loyal patrons and social media advocates as well as spread the word about the great things we are doing in a digital way."

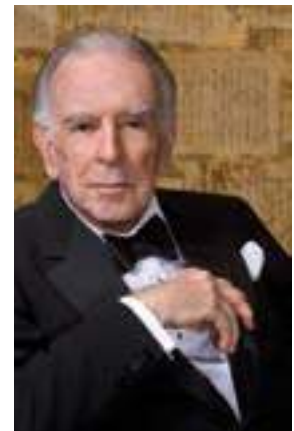
Fifty fans submitted postings, with more than a third converting their vouchers into *Hoffman* tickets. Despite presumptions about Palm Beach's demographics, PBO communications manager Amanda Kahan says "you would be surprised how quick many older patrons are with smart phones and Facebook postings."

The currency campaign is just one of many social media initiatives PBO has developed, including "Tweet Seats" and text message voting. The company is currently in the process of building a free custom app for its Opera @ The Waterfront concert designed to enhance audience engagement during the performance with trivia and aria translations. At mainstage performances a photo booth enables opera-goers to have their pictures taken and posted to Flickr. PBO Photobooth images can be found at [pboperaphotos.com](http://pboperaphotos.com). ♦

## FLORENTINE TO RECORD FLOYD

Milwaukee's **Florentine Opera** will initiate a series of concert productions and recordings of the works of Carlisle Floyd beginning in the 2014-2015 season. The project launches with Floyd's *Wuthering Heights*, sponsored by local donors John Shannon and Jan Serr. Florentine's general director, William Florescu, will oversee the project, with Floyd as artistic advisor. Joseph Mechavich will conduct the Milwaukee Symphony Orchestra and Florentine Opera Chorus, with Soundmirror of Boston recording the project for the Bridge Records label.

According to Florescu, the initial development of the project began as a result of Florentine Opera's 2012 production of Floyd's *Susannah*, for which the composer was present. With the increasing success of the company's recording program (a 2011 Grammy for *Elmer Gantry* by composer Robert Aldridge and librettist Herschel Garfein, and a 2013 Grammy for *Rio de Sangre* by composer Don Davis and librettist Kate Gale), a long-range program to capture those works by Floyd that had not previously been recorded reflected the company's commitment to American opera. Floyd's *Willie Stark* and *Bilby's Doll* are currently slated for future recordings. ♦



Carlisle Floyd  
Photo by Henry Grossman.



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## REPERTOIRE ROUND-UP

**Cincinnati Opera** will premiere *Morning Star*, by composer Ricky Ian Gordon and librettist William M. Hoffman, during its 2015 Summer Festival. Adapted from Sylvia Regan's 1940 play, *Morning Star* follows a Russian Jewish immigrant family's experience as they encounter the tragedy of the Triangle Shirtwaist Factory fire, World War I, the Great Depression and the labor movement.

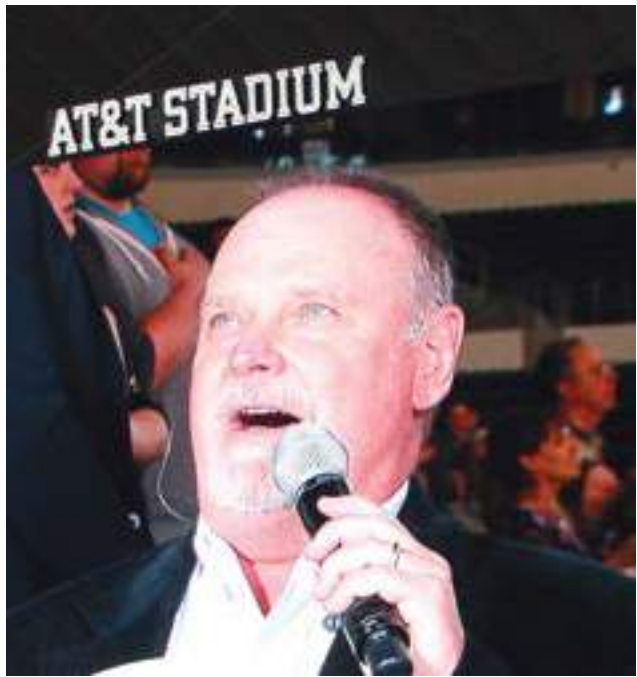
The Atlantic Arts Foundation, in collaboration with **Harlem Opera Theater**, presented an all-African-American cast in Britten's "Parables for Church Performance" (*Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son*) in June. Michael Sisk, founder and president of The Atlantic Arts Foundation, directed the production, with musical direction by Dr. Gregory Hopkins, artistic director of Harlem Opera Theater.

*The Secret Garden*, by composer Nolan Gasser and librettist Carey Harrison, will have its East Coast premiere by Vermont's **Opera Theatre of Weston** (OTW) in January. The opera, based on the novel by Frances Hodgson Burnett, had its world premiere at San Francisco Opera in 2013. The Weston production will also include a condensed and narrated one-hour version of the opera for six daytime school shows.

**Opera Oggi New York** premiered *Made in America: Episode One: The Interview* on May 6. Drawn from a cycle of one-act operas with text and music by Thomas Lawrence Toscano, *Episode One: The Interview* examines the Middle East conflict through the experiences of a Jewish woman in West Jerusalem and a Muslim woman in East Jerusalem who share a tragedy.

On May 18 the Pacific Chorale, based in Orange County, CA, presented the premiere of *Radio Hour*, a choral opera by composer Jake Heggie and librettist Gene Scheer. The work, commissioned by the chorale, was performed by its chamber choir, The John Alexander Singers, with an ensemble from the Pacific Symphony. The one-act, 40-minute work tells the story of a woman whose inner conflicts are reconciled after she enters a magic radio music portal.

The world premiere of *Tawawa House*, a folk opera by Zenobia Powell Perry, was presented by **Townsend Opera** (Modesto, CA) on May 2. Produced in partnership with Sankofa Theater Company, an African-American ensemble also based in Modesto, the opera tells the story of a hotel resort in Ohio that served as a stop on the Underground Railroad before becoming the first African-American college, now known as Wilberforce University. ♦



Keith Armstrong of Grand Prairie, Texas was the winner of **The Dallas Opera's** inaugural "Oh, Say, Can You Sing?" Competition. Selected online by popular vote from finalists drawn from 51 video submissions, Armstrong, a pharmaceutical company analyst, sang the national anthem a cappella at the April 11 AT&T Stadium simulcast of *The Barber of Seville* from the Winspear Opera House. Photo by Luke McKenzie.

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## SCORE TO STAND: NEW MODELS FOR NEW MUSIC

Today's music publishers continue to sustain their traditional role as composer advocates and business managers, even as they embrace technology to advance their mission. Online portals for perusal scores, PDFs and audio have become standard features for the houses of **G. Schirmer, Theodore Presser, Peer Music and E.C. Schirmer**, all of which have rich catalogs of full operas, chamber operas and arias. Samplings and supplementary materials serve as a gateway for artistic staff and soloists to identify repertoire, and, in some cases, purchase and download materials for rehearsal and performance.

But tradition continues to evolve with a mix of developmental programs and digital innovations that offer a broader array of opportunities for publishers to serve composers and the music community alike. At **Boosey & Hawkes** an "Emerging Composers" initiative offers selected composers a three-year career development program in all aspects of publishing, after which participants are considered for a traditional exclusive arrangement, or what Zizi Mueller, president of Boosey & Hawkes US, calls

“a marriage for copyright life.” A second Boosey program, “New Voices,” developed in partnership with the New World Symphony and the San Francisco Symphony, provides composers with a multi-organizational residency, including commissioning, collaborations and professional development. Mueller sees potential in developing the “New Voices” model for the opera world.

In 2011 **Schott Music/EAMDC** introduced Project Schott New York (PSNY), which Norman Ryan, its vice president for composers and repertoire, calls a “micro portal.” PSNY enables emerging composers to self-publish their works on the site without the requirement of a formal publishing relationship. Like Mueller, Ryan sees PSNY as a developmental opportunity as well, “a nice entry point into a larger Schott relationship.” Launched with 70 works by 30 composers, PSNY now features 300 works by 45 composers. Ryan also curates works for PSNY from Schott’s own catalog for which the publisher may not currently have the resources to promote fully.

The number of composers who self-publish is growing, but the value of retaining copyright without the value-added services of a publisher requires a team of legal, editorial and distribution assistance. Bill Holab, a longstanding editor, copyist and composers agent provides a variety of services to composers without the contractual exclusivity traditional composers require. He has prepared performance materials for more than 50 operas by major composers, with four commissions currently in queue.

Even in the digital age errors large and small appear in scores from established and emerging composers alike. “I’ve been doing this for 34 years and I can see problems in any set of parts that any composer prepares,” says Holab. The notion that one can create a score in programs such as Sibelius or Finale and then push a button to generate parts is naïve, to put it mildly. Even the occasional error can consume precious rehearsal time: two errors per page in an opera with 3,000 pages of parts means 6,000 mistakes to fix in rehearsals. According to Holab, a properly copied and edited opera score and set of parts can cost between \$400 and \$700 per performance minute, depending on complexity.

Among the classic errors Holab discovers: failure to allow ample time for page turns, missing or inaccurate bowing, collisions of notes and even higher order errors of composition, such as wrong notes and key changes, and passages that extend beyond the range of an instrument. His favorite example: a timpani part that would have required a four-footed musician to tune and play simultaneously. ♦

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# PEOPLE

---

The **Cultural Data Project** has appointed **Larry Bomback**, former director of finance and operations for OPERA America, as its chief financial and operating officer.

**Lisa Middleton**, former director of marketing for Canada's Stratford Festival, has been named director of marketing at **Lyric Opera of Chicago**.

**Fischer Dachs Associates**, the theatrical design firm, has named **Alexa B. Antopol** chief intelligence officer. She previously served as reference and research librarian for OPERA America.

**Jeff Walker** has joined **Lyric Opera of Kansas City** as chief financial officer. **Linda Ade Brand** is the company's new director of education and community engagement.

**Pittsburgh Opera** has appointed **Cynthia N. McCormick** as director of development and external relations, succeeding **John Federico**, who joined the **Cultural Data Project** as director of external affairs. The opera has appointed **Tara E. Kovach** as director of production.

**Sarasota Opera** has named **Carlos Vicente** as director of marketing. He most recently served as director of marketing for subscriptions at the Houston Symphony.

**Larry Hancock** will succeed **Irene Dalis** as general director of **Opera San Jose** upon her retirement in July. **David Rohrbaugh**, who is retiring as music director, will be succeeded by **Joseph Marcheso**.

**Kevin Smith**, former president of the **Minnesota Opera**, will serve as interim president and CEO of the Minnesota Orchestra. Smith led the Minnesota Opera for 25 years before his retirement in 2011.

After three decades with the company, **Jonathan Pell**, will step down as artistic director of **The Dallas Opera**, effective December 31. He will continue with the company as artistic advisor.

OPERA America welcomes **Nicholas Roberts** as manager of the National Opera Center, **Ben Young** as the Opera Center's technical manager, **Jeffrey Larson** as artistic services manager and **James Ty Cumbie** as art director. ♦

# KUDOS

---



**Darren K. Woods**  
Photo by Ellen Appel.

At the U.S. Institute for Theatre Technology conference in March **Darren K. Woods**, general director of **Fort Worth Opera**, received the Thomas DeGaetani Award, **Susan Threadgill** received the Distinguished Achievement Award for her leadership at **Austin Lyric Opera** and **Patrick Rizzotti**, a Robert L. B. Tobin *Director-Designer Showcase* finalist, received the Rose Brand Scene Design Award.

The Virgil Thomson Foundation and the American Academy of Arts and Letters have awarded **Lowell Liebermann** the inaugural \$40,000 Virgil Thomson Award in recognition of his commitment to vocal works. Chairman of the Mannes School's composition department and founder of its new music ensemble, Liebermann's operas include *Miss Lonelyhearts* and *The Picture of Dorian Gray*.

**Plácido Domingo**, the Eli and Edythe Broad General Director of **Los Angeles Opera**, was awarded an honorary doctor of music degree by Berklee College of Music at its campus in Valencia, Spain in April. The ceremony was led by Guillermo Cisneros, Berklee vice president for global initiatives.

**The Dallas Opera** has presented mezzo-soprano **Isabel Leonard** with its 2014 "Maria Callas Debut Artist of the Year" Award. Leonard made her Dallas Opera debut this season as Rosina in *The Barber of Seville*. The award is given to a single performer each season to honor an outstanding company debut. Balloting for the Callas Award was conducted entirely online, with the results were verified by an independent accounting firm. ♦



**Isabel Leonard**  
Photo by Karen Almond.

# IN MEMORIAM



**Jerry Sherk**  
Photo courtesy Pittsburgh Opera.

**Jerry Sherk**, director of production at Pittsburgh Opera, died on April 10. A graduate of the Manhattan School of Music, he was Washington National Opera's technical director and stage manager before serving as production stage manager at San Francisco Opera for 21 years. He held subsequent positions in Philadelphia and

New Orleans before joining Pittsburgh Opera as director of production in 2008. He is survived by his wife, Tara E. Kovach, their two children, Charles and Odette, and five siblings.

**Judith Liegner**, who nurtured the careers of numerous singers, died at age 91 in Manhattan on April 17. Liegner, who made her vocal debut at Carnegie Hall in 1957,

spent several years in Paris as an artist's representative before returning to New York in the 1970s to form Liegner Management. She is survived by her nephews, nieces and generations of grateful friends and colleagues.

**Sir George Christie**, who succeeded his father as chairman of the Glyndebourne Festival in 1958 and served in that role until 1999, died at age 79 on May 7. During his tenure the festival expanded its repertoire, commissioned major works, engaged innovative directors, built a new opera house and initiated touring. Sir George is survived by his wife, Lady Mary, sons Hector, Ptolemy and Gus (current Chairman of Glyndebourne), and daughter Louise. ♦

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**BLOOD,  
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*Apprentices provide vital support for summer festivals, but opera companies give as good as they get, creating new generations of technical professionals. FRED COHN speaks with today's production leaders about grooming the skills and shaping the careers of virtuosos of the crafts.*

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**Y**oung artists programs at America's leading summer opera festivals have long since established reputations as breeding grounds for vocal talent, providing early stage experience to the country's most gifted singers. Boldface names like Lawrence Brownlee, Anthony Roth Costanzo, Joyce DiDonato and Christine Goerke can all list on their résumés experience at institutions like The Glimmerglass Festival, Opera Theatre of Saint Louis and The Santa Fe Opera. But summer festivals also perform a parallel service for another group of talented young people: production and technical students poised for professional achievements on the other side of the proscenium. These internship programs offer invaluable training and experience to a range of fledgling professionals — from carpenters to costumers to lighting people — aiming for a career in opera and theater.

Make no mistake: the impetus behind these programs isn't pure altruism. Technical apprentices play a necessary role in festival operations: their contribution of time and energy enables companies to offer world-class productions without breaking the box office. In the words of Abby Rodd, director of production at Glimmerglass: "The festival wouldn't be possible without the internship program."

Giving back to the young people who provide such valuable service is a responsibility these companies take seriously. For the seasoned professionals who run festival operations, internship programs are an impressive case of "paying it forward." Take Des Moines Metro Opera (DMMO), whose production manager,

Chris Brusberg, recently set up a design/production internship program. "What I didn't want was to use them as cheap labor, call them interns and save some money," he says. "I feel very strongly that if I ask you to do a lot of work, I'm going to take every chance I get to make you a better theater artist."

The festivals offer master classes and seminars for interns, typically toward the end of the season after all of the shows have opened. Sometimes visiting personnel will share their particular areas of expertise: when Opera Theatre of Saint Louis (OTSL) mounted *Sweeney Todd*, special-effects wizard Steve Tolin gave a masterclass in stage blood. Glimmerglass brings in people like Neil Mulligan, from the Yale School of Drama, who recently taught a rigging seminar, and Clay Corey, a teacher from a nearby technical school, to lead sessions on welding. ("He is not a theater guy, so he gets a kick out of us," says Rodd.)

A rigorous orientation begins with stage safety. "Those first two days are the most overwhelming and boring," Rodd says, "but it's crucial to keep everybody safe. It's scary to have 40 interns running around the production department." Formal sessions aside, a huge part of the value of these programs come from the hands-on experience they offer and the opportunity to work side-by-side with seasoned professionals. "We kick them into the deep end and see if they can swim," says Steve Ryan, director of production and operations at OTSL. "We empower them to become members of the team." ▶▶

The presence of interns demands a production staff willing to offer not just basic training, but mentorship as well. Happily, festivals report an extraordinary level of staff support for their internship programs. “All the department heads really want to see the apprentices get ahead,” says Paul Horpedahl, production director at Santa Fe. “If we see areas where they need particular coaching, we help them along.”

“We’ve built enthusiasm for this with every member of the company,” says Ryan. “If a prop assistant does the wrong thing, we mentor him through that. We know that on some days, our jobs are going to be a little more difficult. But we look at it as being like a teaching hospital — except no lives are on the line.” At OTSL, the passion for passing on knowledge extends beyond the staff level to visiting designers. “Allen Moyer shows up asking ‘What day am I meeting with the interns?’” says Ryan. “James Ingalls said ‘Great — sign me up.’ It’s about giving back. And everybody does like to talk about what they do.”



Members of Des Moines Metro Opera’s Design and Production Internship, supervised by head flyman Derek Jay (middle), fit a drop for a production of *Romeo and Juliet*. Photo by Jen Golay.

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## BASIC TRAINING

Interns generally receive housing and a small stipend. “They get paid enough to eat and do laundry and maybe get a beer on a Friday night — a *cheap* beer,” says Glimmerglass’ Rodd. The work itself is intense — along with being intensely rewarding. “It was kind of like basic training,” says Kathleen Doyle, a 1990 Santa Fe Opera apprentice who is now a busy costume and puppet designer for opera and theater. “It gave me an education I didn’t get at university. I had no idea what it was like to have a fitting with an

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**“Just as interns at a teaching hospital find themselves working side-by-side with top doctors, festival apprentices are called upon to collaborate with members of opera’s elite.”**

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opera singer. It was an eye-opener, discovering how careful and tenuous that process is, or how important the relationship is between a designer and a draper.

“I didn’t realize how *demanding* this field is,” Doyle continues. “I worked all day in the costume shop, then did wardrobe in the evening. I’d get home at 1 or 2:00 a.m., then I had to be back at 9:00 a.m. I was working 80- to 90-hour weeks — and I loved it.”

Just as interns at a teaching hospital find themselves working side-by-side with top doctors, festival apprentices are called upon to collaborate with members of opera’s elite. Tracy Armagost, now assistant production director at The Santa Fe Opera, discovered this when she first worked at the festival as an apprentice. “I came here in 1988 from a small university in Nebraska, where I had just written my senior paper on John Conklin,” she says. “That summer I was creating a water effect for him in *Flying Dutchman*. Who would have thought *that* would have happened?”



Competition for internship slots is intense: The Santa Fe Opera, for instance, receives 900 applications for 75 positions. As a result, the festivals are able to choose an elite team of promising young talents. But good grades and an impressive portfolio don't suffice: candidates have to convince the production staff that they have the psychological makeup necessary to meet the extraordinary demands these internships require. "First and foremost, what everybody looks for is a personality that's going to fit," says Santa Fe's Horpedahl. "These kids all get good training in school, but they may not get the idea of an ensemble atmosphere, of knowing what it takes to be part of a team that's going to do great work."

To be sure, a student's skill set is vital, according to Karen Federling, director of production at Central City Opera. "I'm not in a position to train people from scratch," she says. "If you can't show me a portfolio of some level of work, I'm not going to hire you." But just as important is the candidate's comportment during interviews, which she conducts via Skype. "I had one guy do the Skype interview in a suit and tie," she says. "I felt like saying, 'That's right, dude. You're having a job interview. That tells me you're taking this seriously.' Forget about the résumé; I want to know 'Who *are* you? What got you interested in theater?' They need to be able to verbalize. They have to start the process of selling *themselves*."

## SHAPING SKILLS INTO CAREERS

The internships end up being not just an immersion course in production skills, but a vital introduction to the components of professional behavior. "I'm not *in loco parentis*," Federling says. "If you get raucous drunk, don't come in and tell me you're sick, because I don't have a second one of you. If you skip a class in college, they still get the tuition. But this isn't college. It's a job."

In order to prepare the interns for their entry into the marketplace all festivals include a professional development

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**"The festival experience is a step toward creating a network of production professionals that they will use throughout their careers."**

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component. "They learn the stuff you don't get from theater arts departments," says DMMO's Brusberg. "These kids have no understanding of what it is to be a freelancer or how to network. They don't know what a contract is or the difference between a 1099 and a W2, or between union versus non-union work."



Robert Trump, head draper for Opera Theatre of Saint Louis, and members of the Emerson Costume Apprentices group. Photo by Shannon Terrace.



Nick Sines, left, and Christian Taylor, 2013 stage crew apprentices for The Santa Fe Opera. Photo by Aja Jackson.



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# OPERA TOURS: BUILDING THE BONDS OF LEADERSHIP

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*Aida* at the Arena di Verona, Italy. Photo by Ennevi.

*As opera companies seek innovative ways to cultivate board leadership, custom tours provide unique immersive experiences that build camaraderie and commitment. AMANDA PARKER examines the whys and hows of creating indelible excursions for opera companies.*

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**I**magine a candlelit performance of *Aida* in the Arena di Verona where, in ancient Rome, nearly 30,000 people filled its seats in anticipation of thrilling entertainment. Imagine sitting with friends in the same theater where Puccini or Verdi watched their latest works come to life. You don't have to go back in time to experience the atmosphere of classic venues. Opera tours, combining performances with lectures, museums and fine dining with the company of fellow opera lovers, offer the ultimate immersive experience.

Agency-sponsored public tours continue to flourish, but the market for custom tours sponsored by opera companies is robust. Annie Sale, co-founder of Act 1 Tours, which works with a number of opera companies, sees tours designed for "bonding and advancement" as a growing market. So too does David Merritt, president of Aria Tours, who believes that, as a luxury item, such programs "are impervious to fluctuations in the market." Despite concerns about aging audiences, Merritt is increasingly seeing younger people on tours. "The average age is creeping down," he says.

Tours designed for board leaders and patrons require equal amounts of five-star finesse and adventure. It isn't enough to offer a well-planned trip to a beautiful opera house with standard repertoire. Aficionados accustomed to the highest performance standards are looking for a full schedule of unique productions with star-studded casts in cities that also offer a variety of cultural offerings. Opera companies are in a unique position to shape these enhanced travel packages: general directors and artistic leaders often use industry connections to secure the best seats in the house and to arrange special events, such as receptions with artists and backstage visits.

Company leaders can also enhance the travel experience by linking destinations to long-term artistic goals, exposing board members to repertoire, performers or venues that expand their understanding of innovative programming.

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**"The time we are able to spend getting to know them on a more personal basis and for them to get to know us in the same way is invaluable."**

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"We generate the most interest in trips that authentically tie to our artistic programming," says Annie Burridge, senior vice president of institutional advancement for Opera Philadelphia, citing a visit to Spain to hear OP Music Director Corrado Rovaris conduct *Anadimar* and a tour to The Santa Fe Opera last summer to preview *Oscar*, which Opera Philadelphia co-commissioned and will present next season. Sarasota Opera is equally strategic in blending adventure with marketing. According to Volunteer Coordinator Scott Guinn, Sarasota's 2015 Verdi-centric tour to Milan, Parma, Genoa and Turin is designed to kick off celebrations surrounding the completion of the company's Verdi cycle.

"The trips always succeed in their goal of building better relationships with and among our patrons," says Guinn. "The time we are able to spend getting to know them on a more personal basis and for them to get to know us in the same way is invaluable." Patricia McLeod, senior director of development at

**continued on page 47**



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# UNITED NATIONS OF OPERA

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*As representatives from more than 150 opera companies and affiliated organizations gather for Opera Conference 2014 in that most international city of San Francisco — where the United Nations was born in 1945 — OPERA America President/CEO Marc A. Scorca speaks with Nicholas Payne, director of Opera Europa, about the unique and shared challenges opera faces within and across borders.*



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**MAS:** Americans often assume that European opera houses are filled by appreciative audiences who learned arias in grade school. In reality are there cities and countries where there is a real struggle to fill houses?

**NP:** Europe is not one great country like the United States. In Austria, especially Vienna, opera is more popular than ever: attendance at the Vienna State Opera is 99.6%. At the Volksoper, attendance has been growing and is now over 85%. The Theater an der Wien regularly sells out. So, though it is difficult to generalize, I would say that the German-speaking countries have the healthiest opera economies, just as they have the healthiest overall economies. But even in Germany there are towns and cities where audiences have drifted off. Questions like “Should there be mergers between adjacent towns?” are being asked. Previously supportive local authorities are questioning whether it is worthwhile to subsidize opera to the same degree as in the past.

**MAS:** Those questions are being raised at the national level as well. How are patterns of federal support changing across Europe?

**NP:** For the second half of the 20<sup>th</sup> century there was a social democratic consensus. Sometimes governments would move to the right and other times to the left, but there was a consensus that the state provided basic

services: healthcare, education, transport and culture. It was the “Peace Dividend” after World War II. That consensus is falling apart, which is perhaps a sad thing. But if you are an optimist, it is a challenge to come up with a model that might work a little bit better. The truth is we now live in a mixed economy of public and private sectors, and the successful manager of an opera company is the one who makes that mix work best. Successful companies must have income from a number of different sources. Those who deny that and say it must remain the responsibility of government are working against reality and history.

**MAS:** Britain has probably the most diverse income stream, doesn't it?

**NP:** Yes, government support for the Royal Opera House Covent Garden is slightly less than 25% and is now matched by private contributions.

**MAS:** And the German-speaking countries by and large do still have the vast majority of their support coming from government?

**NP:** A majority, but a declining majority. And there are variations by country and even within countries: the south of Germany is on the whole richer than the north of Germany. So if you're in Munich or Stuttgart you're

probably doing fine. As you go further north it's more of a struggle. Once upon a time the Vienna State Opera had a majority of its support from the state. Now it's 50%. The Vienna State Opera has a big brand, so it is going to find it easier to attract income than a smaller company in Graz. Likewise, La Scala is in a better position than Bologna because of its international reputation.

**MAS:** In the past there was a reluctance to learn about American-style sponsorship. My sense now is that leading companies have embraced reality and are developing in-house capacity to diversify the revenue pool.

**NP:** Yes, and I'm also a tremendous believer in challenge funding, and it works both ways, whether it's the government offering \$100,000 if you can match that from private sources, or a sponsor coming in and saying "Here's half of what you need now go out and match it." What a sponsor really likes is to make a difference. It is simply no use saying "I need to give a wage raise to my orchestra, will you sponsor it?" Or you've got a deficit and you want the sponsor to cover it. You have to come up with a project which they think will make a difference. It could be discount tickets for young people or a festival with naming rights. It is a slow process but I think it is gathering pace. It's also about involving individuals. To be honest, it is a complete waste of time going to banks

at the moment because most of them are in far worse states than opera companies!

**MAS:** On the earned revenue side, is the challenge of audiences a matter of marketing technique? Is it related to lack of arts education? Is it societal changes as people drift off to other kinds of entertainment and cultural activity?

**NP:** There is a lot of competition. The entertainment options are richer, wider and more diverse than ever. There are different kinds of music to start with, but there is eating out and clubbing. The idea that a medium-sized town would have a multi-purpose theatre that offered a mixed diet of opera and dance and drama, and plays to a public that would buy into that as the primary cultural brand is threatened by other ways to spend your evening. Like you, we learned the subscription model from Danny Newman and, like you, we have to reconsider such models. We can no longer just assume that people will turn out. We have to go out and meet them. We need to become, even in the most traditional bastions, more proactive in our marketing techniques.

I have just come back from the Czech Republic where I was advising the Prague National Theatre on new artistic and business plans and they admitted that their

*Photographs by: Daniela Tchetchik and Oren Izriel*

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marketing department was really dramaturg-dominated, which meant rather interesting pieces of indigestible prose that are great for opera aficionados, but you couldn't call it "marketing." They are conscious of this and appointed someone new last month who is interested in branding and social media and all the other essential marketing tools one has to use nowadays.

**MAS:** A lot of Americans generalize about the infusion of the arts into the education of young people across Europe. What about the state of arts education?

**NP:** Arts education is under threat everywhere, even in places with very well developed state education systems like France or Germany. The arts are being squeezed out by subjects that equip people for jobs. Also, we now live in a much more multicultural society, and there is a hesitation in teaching people traditional European culture. It is a bit like religion. It now seems presumptuous to impose that on people who come from completely different backgrounds.

**MAS:** We often speak of the divergence of the critical issues between North America and Europe, but what about within Europe?

**NP:** There still are considerable differences, just as there are between the economies of the Czech Republic and France, but the whole principle of Opera Europa is based on the theory that there are things to learn among countries. It has taken

time for some people to realize that they can learn from each other. I was struck the other day when the director of an important German company, who has resisted joining Opera Europa because he believes that the German model is the right one and there is nothing to learn from Britain, Italy or France. He said "Perhaps I ought to think about joining. I guess we do need to think more European."

**MAS:** Has increased co-operation led to increased co-production?

**NP:** There is indeed much more co-production in Europe than there was in the past. It's something we learned from the States, though we probably do it in a slightly different way and there are still problems aesthetically. What an Italian director wants for his audience is not what a German director wants, just as a sophisticated American manager might come to Europe and say, "I like this production very much, but of course I could never do this in..." And there are the economic barriers of transportation and adaptation costs. (Part of my job at Opera Europa is to advise against co-producing, to explain that in adapting a production to your theater you are not necessarily saving half of the cost.) We all work to make co-productions more efficient and to teach our general managers and technical directors good practice. But in the end the greater reason for co-producing is artistic. All good co-productions happen because people want to share an exciting artistic idea.

*continued on page 49*



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new operas

Steven  
Stucky



photo: Hoebermann Studio

The Classical Style

libretto by Jeremy Denk

Mozart, Haydn and Beethoven embroiled in  
hilarious discussions about music

Ricky  
Ian  
Gordon



photo: Kevin Doyle

Morning Star

libretto by William M. Hoffman

a Russian Jewish immigrant family  
in New York's Lower East Side  
based on the play by Sylvia Regan

27

libretto by Royce Vavrek

Gertrude Stein's legendary Paris Salon at  
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# OA NEWS

## OPERA AMERICA LAUNCHES FEMALE COMPOSER GRANTS

Through the generosity of The Virginia B. Toulmin Foundation, OPERA America has awarded grants of \$12,500 each to eight women to develop new operas. In addition to financial assistance, recipients will be introduced to leaders in the field through *Opera America Magazine* and the annual conference. Supported works will be considered for presentation at OPERA America's New Works Forum and *New Works Sampler*. While the first year focuses on "Discovery" grants, the second year will focus on "Commissioning" grants designed to support the creation and production of works by professional companies.

### ANNA CLYNE

Composer, *As Sudden Shut*

Clyne weaves music, poetry, animation and choreography with lighting and stagecraft to create a multisensory path into the imagination of Emily Dickinson.

### MICHELLE DIBUCCI

Composer, *Charlotte Salomon: Der Tod und die Malerin* (Death and the Painter) Based on the paintings and text by Charlotte Salomon, adapted by Michelle DiBucci

A ballet-opera based on Salomon's multidimensional artwork *Leben? Oder Theater?*

### LAURA KAMINSKY

Composer, *As One*  
Libretto by Mark Campbell and Kimberly Reed

A 75-minute multi-media chamber opera exploring the redemptive journey of a transgender individual wrestling with profound ontological issues.

### KRISTIN KUSTER

Composer, *Old Presque Isle*  
Libretto by Megan Levad

A 75-minute opera based on the tale of a haunted lighthouse; the bulb was deactivated in 1979, but continues to shine today.



Left column, top to bottom:  
Anna Clyne, Laura Kaminsky,  
Anne LeBaron, Sheila Silver  
Right column, top to bottom:  
Michelle DiBucci, Kristin Kuster,  
Fan Mang, Luna Pearl Woolf

### ANNE LEBARON

Composer, *Psyche & Delia*  
Libretto by Gerd Stern and Edward Rosenfeld

Charting the powerful historical ramifications — cultural, political and spiritual — set into motion by Albert Hofmann's discovery of LSD in 1943.

### FANG MAN

Composer, *Golden Lily*  
Libretto by Jie Guo

Based on the 16<sup>th</sup> century Chinese novel *Jin Ping Mei*. The opera focuses on one of the most (in)famous femme fatales in Chinese literature.

### SHEILA SILVER

Composer, *A Thousand Splendid Suns*  
Libretto by Stephen Kitsakos, based on the novel by Khaled Hosseini, author of *The Kite Runner*

Set in contemporary Afghanistan, a tale of two Islamic heroines whose lives intersect as wives of one cruel man.

### LUNA PEARL WOOLF

Composer, *THE PILLAR*  
Libretto by David Van Taylor, based on *The Wizard of Lies: Bernie Madoff and the Death of Trust*, by Diana B. Henriques

A charming larcenist, a woman betrayed by a son in shock, *THE PILLAR* holds a mirror to the society that abetted Madoff but reviled him once his crime was revealed. ♦

## GRANTS AWARDED TO BUILD OPERA AUDIENCES

Generously funded by the Ann and Gordon Getty Foundation, OPERA America's Building Opera Audiences fund has awarded \$300,000 in grants to help member companies execute innovative marketing projects. This second cycle of the program supports initiatives that seek to increase first-time attendance and improve retention rates. Each project will be documented and evaluated, with results shared with the field. The seven companies receiving funding are:

### ARIZONA OPERA

*¡Viva la Opera!*

Last season, with support from a Building Opera Audiences grant and a partnership with Univision, Arizona Opera created statewide initiatives to welcome communities underserved by the arts. In its second year, Arizona Opera seeks to cement *¡Viva la Opera!* as a sustained component of its identity.

### CENTRAL CITY OPERA

*Boomer Bus*

Designed to attract individuals ages 50-65, participants will explore the history of Central City and its opera, and enjoy behind-the-scenes experiences, a short works program and a full opera performance. Included will be a Q&A session with CCO's education and community engagement team.

### CINCINNATI OPERA

*The Opera Express*

Via a mobile opera theater housed inside a converted semi-trailer, audiences will enter a stylish, comfortable performance space: the doors will close, the lights will dim and the opera will begin. Performances ranging from 10 to 15 minutes will feature professional singers, lighting, costumes and scenery.

*Grants continued* ▶▶



Paolo Prestini led an evening of her works as part of the National Opera Center's *Creators in Concert* series. Pictured: Wendy Law, cellist, Gyan Riley, guitarist, and Prestini in a performance of "The Mass" from *The Colorado*. Photo by Jill Steinberg.

# OA NEWS

## Grants continued from previous page

### LOS ANGELES OPERA

#### *Re-Branding Opera for the 21<sup>st</sup> Century*

To integrate positive opera related stories and references into film, television and advertisements, and break down commonly held opera stereotypes, LA Opera will partner with a content marketing agency to pitch opera to industry professionals as a valuable and viable storyline option.

### LYRIC OPERA OF CHICAGO

#### *Caminos a la ópera*

Lyric will increase its involvement in Chicago's Latino communities by offering relevant programming both in the opera house and in neighborhood venues. These efforts will foster new and established community partnerships, involvement with local schools and increased targeted marketing efforts.

### OPERA PHILADELPHIA

#### *Consumer Engagement Research Project*

Consultants from outside the arts will use surveys, focus groups and experience mapping to research and evaluate how audiences perceive the Opera's brand across a spectrum of entertainment options. The project results will help to inform marketing and product strategies that address consumer motivations.

### PALM BEACH OPERA

#### *Opera @ the Waterfront App*

This free custom app will engage participants in a curated arts experience by providing a two-way dialogue between audiences and staff through real-time updates, such as fun facts and aria translations, as well as the ability to survey and receive audience member feedback throughout the concert. ♦



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Photo by Dario Acosta



# OA NEWS

## LEADERSHIP PROGRAM PARTICIPANTS SELECTED

OPERA America has selected 14 participants from the U.S., Canada and Europe to participate in its 2014 Leadership Intensive. Made possible by the generous support of American Express, the program identifies promising leaders in a range of administrative disciplines and provides skills and contacts to advance their careers.

The 2014 Leadership Intensive participants are: **Ana Ablamonova**, founder, Operomanija (Vilnius, Lithuania); **Todd Calvin**, vice president, business and legal affairs, Nickelodeon/Viacom Media Networks; **Brittany Duncan**, HGOCO programs director, Houston Grand Opera; **Barbara Lynne Jamison**, youth programs manager, Seattle Opera; **David Krohn**, corporate development officer, Houston Grand Opera; **Ashley Magnus**, manager of corporate gifts, Utah Symphony | Utah Opera; **Benjamin Makino**, music director, Opera Memphis; **Joseph Peacock**, director of corporate giving,

Vancouver Opera; **Gerald Phillippe**, membership coordinator, Opera Europa (Brussels, Belgium); **Thomas Rhodes**, development associate, Fort Worth Opera; **Joanna Verano**, development manager, Pacific Opera Victoria; **Bradley Vernatter**, director of production, Boston Lyric Opera; **Sean Waugh**, assistant to the director of artistic administration, San Francisco Opera; and **Christopher Wybenga**, institutional and legacy giving associate, San Francisco Opera.

Leadership Intensive participants will attend seminars during *Opera Conference 2014* in June, and will reconvene in August for a week-long learning program at the National Opera Center in New York. In both sessions, participants will gain skills that will enhance their current work, build strategic capacity in a variety of administrative areas and develop career advancement techniques and personal leadership strengths. ♦



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## OPERA CENTER SPOTLIGHT: THE FREEDMAN CANTEEN



**Allen and Judy Brick Freedman**  
Photo by Rose Callahan courtesy  
lastnight@themet.

as an oasis for singers, coaches and the many members of the opera community who visit the Center each day.

The Freedman Canteen is emblematic of the couple's commitment to opera companies and to OPERA America alike. Judy Freedman, a longstanding board member of **The Glimmerglass Festival**, also serves on the board of **Beth Morrison Projects**. Her love of opera began "in the womb," she says, a tribute to her father, a passionate opera lover. Allen Freedman, a successful businessman and venture investor, was seduced to opera by his wife, first as a willing companion for performances, then as pro bono general director of Glimmerglass during 2004 and 2005, then as a board member of OPERA America.

Nestled in the core of the National Opera Center, among the varied spaces devoted to learning, rehearsal, auditions and performance, is a modest room that provides what may be the most essential element for elevating the art of opera: hot tea. Along with an array of other beverages and snacks, the Freedman Canteen, named in honor of Allen and Judy Brick Freedman, serves

They are particularly devoted to aspiring vocal artists, endowing the Young Artists Program at Glimmerglass and funding scholarships at Juilliard. "It's like venture capital," says Judy Freedman. "You put your money into 10 artists. Not everyone will succeed. It may have nothing to do with their abilities but simply a matter of circumstances. A few of them go into related careers, such as teaching, running choruses or administration. But a few of them skyrocket and have wonderful singing careers." The Freedmans frequently travel around the country to see performances of artists they have nurtured.

Allen Freedman cherishes the art form, but also the industry as a whole. "I see opera as a grand human endeavor. Necessarily there is a high degree of creativity, but when it is matched with great leadership and taste, combined with common sense, you can turn that human endeavor into a jewel." He cites the National Opera Center, with its combination of people, purpose and facility representative of the industry, as such a "jewel-like entity."

But of all the facets of this jewel, why did the Freedmans choose the canteen to sponsor? "Because everybody wants to eat," says Judy Freedman, "especially singers." Allen Freedman concurs, not just from his shared commitment to singers, but also from his commitment to 52 years of marriage. Why the canteen? "Because that's what Judy wanted," he says. "Some things in life are not complicated." ♦

# OA NEWS



As part of OPERA America's commitment to representing production leaders in the field, an exhibition of designs by Vita Tzykun opened in the Design Gallery at the National Opera Center on May 16. The exhibit, which runs through September 20th, features projected digital design elements, photographs and costumes from Anchorage Opera, Beth Morrison Projects, Boston Lyric Opera, Gotham Chamber Opera, Lyric Opera of Kansas City, Opera Omaha, Opera Philadelphia and Utah Symphony | Utah Opera. The Design Gallery is open daily from 10:00 a.m. to 8:00 p.m. Photo by James Daniel.

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# PUBLICATIONS



## RETHINKING BRITTEN

Philip Rupprecht, Ed.  
Oxford University Press

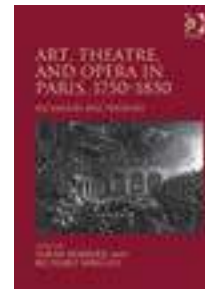
A diverse group of established authorities and leading younger voices explore Britten's oeuvre across a range of genres, including opera, song cycle and concert music. Well informed by earlier writings on the composer's professional career and private life, this volume also uncovers many fresh lines of inquiry, from the Lord Chamberlain's last-minute censorship of the *Rape of Lucretia* libretto to psychoanalytic understandings of Britten's staging of gender roles.



## ERNST KRENEK AND THE POLITICS OF MUSICAL STYLE

Peter Tregear | Scarecrow Press

Responding to renewed interest from performers in Krenek's work, particularly his operas, this volume addresses this gap in the scholarly literature. Focusing on Krenek's compositional path from the eclectic musical language of *Jonny spielt auf* to the austere twelve-tone technique of *Karl V*, Tregear provides an historical and critical context to this most historically significant period of Krenek's creative life.



## ART, THEATRE, AND OPERA IN PARIS, 1750-1850

Edited by Sarah Hibberd and  
Richard Wrigley | Ashgate

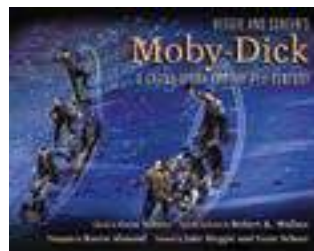
Mapping the complex and vivid connections between genres in a period of challenging historical change, the editors deepen our understanding of familiar (and less familiar) artworks, practices and critical strategies in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Throughout this period new types of subject matter were shared, fostering both creative connections and reflection of matters of decorum and dramatic structure.



## THE LEGACY OF OPERA: READING MUSIC THEATRE AS EXPERIENCE AND PERFORMANCE

Dominic Symonds and Pamela  
Karantonis, Eds. | Rodopi

First in a series by the Music Theatre Working Group of the International Federation for Theatre Research, this work explores the widening of the meaning of the term music-theater to reflect new ways of thinking about this creative practice beyond the genres circumscribed by discourses of theater studies and musicology.



## HEGGIE AND SCHEER'S MOBY-DICK: A GRAND OPERA FOR THE TWENTY-FIRST CENTURY

Robert K. Wallace  
University of North Texas Press

Interviews with the creative team and draft revisions of the libretto and score show Heggie and Scheer's *Moby-Dick* in the process of being born. Interviews with the principal singers and the production staff follow the five-week rehearsal period into the world premiere production, each step of the way illustrated by more than two hundred color photographs by Karen Almond.



## EXPERIENCING VERDI: A LISTENER'S COMPANION

Donald Sanders | Scarecrow Press

Summarizing the evolution of Italian opera and the bel canto tradition that prevailed in the Verdi's career, the author takes readers on a leisurely tour of eleven of Verdi's most important operas, concluding with a look at Verdi's influence on later composers, his place in the modern repertoire and his role as an Italian Patriot.

# CROSSWORD

BY  
DAVID J. KAHN

## ACROSS

1. Mushroom part
4. It may be shaken in a bowl
10. Europeras composer
14. Seraglio section
15. Individually
16. Radon's lack
17. What you may go by in Haiti
18. Reworked John Harbison opera about a fall season that didn't end until January?
20. Arizona's \_\_\_ Canyon Dam
22. Kaye of ballet
23. Tee, e.g.
24. Reworked John Adams opera about a Russian/French artist's early years?
28. Copycat's comment
29. Kind of kick
31. Analyst of a sort
36. Actress Vardalos
37. Reworked Nolan Gasser opera about underwater earthquakes?
42. Party person, for short
43. Tally again
44. Former Belgian airline
47. Opera center, sometimes
51. Reworked Jake Heggie opera about a Florida county pedestrian?
56. With 30-Down, inability to get A's or B's?
57. Divided
58. Make a perfect pitch?
59. Reworked Kurt Weill opera about a kennel for hunting dogs?
63. Pooh pal
64. See 6-Down
65. Come-on
66. In \_\_\_ (embryonic)
67. Linear
68. Ice-melting device
69. Der Ring \_\_\_ Nibelungen

**For solution to the Crossword puzzle from the Spring issue see page 45**

## DOWN

1. Participants get their kicks from them
2. Singer Bassi, who was a tenor
3. Novel on which the Puccini opera *La buona figliuola* is based
4. Lab offering?
5. Editorialize
6. Like some opera 64-Acrosses
7. Dish name
8. Big drink
9. Debussy's 8-Down
10. Vocal shadings
11. Changing for an opera?
12. "\_\_\_ a light?"
13. Ahead of, poetically
19. British gun
21. Juan's uncle?
25. Sassy
26. Mercury astronaut Cooper's nickname
27. Jackie, on Nurse Jackie
30. See 56-Across
32. "Out!"
33. Equal
34. Jubilant cry
35. And more like that: Abbr.
37. What some hand-offs result in, briefly
38. Ranch unit
39. Fortify
40. Landlocked Asian sea
41. Places for braces
42. Exchanged words?
46. Protected state bird
48. Steering system part
49. Like opera's Mimi and Rodolfo
50. Block homes
52. Floundering
53. Lite as can be
54. Seize
55. A year in Provence
59. Angel's hope
60. Long time
61. A.C.L.U. concerns: Abbr.
62. Trip up

1	2	3		4	5	6	7	8	9		10	11	12	13
14				15							16			
17				18						19				
20			21		22					23				
24				25					26				27	
28									29					30
			31		32	33	34	35				36		
37	38	39								40	41			
42					43									
44			45	46						47		48	49	50
	51					52	53	54	55					
			56			57					58			
59	60				61					62		63		
64					65							66		
67					68							69		

DAVID J. KAHN is a nationally-known crossword puzzle maker and opera aficionado whose puzzles have appeared in *The New York Times*. He is the author of *The Metropolitan Opera: Crosswords for Opera Lovers*.

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# New Operas from SCHOTT/EAM

## Julian Anderson **Thebans**

English National Opera | May 3, 2014

The *New York Times* calls Anderson's treatment of the Greek trilogy "distinctively impressive" and "an opera like no other... arguably the most spectacular orchestral writing heard in any opera of the past half a century. For mastery of texture, color and invention, Mr. Anderson sets standards."



Photo by Tristram Kenton



C. Stanley Photography

## Gregory Spears **Paul's Case**

UrbanArias | April 20, 2013

Based on the story by Willa Cather, Gregory Spears's chamber opera *Paul's Case* explores the defiant and fragile sides of a young outcast with an arresting score that superimposes post-minimal and Baroque styles.

## Tobias Picker **Dolores Claiborne**

San Francisco Opera | September 18, 2013

Commissioned by San Francisco Opera, Tobias Picker's thrilling setting of Stephen King's best-selling novel, *Dolores Claiborne* has been called "a triumph," "a brilliant musical incarnation," and "a momentous addition to the expanding canon of American opera."



Photo by Cory Weaver



Photo: Michael Daniel

## Douglas J. Cuomo **Doubt**

Minnesota Opera | January 26, 2013

Called "a philosophical yet lyrical whodunit" and a work "that speaks to the heart," *Doubt* features a libretto by John Patrick Shanley and is based on Shanley's Pulitzer Prize and Tony Award-winning play.

## George Benjamin **Written on Skin**

Festival d'Aix-en-Provence | July 7, 2012

George Benjamin's acclaimed new opera has been called "impeccable," "complexly beautiful," and "the work of a genius unleashed." *Written on Skin* features an original libretto by Martin Crimp and was premiered at the Festival d'Aix-en-Provence.



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Also recently premiered:

**Richard Ayres, *Peter Pan***

Staatsoper Stuttgart, December 2013

**Luke Bedford, *Through His Teeth***

Chroma Ensemble, April 2014

**Christopher Cerrone, *Invisible Cities***

The Industry & LA Dance Project, October 2013 (staged)

**Gerald Barry, *The Importance of Being Earnest***

Los Angeles Philharmonic, April 2011 (concert) | Opéra National de Lorraine, March 2013 (staged)

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**Blood, Sweat and Opera**  
*continued from page 17*

“We’re aware that we’re bridging a gap between a college life and a professional life,” says Federer. “I encourage them to start thinking ‘What kind of company do I want to be working with?’ The question is not ‘How do I improve my alteration skills?’ It’s ‘What kind of life do I want to lead?’”

OTSL’s Browning Fellowship, a program for returning apprentices, puts a strong emphasis on professional development. Steve Ryan calls it a “finishing school,” exposing participants to front-office elements of the operatic profession, like development, marketing, education and volunteer programs, while polishing their professional comportment. “We want to make sure they can interact seamlessly at a donor dinner,” Ryan says.

While the rigors of a festival internship prepare many for a life backstage, in some cases the interns learn, sadly, that they just aren’t cut out for a life in the theater. “There were a couple of people who dropped like flies,” says Kathleen Doyle of her Santa Fe experience. “Nobody was allowed to get sick or go home with a headache. This is a demanding field — a person has to be devoted and passionate. It’s not for the faint of heart.” Chris Brusberg reports that each year, a couple of Des Moines Metro Opera’s interns fall by the wayside. Luckily, his program generally takes on people who are just out of their freshman and sophomore years of college, a time when they easily make a switch if they discover they don’t have “the right stuff” for production work.

For most interns, though, the festival experience is a step toward creating a network of production professionals that they will use throughout their careers. “We’re building the next generation,” says OTSL’s Ryan. “I tell them at the beginning ‘Look around you — you’re going to be calling these people for the next 20 years.’ They’re meeting all the directors and designers; in some cases later on they call and say ‘Hey, I’m in New York now — do you need an assistant?’ It makes it one step easier to get a job.”

Small wonder, then, that the ranks of the country’s opera and theater companies are well-stocked with onetime opera festival interns: people like Matt Rubin, lighting programmer and electrics supervisor at the Met, a Glimmerglass alumnus, and Camilla

Haith, costume director at Florida Grand Opera, a “graduate” of Opera Theatre of Saint Louis. “It’s hard to go into a regional theater and *not* find a former Santa Fe apprentice,” says Paul Horpedahl. In some cases festival interns move up through the ranks into staff positions. At Santa Fe, 65 percent of the professional staff is made up of former interns, with Horpedahl and Armagost among their number.

The diaspora of former interns into the profession shows the real value of the apprenticeships: they’re a boon not just to the individual festivals, but to stagecraft in general — and opera in particular. For stage professionals, these thriving programs are cause for true optimism. “We know that the future of theater and opera is in good hands,” says Armagost, “because we have a great group of students each year who will carry the torch.” ♦

**FRED COHN** is a frequent contributor to Opera News, as well as the magazine’s research associate. He is also consulting editor at Chamber Music.

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**Trustees on Tour**  
*continued from page 21*

LA Opera, concurs: “You have people with a similar interest, you are traveling abroad and you are getting access you couldn’t get on your own. It’s a great environment for people to embrace their love of opera and the mission of your organization.”

The results can be measurable, as well, according to Carol F. Henry, past president of LA Opera and current chairman of its board’s executive committee. “The level of commitment of time, willingness to assume a leadership role and financial contribution has increased as a direct result of our board trips,” she says.

### FINDING THE RIGHT FORMULA

Outsourcing opera tours to agencies is a common way to alleviate the stress of planning and executing the logistics of a tour while ensuring that the artistic and travel standards are high. Through such partnerships, companies benefit from the expertise of seasoned agents without diminishing their role in crafting the itinerary. “Each company handles it in its own particular way,” says Annie Sale of Act1Tours, which works with a wide spectrum of opera companies. Some prefer to manage financial matters, some provide their own educational resources (particularly when a general director is leading the trip), while some outsource all aspects of planning and logistics.

Crafting a tour that is inspiring, educational, memorable and fun can be quite a challenge. “It’s a tough balance to achieve and we’re always tweaking it,” says Merritt of Aria Tours. “We try to present an entire experience: performances, lectures, cuisine, wine, architecture and the best historical tours with the best guides in each city.” There are also the essential details of hotel reservations,

upgrades, tickets, excursions, extensions, restaurant reservations and contingency plans for everything from strikes to illness. Opera companies must schedule travel well in advance so that it doesn’t conflict with their own season. Nine to 12 months is a typical planning timeline.

But the essential alchemy of successful board tours cannot be outsourced. Burrige says she and Opera Philadelphia General Director David Devan are “strategic” in planning with whom they sit to ensure that all travelers are equally engaged. Carol Henry of LA Opera says newcomers to their trips assimilate without difficulty, in part because trips always begin with a social reception that promotes camaraderie, but most importantly because she and her fellow “old-timers” make certain that conversation flows — particularly during post-performance “night caps.”

Henry cautions against over-scheduling. A structured agenda is essential, but unstructured moments between board members and donors are equally valuable. “Participants value free time as well where they can extend personal hospitality to each other,” she says. “With a board the size of ours, the travel program allows board members to interact socially in a way that is difficult at large board functions,” she says. The ultimate sign of success, according to Henry, is “unity among fellow travelers.” ♦

**AMANDA PARKER** is associate director for development for OPERA America and coordinator of its Ambassador travel program for opera trustees.



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**United Nations**  
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**MAS:** Americans have always admired the diversity of European repertoire, how countries with a deep history of opera explore their own literature of known works, rarely performed works, new works and old works. I am curious to hear what your observation is about the status of the repertoire over in the United States.

**NP:** I am hugely impressed by the commitment of so many American companies to new work, in no small part because of OPERA America's own seed fundraising, I'm sure. I think the American new opera scene is quite healthy. Europe went through a bad patch where people were commissioning indigestible operas about subjects that nobody could understand, or with which they could identify — what we used to call “squeaky door” music. But we seem to have survived that and people are now writing operas on subjects relevant to people's lives. You don't necessarily like everything you see or hear. It is somewhat easier here where companies offer more productions each year, so if you are doing 20 you take a few risks. Aside from the Met most American companies offer far fewer productions. If you are only presenting four shows a year you cannot take four big risks.

**MAS:** In the U.S. there is a tremendous explosion in the number of smaller, artist-driven, entrepreneurial opera companies and ensembles. Do you see the same thing in Europe?

**NP:** Oh yes. They tend to congregate in big capital cities, because that's where artists live. There are probably 30 in London. You will find them in Berlin, you will find them in Vienna, and certainly in Paris there are all sorts of groups, particularly early music groups. Artists who are not getting employed as often as they like will find a way of doing it, won't they? You know, I hesitate to say this, but you could argue that the loss of New York City Opera was in some ways a healthy development. That company was fantastic and it played a very important role, but it sort of completed its function. Look at how many wonderful young companies are flourishing in New York City! To have this diversity and multiplicity but still have a company like the Met is, I think, healthy.

**MAS:** Precisely. There are so many people who do want to express themselves through opera but the established infrastructure can't absorb all of them. I think it's also contributing to a redefinition of opera as only being defined by a grand venue, by a grand scale. I wonder both economically and artistically whether the 21<sup>st</sup> century will see a continued return to the more natural chamber scale of the art forms common in earlier centuries.

**NP:** Yes, but, and I have to say this for the record, I don't think it should completely replace grand opera. I think there is something about hearing *Don Carlos* with proper forces and big audiences and a 100-piece orchestra which is a central part of the opera experience. It is something very wonderful and why people love opera. Although it is equally transporting to see an intimate *Figaro* or contemporary piece, I think that our operatic ecology in 21<sup>st</sup> century has to find room for both.

**MAS:** This issue of *Opera America Magazine* will appear at our San Francisco conference. I wonder, as you look back at the OPERA America conferences you have attended, what has inspired you most?

**NP:** The achievement of getting representatives across a wide field together to talk about common issues. You also learn simply by going to a different city. The Detroit conference was rather sad because you were in a town whose economic base was eroding, but in other ways it was very inspiring. I learned so much at the Museum of African American History that I would not otherwise have learned. Our recent conference was in Venice, but our next will be in Brno and Ostrava, not exactly famous Czech cities. Ostrava is not Detroit, but its industrial base is in decline. It encourages you to ask: How can you use art, culture and opera to help regenerate a community?

**MAS:** Likewise when I go to an Opera Europa meeting I find that familiar topics discussed in an entirely different context re-frames what I know about opera in the United States. It's incredibly informative.

**NP:** I suppose the most inspiring thing about OPERA America events is the “can do” attitude. It is something that I have tried to instill here. When I started with Opera Europa there was a prevalence of pessimism. When Americans make a speech, it is optimistic and positive. When Europeans make a speech, it is normally self-deprecating! That is just who we are. I have tried to fight against that. When I brief my speakers, I say, “Don't come and tell us about your past and your terrible problems. Tell us about your three solutions.” That is my great piece of learning from your events in the States. ♦

Since 2003 **NICHOLAS PAYNE** has been director of *Opera Europa*, for which he has built a membership of 145 opera companies and festivals from 37 countries and has established it as the leading professional opera association in Europe. He previously held management positions with four major U.K. opera companies, including Welsh National Opera, Opera North, Royal Opera Covent Garden and English National Opera.

# MY FIRST OPERA



## SPEIGHT JENKINS

General Director of Seattle Opera from 1983 to 2014, Speight Jenkins expanded the company's repertoire, attracted a worldwide audience, developed a Young Artists Program and presented 15 new productions of Wagner's mature works. Texan, lawyer and veteran, Jenkins was appointed to the National Council on the Arts by President Clinton and awarded the 2011 NEA Opera Honors.

My first opera performance really doesn't count. It was a production of Verdi's *Aida* on December 27, 1944, which took place at the State Fair Auditorium in Dallas, the city of my birth. It was presented by Fortune Gallo's San Carlo Opera, a company that toured America extensively from the 1920s until the 1950s, coming as far west as Seattle. I have always wondered how they were able to tour during World War II, when trains were restricted to the military, but they certainly did. They brought six or seven operas to Dallas in 1944, each of which received two performances. I was seven and only vaguely remember a Sphinx, a few indications of Egypt in some pieces onstage, and several older men in short pants. I had come to the opera with my grade-school teacher. When Ramfis started singing, I whispered to her, "What language is he singing in?" I will never forget her answer: "Uh...Spanish."

At nine I was already listening regularly to the Saturday afternoon Metropolitan Opera broadcasts, but what I regard as the first opera that really committed me on my life's path was *Rigoletto*, given by the Met on tour in Dallas on May 18, 1946. I had read the story and, I think, the libretto. The performance had Leonard Warren as the jester and Jan Peerce as the Duke. Cesare Soderò conducted.

I was totally mesmerized by the two men's voices, but Josephine Antoine, as Gilda, didn't particularly impress me. I don't remember the old sets, but I'm sure they were basic drops and anything but new. What I loved was Verdi's music and the incredible voices of Warren and Peerce. Peerce doesn't get a lot of discussion these days, but I think he was one of the great American tenors and certainly started a parade of former cantors who became great opera singers, including Richard Tucker and Neil Shicoff. I had the great pleasure of reviewing

Peerce in the *New York Post*, for which I served as a music critic between 1973 and 1981. It was a recital at Carnegie Hall in celebration of his 70<sup>th</sup> birthday. He sounded very much as I remembered him from my childhood. It was flat-out amazing.

I went to that 1946 *Rigoletto* with my mother, and I remember coming home and being told to water the garden. As I was holding the hose — I remember as if it were yesterday — I thought, "This is my life." I knew then that opera was going to be the center of me for the rest of my life, or so I thought. My thinking proved accurate. Curiously, I had no desire to sing, act, conduct or — it was not then a particularly developed art — direct. I just loved opera and was determined somehow to be a part of it.

My family is awash in doctors, lawyers and preachers. I was expected to be one of those, and at first my parents were delighted that someone so young took such an interest in an art form they thought very sophisticated and adult. After a few years, when they saw that I was serious, the battle began. My father used to ask me if I intended to sit in an orchestra seat all my life. The answer, of course, was yes, but what could I possibly *do* in opera? I had no reason to think I would ever be a general director, for which there were no courses or schools. I will always be grateful that the board of Seattle Opera gambled on me. I have spent 31 years working to live up to their expectations.

I introduced my two children to opera early — both went to *Hansel and Gretel* at the Met when they were four or five — and it worked. My daughter is an active supporter and subscriber to the San Francisco Opera and my son attends the Seattle Opera regularly. I am happy to say that my three grandchildren, now twelve, nine and eight, have not just been to the opera, but to our *Ring*. My eldest sat in the radio booth with me in *Das Rheingold* when she was four. I thought she would enjoy seeing our flying Rhine Daughters. She did, but she refused to leave. I had to translate every word that was sung, and she lasted until the gods marched into Valhalla.

With the right opera, you can't start them too young. ♦

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