

winter 2010/\$5.99

opera america

artisan training • 2013 celebration • national opera week



2010 - 11 SEASON

Celebrating 13 Years of American Opera in Durham, North Carolina

Fully Staged Opera
Written Originally in English



DEC 9, 10 & 11
The medieval musical masterpiece,
The Nativity Play of Herod



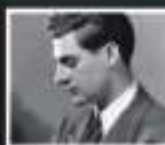
FEB. 13 & 14
Heartstrings: Music for Valentine's Day + Dessert
Sung in English, felt in Italian!



APRIL 15, 16 & 17
Children's Outreach World Premiere
(not part of the season ticket)



MARCH 17, 19 & 20
Dominic Argento's magical, absurdist,
surreal masterpiece, *Postcard From Morocco*



MAY 5, 7, 8
Gian Carlo Menotti's classic,
The Old Maid and the Thief,
and the World Premiere of LLO's
Second International New One-Act
Competition

FOR SEASON TICKETS, GO TO 1-800-838-3006 OR ONLINE AT www.brownpapertickets.com/event/116502
For individual ticket information, performance times and directions, go to our website at longleafopera.org

All performances take place in the Great Hall or gothic sanctuary of St. Philip's Episcopal Church, 463 E. Main Street at Queen Street, downtown Durham.

HELP US TO CREATE A TRUE HOME FOR LIVING AMERICAN COMPOSERS.

Go to our website today to contribute.



LLO salutes our maestro and co-founder, Benjamin Keaton, one of four recipients of Opera America's Trustee Award for 2010.

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 2011 —
OPERA ENTREPRENEURSHIP: BUILDING ON TRADITION
- 18 BOSTON: A HUB OF INNOVATION AND ENERGY
BY DOTTIE JEFFRIES
- 21 THE ROBERT L.B. TOBIN DIRECTOR-DESIGNER SHOWCASE
- 26 CELEBRATING THREE GREAT COMPOSERS IN 2013
BY THOMAS MAY
- 32 OPERA IN GEORGIA AND THE CAROLINAS
BY LARRY BOMBACK
- 38 TRAINING THE NEXT GENERATION OF CRAFTSPEOPLE
BY KELLEY ROURKE
- 40 A PROTOTYPICALLY AMERICAN WORK OF ART
BY ROBIN THOMPSON
- 42 HIGHLIGHTS OF THE 2009 ANNUAL FIELD REPORT
- 44 NATIONAL OPERA WEEK
- 45 RECENTLY PUBLISHED
BY ALEXA B. ANTOPOL
- 49 A SPECIAL THANK YOU
- 51 OPERA AMERICA COMMITTEES AND STAFF
- 52 HONOR ROLL OF DONORS

opera america

publisher

OPERA America

editor

Kelley Rourke

associate editor

Alexa B. Antopol

art director

Katherine L. Ehle

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

Copyright © 2010
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, 16th Floor,
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: Jack Rennie, Curtis Sullivan and Jeannette Lajeunesse Zingg in Opera Atelier's 2009 production of Gluck's *Iphigénie en Tauride*. The production was directed by Marshall Pynkoski and choreographed by Jeannette Lajeunesse Zingg with set designs by Gerard Gauci, costumes by Dora Rust D'Eye and lighting by Kevin Fraser. Photo by Bruce Zinger.



OPERA AMERICA

Board of Directors**chairman**

Anthony Freud

president/ceo

Marc A. Scorca

vice chairmen

Peter Gelb

Frayda Lindemann

Diane Wondisford

treasurer

Carol A. Penterman

secretary

James W. Wright

board members

J.A. Blanchard

Gregory Carpenter

Rena M. De Sisto

David B. Devan

Brian Dickie

Allen R. Freedman

Catherine French

Louise Gaylord

David Gockley

Jake Heggie

Robert M. Heuer

Jay Lesenger

Christopher Mattaliano

Charles MacKay

W.R. (Bob) McPhee

Andreas Mitisek

Allen Moyer

Norman Ryan

Steven Sharpe

Kevin Smith

Gregory C. Swinehart

Alec C. Treuhaft

Darren K. Woods

ex-officio

Christina Loewen, Opera.ca

Nicholas Payne, Opera Europa

An Individual OPERA America Membership,
\$75 per year, includes these benefits
(and it makes a great gift*):



- Special Limited-Time Membership Benefit: Beginning September 1 and running through December 31, Individual Members will have access to the Naxos Video Library. Naxos, the world's leading performing arts DVD distributor, brings you an extensive streaming video library of classical musical performances.
- The magazine, *Opera America*, covers important trends and issues. This full-color quarterly features in-depth articles from a unique industry viewpoint with dramatic photos that document the creative excitement and artistic vitality of opera today.
- Online learning courses, free to members
- Discounts on opera workshops, publications such as *Perspectives* series, conference registration and seminar fees
- Access to a wealth of members-only resources with password access on OPERA America's website

To become a member or give a gift of membership,
please contact Paul Gosselin at 212-796-8620,
ext. 214; or PGosselin@operaamerica.org.
Or visit us online at www.operaamerica.org/membership.

*OPERA America will include a gift card with your name in the membership information we mail to the new member.



With the beginning of the New Year comes a new round of grants from OPERA America's *Opera Fund* and another roster of aspiring directors and designers who will be introduced to industry leaders at the annual conference under the auspices of OPERA America's Robert L.B. Tobin Director-Designer Showcase. Details about all these exciting projects will follow in this issue of *Opera America* magazine.

At the same time that we focus on new works and emerging artists who promise to enliven our stages in coming seasons, members should familiarize themselves with a new strategic plan issued by the National Endowment for the Arts that will have impact on the awarding and evaluation of federal grants over the next several years. The goals articulated by the Agency resonate with many expressed in OPERA America's recently approved strategic plan and offer many opportunities for partnership.

Just after two OPERA America application review panels met at the end of November, a special meeting of national service organization leaders was convened by the NEA to review the new plan, entitled *Art Works for America*. Chairman Rocco Landesmann explained that the title has a triple meaning:

"'Art works' is a noun. They are the creation(s) of artists. 'Art works' is a verb. Art works on and within people to change and inspire them; it addresses the need people have to create, to imagine, to aspire to something more. 'Art works' is a declarative sentence. Arts jobs are real jobs that are part of the real economy. Art workers pay taxes, and art contributes to economic growth, neighborhood revitalization and the livability of American town and cities."

The concept of innovation received special emphasis, especially in relation to consortium applications which organizations are eligible to submit each year in addition to their primary requests for support. "The Agency intends to provide fresh leadership to ensure that the most innovative ideas and formats for artistic expression find support at the NEA."

Of special note were plans for measuring outcomes of NEA grant-making. "Post-award reviews, by independent experts, will gauge whether artistic excellence has been achieved through NEA grant awards made primarily for the purpose of creating art." In response to a question I raised, we were assured that efforts to evaluate artistic excellence and innovation will be designed to measure the valuable learning that can be derived from failure. The artistic enterprise — and innovation in any industry — requires risk, and with risk comes the certainty of periodic failure. The NEA, like OPERA America, needs to link its success as a strategic funder to the full range of benefits derived from the entire artistic process, beyond simple indicators of success.

Particularly timely, the NEA's strategic plan calls for a more vigorous research agenda, with emphasis on promoting "public knowledge and understanding about the contribution of the arts to American lives and communities." As we hear proposals from policy leaders to increase federal revenue through the abolition of tax-deductions for charitable gifts — and the elimination of the NEA itself as a means to lower the federal deficit — tangible evidence about "the arts' contributions to social, civic and economic outcomes" will be especially important. (The Endowment's complete strategic plan is available on the NEA website at <http://www.oecd-nea.org/nea/Strategic-plan-2011-2016.pdf>.)

OPERA America shares the NEA's commitment to artistic excellence, innovation, evaluation and research. The aspiring artists whose work we support join us in applauding the NEA's determination to help people "create, imagine and aspire to something more."

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

Marc A. Scorca
President/CEO

Mike is in danger of hurting himself at his workstation, do you know why?



Mike has left his file drawer open, a hazard that could be easily addressed. He has a massive glass of water right next to his monitor and keyboard that could get knocked over onto electrical equipment. Finally, Mike is sitting in an awkward position, putting strain on his eyes, back and arms. He should be sitting in a comfortable, upright position that keeps his feet flat and his thighs parallel to the floor.

ENGAGING EMPLOYEES IN THE SAFETY CONVERSATION

Safety has always been a priority topic for OPERA America's Technical/Production Forum. Thanks in part to the leadership of its members, a safety orientation has become common for new hires at opera companies. Technical Manager Brad Kanouse, who joined the staff of **Houston Grand Opera** in 2008, was glad to see that the company had established a safety program, but he felt there were missed opportunities in terms of employee engagement.

After Kanouse had been with the company for one year, he added "safety manager" to his list of responsibilities. He spent several weeks learning how the existing program worked and going to OSHA classes. At the same time, he says, "I started to think about how I could make safety a bit more fun and interesting." One innovation is a monthly safety bulletin with a lighthearted approach that draws attention. "It has actually gotten responses from employees. They have come to me asking when the next one will come out and what it will be about. The great thing is that the employees are the ones interacting in the pictures." Kanouse has also incorporated visuals and stories into the safety orientation "so the new employees actually stay awake."

Kanouse has also leads Safety Committee meetings before each repertory period. "We sit down with the IATSE crew heads, the costume shop supervisor, the human resources officer, our fight choreographer and some other employees to discuss the upcoming shows, the repertory rotation, the safety at our warehouse and the safety in the offices. This is great for me as it makes me aware of safety issues that I might have missed by not being in the costume shop or out at the warehouse at certain times." 🌀

NOT YOUR TRADITIONAL GLEE CLUB

"I feel like opera and Shakespeare can be a very difficult marriage," says composer Michael Ching, whose new setting of *A Midsummer Night's Dream* will be co-produced by **Opera Memphis** and Playhouse on the Square in January 2011. But while it is a through-composed work, its style will be a new one for opera lovers: the solo singers are accompanied not by orchestra, but by a contemporary a capella choir.

Ching first worked with DeltaCapella, the third co-producer on the project, two years ago. "I was asked by the head of DeltaCapella to do some coaching and fell in love with the art form." The group incorporates contemporary pop instrumental styles into its vocal arrangements, so that singers imitate bass lines and percussion with their voices. "It's not your traditional glee club," says Ching.

A Midsummer Night's Dream is part of the subscription series for all three organizations. "Opera Memphis and the Playhouse don't work together very often. You'd think they would and should and could, but it rarely happens." Because this new work does not require a traditional opera orchestra, it fits more easily into a theater venue than a typical opera might.

Ching also feels that the contemporary a capella style will help to address what he sees as the primary challenge with operatic Shakespeare. "Opera tends to shortchange the beauty of the language. What we're trying to do with this piece is make a work where the language is recognizable. Since it's more of a pop form, the words really come through." 🎭



Costume designer Amie Eoff's sketches for Ching's *A Midsummer Night's Dream*. Courtesy of Playhouse on the Square.

UNPRECEDENTED PARTNERSHIPS

"I was doing a little bit of research into our mailing list, and I noticed we had absolutely no ticket buyers east of Main Street," says Bill Haase, the chairman of **Opera in the Heights**. Put another way, few from Houston's Hispanic neighborhoods were coming to the opera.

Haase resolved to do something about that, inspired in part by the efforts of the other opera company in town — Houston Grand Opera. "We're both taking the same approach — instead of asking the community to come to us, we are going to them." Opera in the Heights put together a Spanish-language show, which they performed at both their regular venue and Talento Bilingüe de Houston, a Latino Cultural Arts Center that offers a year-round series of performing arts and exhibits, alongside educational programming such as ongoing multidisciplinary workshops, a summer arts camp for children and school touring productions.

Besides being located in the center of the Hispanic community, Talento Bilingüe has a certain political clout that Opera in the Heights does not, says Haase. "It is much easier for them to get funding and exposure in the Hispanic media for something like this."

The concert began with selections from zarzuelas. The second half of the program was primarily boleros, which Haase describes as popular, romantic ballads. "The audience was much more familiar with the boleros. Zarzuela is more Spanish — it's not such a big Mexican tradition." The concert sold well — about 90 percent — and Haase looks forward to exploring future opportunities for collaboration.

Talento Bilingüe recently hosted performances of Houston Grand Opera's new mariachi opera, *To Cross the Face of the Moon*. "While we are reaching out to the same audience, it is certainly not a competition," says Haase. Indeed, the independent efforts of the two companies may accomplish more than either one working alone. According to Teatro Bilingüe's website, "This year, unprecedented partnerships with the Houston Grand Opera and Opera in the Heights expand cultural programming and expose our audiences to world-class talent." 🌐

Carmen Diaz Walker, Lazaro Calderón and Eike Gunnarson backstage at Talento Bilingüe de Houston. Photo by Laurie Hewett and courtesy of Opera in the Heights.





The Santa Fe Opera's trap room safety netting. Photo by Paul Horpedahl.

FIXING A HOLE

There's nothing like the effect of a ghostly apparition rising from the floor of the stage. However, there is always a potential hazard in the moments after the trap is opened and before the stairs or elevator is put into place. As Santa Fe Opera Director of Production Paul Horpedahl describes the problem, "You have a big hole in the floor, and there's usually nothing to stop someone from stepping or falling into it."

This summer, Horpedahl and his staff came up with an ingenious solution. A permanent system of cables and sliding nets (strong enough to catch a person) has been rigged for all traps. "Before you pull a trap out, you pull the net across, and people can work under, over or around that net until the hazard is resolved. There is nothing that has to clip and unclip — you just pull it across." 🌀



London, March 3 to 6, 2011

OPERA EUROPA INVITES OPERA AMERICA MEMBERS TO ATTEND ITS BIENNIAL EVENT.

ROYAL OPERA HOUSE COVENT GARDEN; MARK ANTHONY TURNAGE'S NEW WORK ANNA NICOLE
 ENGLISH NATIONAL OPERA; DONIZETTI'S LUCREZIA BORGIA AND WAGNER'S PARSIFAL
 NATIONAL THEATRE; NICK DEAR'S FRANKENSTEIN

WHY OPERA TODAY?
 OPERA: POLITICS OR POETRY, SENSE AND SENSIBILITY

AESTHETICS
*Programming for an audience
 Site-specific opera*

ARCHITECTURE
*How to design an opera house?
 More than seeing & show, the opera house as meeting place*

AUDIENCES
*Creating a conversation with your audience
 How do we convey the message about what we do?*

Full detailed programme, registration and accommodation information on www.opera-europa.org

Annapolis Opera announced the selection of **Jennifer Fletcher** as its first general manager. With more than 10 years experience in managing and marketing opera and other arts entertainment, she is expected to bring the 38-year-old company to a new level of excellence. Although she has also worked with large groups, including the Boston Symphony and Fort Worth Opera, Fletcher believes her experience with smaller companies will make her especially effective in devising strategies to move the company forward. Fletcher majored in vocal performance at San Diego State University, adding an emphasis in stage directing during her graduate training at Boston's New England Conservatory.

Arizona Opera announced the appointment of **Henri Venanzi** as head of music staff, chorus master and music director of the Marion Roose Pullin Studio Program. Venanzi has served as accompanist, chorus master, coach and conductor with Michigan Opera Theatre, Long Beach Opera, Pittsburgh Opera, Virginia Opera, Opera Pacific and Cincinnati May Festival. From 1987-2008, Venanzi was chorus master at Opera Pacific. He previously served as chorus master and head coach at Cincinnati Opera since 1979 and was appointed permanent chorus master in 1989. As music director for the company's emerging artist program, he continues his association with the summer festival company. Venanzi holds a M.M. in vocal accompanying and B.M. in piano performance from Cincinnati College-Conservatory of Music.

David H. Gaylin, an administrator with a strong background in music and in the leadership of both for-profit and nonprofit organizations, has succeeded **Carole Friedman** as **Boston Baroque's** executive director. Friedman, who describes herself as "downshifting, not retiring," will continue to serve Boston Baroque as a consultant. With a Master's degree in music from New England Conservatory, and degrees from Harvard College and Harvard Business School, Gaylin has a leadership track record in both business and music. He was a senior partner at Mercer Management Consulting for 15 years and more recently at Wilson Alan LLC. He has also served as executive director of the Virginia Symphony and Fresno Philharmonic. A clarinetist, Gaylin has served on the New England Conservatory Board of Overseers and Visitors, and in his student years he conducted Harvard's Gilbert & Sullivan Players and the Boston University Savoyards.

Boston Lyric Opera welcomed **Mimi de Quesada** as the company's new director of marketing and communications on August 16. De Quesada oversees ticket sales, marketing and public relations for the company's three productions at the Citi Performing Arts CenterSM Shubert Theatre, its Opera Annex in a found space and its Opera for Young Audiences, as well as all other special events and programming. De Quesada comes to Boston after having spent the past three years as the director of marketing and communications at The 5th Avenue Theatre in Seattle, WA. Prior experience includes marketing management with the

Seattle Symphony Orchestra and nearly 10 years at The Dallas Opera.

Eric Nelson has returned to **DCM** as director of new business and marketing. Most recently, Nelson was a senior consultant for Arts Consulting Group, where he specialized in marketing consulting, individual donor campaign planning, venue pricing strategies, customer relationship management systems and the creation of loyalty programs. He previously worked for DCM for five years (from 2002-2007), first as an account executive and then as director of client services. Upon leaving DCM in 2007, Nelson joined Target Resource Group as a senior consultant, working as a marketing partner with arts organizations all over the country. He has an M.A. in marketing and advertising from Emerson College with an emphasis on strategies for nonprofits, and a B.A. in corporate communications from Northern Illinois University.

Des Moines Metro Opera (DMMO) announced its selection of **Michael Egel** to serve as the second artistic director in its history. Egel's appointment continues the artistic leadership transition that was begun in March to ensure the vision and legacy of Founder and Artistic Director **Robert L. Larsen**. This two-year transition will culminate in the 40th anniversary season in 2012. Larsen will remain with DMMO as director emeritus in a lifetime appointment. Egel began his association with DMMO in 1994 as a festival employee. He joined the full-time staff in 1999, working closely with Robert Larsen on all artistic business, including repertory

planning and casting, as well as overseeing the extensive audition process, areas of production and technical theater, and the education division. He is a frequent adjudicator for the Metropolitan Opera National Council Auditions and is on the steering committee for OPERA America's Singer Training Forum.

The board of directors of **Houston Grand Opera** (HGO) extended **Anthony Freud's** contract as general director and CEO through July 31, 2015. Freud, formerly the general director of Welsh National Opera (U.K.) took the helm at HGO in 2006. On arrival at HGO, Freud led the creation and implementation of the company's recent comprehensive strategic and business plan. Freud, who is currently serving a second term as chairman of the board of OPERA America, is a Barrister and holds a law degree from the University of London King's College. He was previously general director of Welsh National Opera for 11 years and executive producer for Philips Classics. He served as chairman of Opera Europa, and, for a decade, chaired the jury of the BBC Cardiff Singer of the World Competition. In 2006, he was awarded the honor of Officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II. He has also received honorary fellowships at both the University of Cardiff and the Royal Welsh College of Music and Drama.

The creation of the Ellen and James S. Marcus Institute for Vocal Arts at the **Juilliard School** has been established with a generous \$10 million gift from long-time Juilliard supporters and opera lovers **Ellen**

and **James S. Marcus**. For many years, James Marcus — a Juilliard board member since 1995 — and his wife Ellen have supported Juilliard by underwriting workshops and residencies by esteemed artists in the vocal arts field, and by funding Juilliard's resident Opera Studies position, the James S. Marcus Faculty Fellowship Director. A life-long devotee of opera and the vocal arts, James Marcus is a former chairman of the Metropolitan Opera Association, and currently serves as an honorary director; he also is a trustee of The Collegiate Chorale and the Metropolitan Opera Guild. He is a co-founder of the ARIA Awards Recognizing Individual Artistry in Opera, which were presented from 1995-2004. Ellen Marcus has served on the Auxiliary of Lenox Hill Hospital since 1976. For more than 15 years, she has been co-chair of the Patron Committee of Thirteen/WNET, and has been a board member of Young Concert Artists for 10 years.

Long Beach Opera (LBO) has announced the appointment of **Bill Eisentraut** as its new director of development. Eisentraut brings 15 years of senior development experience to LBO, most recently as director of resource development and public affairs at Neighborhood Housing Services of Chicago, Illinois's leading community development organization. While in Chicago, he was also director of development at Vital Bridges, the Howard Brown Health Center and the Gay & Lesbian Center. Eisentraut studied applied voice at Drake University. He is a member of the Chicago chapter of the Association of Fundraising Professionals and will

join the Los Angeles chapter upon relocation to Southern California.

On the eve of the opening of **Los Angeles Opera's** 25th anniversary season, the company announced that General Director **Plácido Domingo** has extended his contract through 2013, with the provision that it will renew automatically thereafter by mutual consent. (Domingo will not renew his contract as general director of Washington National Opera when it expires in June 2011.) Additionally, **Stephen D. Rountree** has been named chief executive officer and **Christopher Koelsch** has been named senior vice president and chief operating officer. Rountree came to the company as COO in 2008 and retains his position as president and CEO of the Music Center of Los Angeles County. In taking the title of CEO, he assumes a title previously held by Marc I. Stern, who remains chairman of the board of directors. Koelsch was appointed vice president of artistic planning in 2006, having first joined the company in 1997. In more than a decade with the company, he has worked with the senior management team on over 30 new productions, including four world premieres.

Nashville Opera has named civic and business leader **Kira Florita** to the newly created position of senior director for advancement. The company has strategically focused on collaborating with a wide range of organizations and businesses to extend the reach of the art form, and Florita's experience will assist in these endeavors. In addition, all company fundraising activities will

be overseen by Florita. She most recently served as the executive director of Leadership Music. Prior to Leadership Music, Florita had been director of special projects for the Country Music Hall of Fame® and Museum, served as one of the founding executives for the launch of Lost Highway Records (Universal Music Group) and directed the marketing for the \$8 million-selling *O Brother, Where Art Thou?* soundtrack.

Laura Day Giarolo joins **OPERA America** as manager of education and community engagement. Formerly director of community engagement with the Metropolitan Opera Guild, Day Giarolo has experience creating innovative programming for family audiences and adult learners, as well as developing curricular materials and multimedia resources for works in the operatic canon. A *cum laude* graduate of Williams College with dual degrees in music and American studies, Day Giarolo also recently completed an M.B.A. from Fordham University, and looks forward to putting these skills to use to further the role of the arts in education across the country.

Amanda L. Parker is **OPERA America's** new grants and development manager. Parker recently graduated from an accelerated study-abroad M.B.A. program through the University of Iowa with an emphasis in leadership and neuroscience. Previously, she earned a master's degree in piano performance from the Cleveland Institute of Music and a bachelor's degree in piano performance from Florida State University. While living in Cleveland, Parker worked for

several arts organizations including the Cleveland International Piano Competition, The Classical Performance Academy at Cuyahoga Community College and the Singers' Club of Cleveland. Parker also interned with the Cleveland Chamber Symphony and volunteered for the student orchestras at Cleveland State University. She is looking forward to continuing to support the performing arts through her position at OPERA America.

Barbara J. Hocher is the new director of development for **Opera New Jersey**. Hocher is the first to hold this position at the eight-year-old company. Hocher was the executive director of the Marilyn Horne Foundation since its founding in 1993. Prior to her work with the Marilyn Horne Foundation, Hocher was a manager of corporate contributions at Citicorp/Citibank and an opera singer with national credits, including leading roles at New York City Opera, Washington National Opera, Glimmerglass Opera, New Jersey Symphony, and Minnesota Orchestra; also, she was a regional winner of the Metropolitan Opera National Council Auditions. She holds an M.A. in arts administration from NYU, an M.M. in voice from the New England Conservatory of Music and a B.M. from North Texas State University.

Jennifer Lynch has been appointed development director of **San Francisco Opera**. Lynch has held leadership positions in San Francisco Opera's development department since 2005. She joined the company in July 2001 as a major gifts officer in individual giving and worked in that capacity with a portfolio of increasing

significance until March 2004. She returned to San Francisco Opera in October 2005 as director of leadership giving. In 2007, she was promoted to the role of senior director, comprehensive campaign, working closely with Mary Powell and David Gockley to oversee special major fundraising initiatives. During her tenure, the company has raised more than \$150 million in commitments for the endowment, capital needs and special projects. Lynch began her career in development in 1997 at La Jolla Playhouse and has held leadership positions in individual and major giving at Roundabout Theater Company in New York and the Peninsula Open Space Trust in Palo Alto. She received her B.A. in English (*magna cum laude*, Junior Phi Beta Kappa) from Mount Holyoke College.

Stage director **John Copley** received the **San Francisco Opera** Medal, the highest honor awarded by the company to an artistic professional on September 21. Copley made his debut with San Francisco Opera in 1982 directing Handel's *Giulio Cesare*, and this season's presentation of Mozart's *Le nozze di Figaro* marks his 30th engagement with the company. Born in Birmingham, England, he trained at London's Royal Ballet School and the Central School of Arts and Crafts before joining the Royal Opera as assistant producer and, later, principal resident producer; he has also directed productions for English National Opera. Among his U.S. credits are productions at Lyric Opera of Chicago, The Dallas Opera and the Metropolitan Opera; his production of *Madama Butterfly* inaugurated The Santa

Fe Opera's new theater in 1998. He has also directed in Berlin, Munich, Amsterdam and Brussels, as well as at Milan's La Scala and several seasons at Venice's La Fenice. Copley directed the opening production of the Sydney Opera House in 1973 and has returned for more than 20 productions there.

Washington National Opera (WNO) announced that **Philippe Auguin** will become the company's music director, as well as music director

of the Kennedy Center Opera House Orchestra. The French conductor made his first appearance as music director in a new WNO production of *Salome* in fall 2010. Auguin has worked with leading opera houses and orchestras around the world. A protégé of the famed conductors Herbert von Karajan and Georg Solti, he made his WNO debut in November 2009 with critically acclaimed concert performances of Wagner's *Götterdämmerung*. Auguin replaces former Music Director

Heinz Fricke, who announced his retirement in September. The announcement marked the conclusion of the German maestro's 18-year tenure. In recognition of Fricke's contributions and the pivotal role he played in the musical development of the groups, Fricke will hold the honorific title of Music Director Emeritus of both the Washington National Opera and Kennedy Center Opera House Orchestra. 🎭

IN MEMORIAM

Opera teacher, administrator and conductor **John Douglas**, who had worked since 2003 for **Opera Saratoga** (formerly Lake George Opera at Saratoga), died November 15 in his hometown of Philadelphia, PA. He was 54 and had an aggressive form of cancer. He held several titles, including director of the young artists program, for which he auditioned young artists each fall and winter for the summer apprentice and studio artists programs. Douglas was also an associate professor in the department of voice and opera at Temple University and music director of its opera theater since 1989. He conducted more than 50 operas at Temple, bringing the program to national standing, and performed piano recitals around the U.S. He earned a Bachelor's degree in music at Wittenberg University (Springfield, OH) and an M.M. in piano performance at Bowling Green State University. Douglas is survived by his wife, Melissa; parents John and Marilyn Douglas; sister Sara Douglas; son Matthew; and daughter Willa Rose.

Deb Hruby, marketing director at **Central City Opera**, died by her own hand on October 17. She was 56. She joined the company in 1999, and stayed to become a respected arts marketing mentor in the Rocky Mountain region. Hruby served on marketing committees for Visit Denver; she also worked at the Butterfly Pavilion and Always Buy Colorado. In 2001, she won an OPERA America Success Award in recognition of her collaborative work in conjunction with the company's American premiere of Benjamin Britten's *Gloriana*: an Elizabethan celebration involving arts organizations across the metropolitan area. Hruby is survived by her husband, Dean; her daughters, Aubrey and Adrienne; and her parents, Howard and Charlotte Jones.

American mezzo-soprano and soprano **Shirley Verrett** died November 5 at her home in Ann Arbor, MI; she was 79. The cause of her death was heart failure after several months of illness. She experienced racial prejudice in the U.S. during her early career, as she recounted in her memoir, *I Never Walked Alone*. However, Verrett became known as La Nera Callas (the Black Callas) after singing the soprano role of Lady Macbeth in a 1975 production of Verdi's *Macbeth* at La Scala in Milan. During the late 1970s and 80s, she had a close association with Sarah Caldwell, the conductor and stage director of Opera Company of Boston. In 1981, in what was then a daring act of colorblind casting, Caldwell had Verrett sing Desdemona in Verdi's *Otello*. Verrett, one of five children, was born on May 31, 1931, in New Orleans, LA. In 1951, she began a troubled marriage with James Carter, and during the first years of her career she was known as Shirley Verrett-Carter. Her happy marriage to Lou LoMonaco came two years after she won the Metropolitan Opera National Council Auditions in 1961, having studied at the Juilliard School. LoMonaco, an artist, survives her, along with her daughter, who was adopted, and a granddaughter.



THE TECHNICAL/PRODUCTION FORUM HAS LAUNCHED!

Sharing information about co-productions and rentals was one of the primary motivations behind the founding of OPERA America. The organization’s production directory was its first informational resource to move online. Now, that resource is bigger, better and more useful than ever. The new Technical/Production Forum (formerly Production Directory) was conceived, designed and tested by an array of OPERA America’s technical/production members — it was built with the membership in mind from the start. Still the go-to place for production rental listings and contact information for production personnel at organizations across the field, it also includes upgrades:

- Easy-to-use forms allow members to instantly update listings and add photos
- A streamlined layout allows for easy searching and updating
- New filters offer searching for rentals by designer and company budget level
- A message board allows members to share information and ideas

Organizational members can visit www.operaamerica.org/production today to:

- Search hundreds of productions for rent
- Update company profiles instantly
- Find contact info for production-related personnel
- View resident theater specs
- Utilize helpful “best practices” resources

Questions or comments about the new Forum? E-mail Production@operaamerica.org.

NATIONAL TRUSTEE FORUM

The Winter 2011 meeting of the National Trustee Forum will take place in New York City from February 24-26. The meeting has been designed to provide presentations and discussion about issues that are central to improving the effectiveness of opera company boards. Special guest speakers will include Fred Miller, president of the Chatham Group, and Robert Marx, vice-president/managing director of the Fan Fox & Leslie R. Samuels Foundation.

The weekend includes the 2011 National Opera Trustees Recognition Awards Dinner at a private club in New York City. Each year, OPERA America honors four board members chosen from among nominations submitted by opera companies across the country for their exemplary leadership, support and audience building efforts. Now in its fourth year, the National Opera Trustee Recognition Program is sponsored by Bank of America. The 2011 Awardees are **Lynn Wyatt**, Houston Grand Opera; **Mrs. Eleanor “Ellie” Caulkins**, Opera Colorado; **Jackie Lockwood**, Dayton Opera; and **John I. (Jack) Riddle**, PORTopera.

EXPLORATION GRANTS

This fall, four OPERA America member companies received New Works Exploration Grants, which provide support to company representatives who wish to travel to another city to attend a performance or workshop of a new work and meet with the creative artists and administrators who are responsible for the piece's creation.

- Center City Opera Theater, to explore *Il Postino* at Los Angeles Opera
- Fort Worth Opera, to explore *The Poe Project* at American Lyric Theater
- Lyric Opera of Kansas City, to explore *Il Postino* at Los Angeles Opera
- Nashville Opera, to explore *Rio de Sangre* at Florentine Opera

Applications will continue to be accepted on a rolling basis until June 1, 2011. For more information, contact Megan Young at MYoung@operaamerica.org.

2011 OPERA AMERICA AND OPERA.CA NEW WORKS GRANT AWARDS ANNOUNCED

OPERA America and Opera.ca are pleased to announce the recipients of this year's *Opera Fund* and *Canadian Opera Creation Fund* grants. *Opera Fund* grants were awarded in the repertoire development category, which assists OPERA America Professional Company Members and their partners in meeting the special costs incurred by developing new North American opera and music-theater. *Canadian Opera Creation Fund* grants, available to Opera.ca members and their partners, were awarded in three categories: Exploration, which covers costs incurred in establishing a consortium and/or creative team for a new work; Development, which enables new works creators to assess and refine a work in progress; and Production, which provides a portion of the direct costs of producing a new work.

The Opera Fund: Repertoire Development Awardees

- Houston Grand Opera: *Siddhartha* by Christopher Theofanidis and Patrick Summers (\$25,000)
- Kentucky Opera: *Enemies, a Love Story* by Ben Moore and Nahma Sandrow (\$15,000)
- Minnesota Opera: *The Garden of the Finzi-Continis* by Ricky Ian Gordon and Michael Korie (\$12,562)
- Minnesota Opera: *Silent Night* by Kevin Puts and Mark Campbell (\$29,912)
- Opera Company of Philadelphia, Gotham Chamber Opera and Music-Theatre Group: *Dark Sisters* by Nico Muhly and Stephen Karam (\$50,000)
- Opera Theatre of Saint Louis: [Untitled] by Terence Blanchard and Michael Cristofer (\$25,000)
- Paul Dresher Ensemble: *Chosen* by Erling Wold (\$15,000)

Canadian Opera Creation Fund: Exploration, Development and Production Awardees

- Calgary Opera and Vancouver Opera: [Comedic Opera] by Peter Tiefenbach and Bill Richardson (Exploration — \$15,000)
- Canadian Opera Company: *Donna* by James Rolfe and Anna Chatterton (Development — \$5,000)
- Chants Libres: *Alexandra* by Zack Settel and Yan Muckle (Development — \$25,000)
- Chants Libres: *Arias: Celebrating 20 Years* by various (Production — \$9,050)
- Pacific Opera Victoria: *Mary's Wedding* by Andrew MacDonald and Stephen Massicotte (Development — \$50,000)
- Queen of Puddings Music Theatre: *SVADBA* by Ana Sokolovic (Production — \$50,000)
- Soundstreams Canada: *Stitch* by Juliet Palmer and Anna Chatterton (Development — \$17,450)
- Tapestry New Opera Works: *M'Dea Undone* by John Gorrell Harris and Marjorie Chan (Exploration — \$13,500)
- Tapestry New Opera Works: *Opera To Go 2012* by Scott Brubacher, Gareth Williams, Norbert Palej, David Brock, Anna Chatterton and Maja Ardal (Development — \$15,000)

For more information on these grant programs, visit www.operaamerica.org/grants and www.opera.ca.

Opera Conference 2011



Nicholas Negroponte. Photo by Mike McGregor.

This year's conference features keynote speaker **Nicholas Negroponte**, founder of the MIT Media Lab and general partner in a venture capital firm specializing in digital technologies for information and entertainment. He is also founder and chairman of the One Laptop per Child nonprofit association and author of the 1995 best-seller, *Being Digital*, which has been translated into more than 40 languages. Negroponte will speak to opera's lasting ability

to inspire creative thinking across many disciplines in a highly digitized and disorganized media world. Composer **Nico Muhly** will be the closing speaker for *Opera Conference 2011*.

***Opera Conference 2011's* General Sessions will reflect the spirit of entrepreneurial thought, on both the artistic and business sides:**

Think Like a Startup; Monday, May 9

Startups are known for energy, flexibility and creativity. Producing arts organizations are inherently creative but can be paradoxically risk-averse in artistic and business decision-making. Nonprofits should be able to take more chances, but require special skills to manage expectations and risk in a chronically undercapitalized environment. How does a long-established opera company act more entrepreneurially? Could startup thinking — lean, flexible, daring — help bring renewed vigor to the opera enterprise? This session will provide tools to help you rethink your approach to change and problem-solving, regardless of your organization's age or size, or its past practices.

The Audience Knows Best: Answers to Engagement; Tuesday, May 10

How well do you know your audience? Efforts to hook loyal audience members and create new opera devotees touch all areas of an opera company's operations, from development to marketing to education. Rarely, though, do administrators have the chance to hear from individual audience members about why they do or don't come to the opera. In this exciting town hall format, a cross-section of



Boston, MA | May 7-11

opera

preneurship:

building

on

tradition

audience members — ranging from opera novices to students to non-attendees — speak openly about their ticket-buying psychology, what they like to see and hear, and what might bring them to the opera more often. Dr. Thomas Wolf, principal at Wolf Brown, will lead the discussion.

Opera and Transmission Technology; Wednesday, May 11

Fast advances in digital technology are prompting more and more companies to transmit performances or parts of performances, whether over the Internet, on movie screens or in other venues. These transmissions can serve to raise the public profiles of companies and of opera in general. Come hear about some of the technology options being explored by opera companies, and learn why audiences are so receptive to new modes of presentation.

Cambridge Campus; Monday, May 9

Opera at MIT

Opera Conference 2011 goes offsite for a session about multimedia innovation at the MIT Media Lab, hosted by composer Tod Machover. Learn about the kinds of cutting-edge technology available for sound and stage, and how technology can (and is) transforming opera. Machover is head of the Media Lab's Hyperinstruments/Opera of the Future group, and the composer of *Death and the Powers*: an opera featuring a robotic, animatronic stage — the first of its kind — that gradually “comes alive” as the opera's main character.

Putting the Alternative Venue on Center Stage

American Repertory Theater (ART) Artistic Director Diane Paulus hosts the *New Works Sampler* at the Oberon, ART's theatrical club space. Paulus will use this unconventional setting to talk about the creative uses of so-called “second stages,” the advantages of creating a social community experience around opera and how unconventional settings can enrich the art form. Local opera companies will execute the *New Works Sampler*, using this cabaret space as a theatrical backdrop.

Seminars

The weekend of May 7-8 features an artists' weekend, with workshops and sessions for artists, including portfolio reviews. Experts from Boston University and the New England Conservatory of Music, among others, will lead the events.

Sessions will also be offered, including:

- **Leadership Advance, for leaders and leaders-to-be**
- **Electronic Media Forum, focusing on copyright issues**
- **New and Social Media: Beyond the Basics, for marketing professionals**
- **Building Diversity, for education professionals and others**
- **Planned Giving, for development staff**
- **Trustee Seminar** ☞



Boston: A Hub of Innovation and Energy

By Dottie Jeffries

With entrepreneurship as the theme for *Opera Conference 2011*, OPERA America could not be convening in a more suitable city than Boston. The legacy of the city's cultural arts coupled with a robust intellectual community has shaped Boston as a focal point of innovation and energy, especially in the arts.

Boston's exciting from the moment you arrive. If you're landing at Logan Airport, take a water shuttle to the city for a change of pace. At Rowes Wharf, where you'll disembark, you'll continue on to the conference hotel by either catching a land taxi or by hopping on Boston's user-friendly "T" subway to the conference hotel, the Hyatt Regency Boston (Chinatown stop).

As you think about navigating Boston, know that the city is compact with narrow and winding streets laid out along old cow paths. Don't even think of a car or taxi. Rather, pick up a street map of Boston from the hotel concierge as well as a map of the "T" subway-trolley system and you'll be set for exploring one of America's most charming and walkable cities. If you plan to spend time in Boston on either side of the conference, take in more of the city with an all-day "hop-on, hop-off" trolley pass complete with a narrated tour.

During the Conference

You're always on the go — and wanting to find food that is fast and tasty. So out the door and right around the corner from the Hyatt Regency is your first stop: **Max and Dylans Kitchen & Bar**, a hip lunch, dinner and brunch spot. And a few more minutes away are two areas filled with a range of enticing dining choices. Boston's **Chinatown**, the only historically Chinese area in New England, is one that provides an astounding variety of Asian cuisines. **Faneuil Hall** and the adjacent **Quincy Market** offer a selection of restaurants, pubs and food stands with outdoor seating perfect for the warm spring days of May.

For remarkable sightseeing right outside the conference hotel, you can't do better than Boston's midtown cultural district featuring three stunning architectural jewels — the **Boston Opera House**; Emerson College's recently renovated **Paramount Center**, a masterpiece of the old and new; and the landmark **Modern Theatre** façade, which now fronts a new building belonging to Suffolk University.

Reasons to Extend Your Stay Before or After

Boston is rich with reasons for extending your stay before or after the conference. Here are some more unusual offerings beyond Bunker Hill to pique your planning. Consider a tour of the renowned **Boston Public Library**, an architectural monument filled with paintings, mosaics and dramatic interiors — or visit the exciting **Stan Getz Library** of the Berklee College of Music which welcomes the public both to its world class collection, as well to its special events that are free of charge. Tours of the college are also available. And the historic **Boston Athenaeum** library will be a must-see next May with its exhibit "**Elegant Enigmas: The Art of Edward Gorey**" open to the public. Then compliment these visits by walking all or part of Boston's 20-mile **Literary Trail** that includes a stop at **Longfellow's House**.

For the more unusual among museum outings, cross the Charles River to Cambridge and take in the **List Visual Arts Center** at the Massachusetts Institute of Technology (MIT), which next spring will feature the first American museum survey of the work of Chilean-born video artist Juan Downey. The Center, a pinnacle of innovative ideas, is committed to the principles of artistic and intellectual freedom. While in Cambridge, venture on to Harvard to see **Re-View**, a long-term display at the **Arthur M. Sackler Museum**. **Re-View** features a selection of over 600 objects drawn from the collections of all three museums. And be sure to take advantage of the slate of lectures, symposia, concerts and other programs offered at the Sackler. You might then cap off your Cambridge visit with walks on both campuses, where you'll see panoply of architectural styles ranging from Colonial to Postmodern.

In keeping with the conference theme, explore some of Boston's entrepreneurial arts organizations such as **Zumix**, where empowered youth use music to make strong, positive change in their lives and their communities. Another enterprising endeavor is **Art Interactive**, an experimental art space in Cambridge that provides artists a supportive venue for showing cutting-edge work. And in the cultural realm, the **Villa Victoria Center for the Arts** is a community-building multi-functional center whose mission is to promote, preserve and celebrate Latino arts — an exemplary model for other cities. Not quite enough? Then visit the website of the Arts & Business Council of Greater Boston, an invaluable guide to the region's cultural fabric. [🌐](#)

Dottie Jeffries is principal of Jeffries Marketing, a strategic communications firm with a focus on the arts. She extends a special thanks to Kerry Maeve Sheehan at the Arts & Business Council of Greater Boston.



OPERA CONDUCTORS' TRAINING PROGRAM

Opera Conductors' Training Program

*A cutting-edge collaboration between
Syracuse Opera and Ithaca College.*

Study opera performance from the conducting perspective including repertoire, languages, and the human singing voice.

- ◆ Fellowships with Syracuse Opera available through the graduate conducting program at Ithaca College.
- ◆ Master classes offered with internationally sought conducting instructors through a competitive application process.

*Master class repertoire: Le nozze di Figaro and Don Giovanni,
March 24-27, 2011, with Kenneth Kiesler*

For more information, contact:
conductors@SyracuseOpera.com

ITHACA
SCHOOL OF MUSIC

SYRACUSE
OPERA
Historic Bellini Theatre



Eric Mills
SOPRANO
ENGLISH DICTION • MASTER CLASSES
OPERA America Board of Directors 2004-2010

“It is a dream to collaborate with Eric Mills on anything, and she is absolutely tops as a diction coach.”
— Timothy O’Leary, General Director,
Opera Theatre of Saint Louis

eriemills.com

©Dawn Arceus Photography

THE ROBERT L.B. TOBIN DIRECTOR-DESIGNER SHOWCASE

OPERA America is proud to highlight the 2010-2011 finalists of the Robert L.B. Tobin Director-Designer Showcase, a bi-annual program offered as part of OPERA America's continuing effort to foster emerging opera artists. The showcase, made possible through support from the Tobin Theatre Arts Fund, has been established to bring promising talent to the attention of the field and connect promising directors and designers with those who are in a position to advance their careers.

Twenty-seven director-driven teams submitted proposals for consideration in this second showcase round. Four finalist teams were selected by panelists Donald Eastman, designer; Kevin Patterson, general director, Austin Lyric Opera; Tazewell Thompson, stage director; and Diane Wondisford, producing director, Music-Theatre Group. As opera is an intrinsically collaborative art form, the projects chosen were selected not only because they demonstrate the requisite creativity and skill, but because they display true collaboration, creative vibrancy and collective passion.

Each team will be given \$2,000 to be used toward further research and the production of more comprehensive renderings and models. Up to two representatives from each finalist team will receive travel, lodging and registration to attend *Opera Conference 2011* in Boston, MA to present their proposals to opera producers at a special session and to network with conference attendees.

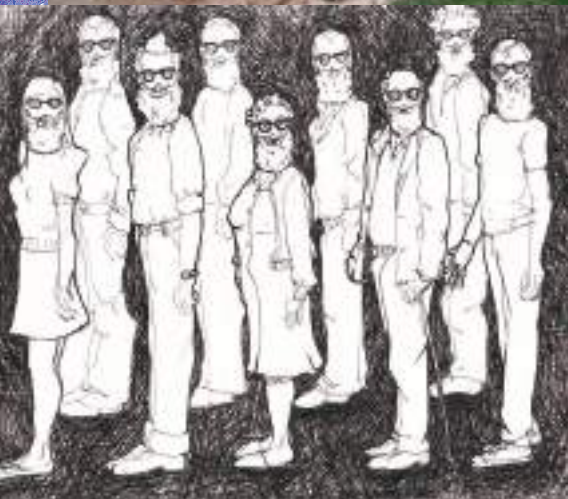
Robert L. B. Tobin was heir to one of the largest family fortunes in Texas. Tobin admitted to being a frustrated theater designer with a need to be creative. All through his academic years and early adulthood, he collected rare theatrical volumes, etchings, engravings and drawings. At the time of his 50th birthday in 1984, The Tobin Wing of the McNay Art Museum in San Antonio, TX, was constructed specifically to provide a museum setting for the theater arts. As such, the wing houses Robert Tobin's extensive collection of over 20,000 original models, scenic and costume designs, as well as some 8,000 rare and illustrated books. **The Tobin Theatre Arts Fund** exists to stimulate public interest in the art of the theater designer through a far-reaching program of exhibitions, lectures, expansion of the collection at the McNay and to provide broad-based access to this collection. In its continuing effort to promote the art of the designer, the Fund also sponsors programs that offer students an opportunity to exhibit their work. In addition, it funds visiting artists' programs to area colleges and universities, and assists in the publication of monographs on individual designers.



HYDROGEN JUKEBOX

PHILIP GLASS / ALLEN GINSBERG

Director: Rafael Gallegos
Set Designer: Brett J. Banakis
Costume Designer: Sydney Maresca
Lighting Designer: Brett J. Banakis



Project Overview

America is dying. It's time to put her out of her misery. Our production of Philip Glass and Allen Ginsberg's *Hydrogen Jukebox* takes the form of a stage poem mourning the death of the myth of America. Allen Ginsberg was the representative man of peace, an iconoclast lashing out against the post-World War II Man-in-the-grey-flannel-suit, and Philip Glass is still reshaping the way we think about music. His operatic portrait of Ginsberg paints an image that is left open for interpretation by the viewer, allowing the listener to be a collaborator as she fills in the blanks left by the broad strokes. Taking cues from Ginsberg's biography and also loosely adapting narratives from our own life experiences, we are up for the challenge to "make mantra of American language now."

We look to *The Tibetan Book of the Dead* as a source of inspiration for our production of *Hydrogen Jukebox*. Loosely translated from Sanskrit as "Liberation Through Hearing During the Intermediate State," the text is intended to guide the

dying through the experiences that consciousness has after death and during the interval between death and rebirth. It is read aloud to the dying as they await their next state. Examining Ginsberg's life for clues for staging possibilities, we were deeply moved by the role that Ginsberg's mother and her battle with mental illness played in his life. We could not ignore the fact that as a young man, Ginsberg was pressured to consent to a lobotomy for his mother. Following her death, Ginsberg eulogized her in a poem entitled "Kaddish," the name of the Jewish prayers in the funeral service. We decided to frame the entire evening of music theater, Philip Glass's preferred term for his works, as a ritualistic grieving process for his mother, who in our production is a symbol for the dying, mentally ill "America."

The theme of travel is instrumental to our reading of the piece and our staging. The very foundation of America was based on wanderlust. In our process to date we have landed on an idea for a visual world that will compliment the idea of traveling in between states, both emotional and physical. The Rest Stop will be our setting, a liminal playing field through which the entire action of our staging takes place. Originally inspired by our collective listening of an episode of *This American Life* (#388), itself a collage-based piece celebrating and critiquing "Americana," we found the idea of a place that is nowhere in particular, a place that is neither here nor there, not a destination but a place of passage to be the perfect setting for our production.

Rafael Gallegos is an opera and theater director based in Bushwick, Brooklyn. He first collaborated with costume designer **Sydney Maresca** on *The Little Death: Vol. 1* at Galapagos Artspace (Brooklyn) in March of 2010. **Brett J. Banakis**, who collaborated with Maresca in graduate school, joined the team as set designer.



DEAD MAN WALKING

JAKE HEGGIE / TERRENCE MCNALLY

Director: Justin Johnson

Set Designer: Damon Pelletier

Costume Designer: Haley Lieberman

Project Overview

The initial concept for the set come from Sister Helen Prejean's descriptions of Angola prison in *Dead Man Walking*: "It's all green and concrete and bars... too many blocked off spaces with nowhere for the air to circulate..."

The set will consist of a singular space created by a three-sided box. The sides will be created of panels, scrims and screens. This box will be large, oppressive and monolithic. It represents the apathy of society toward capital punishment. The action of each scene takes place in this space. As the drama progresses, the box changes size reacting to the emotional state of the characters. The show opens with the box only framing the entire stage. The space is free and open. Then after the murder of the young couple, the scene turns red and begins to contract in on Joe. Next, as Sister Helen approaches Angola, the sides of the box begin to contract further, ending at its smallest point at the visitors' booth. This is a frightening and hopeless place. Finally, as Joe dies, the box in essence disappears, leaving the remaining characters on a completely bare stage with only Sister Helen and Joe's lifeless body silhouetted against the sky.

Likewise, the costumes will be designed to show the emotional progression of each character. Sister Helen wears structured, tailored pieces the first time she visits Angola. Then, as she begins to tune in to Joe's need for salvation, her silhouette softens into earth tones, long skirts and woven sweaters. Each time she must steel herself against the onslaught of society, she resumes the button-up tailored look. Finally, at Joe's execution with his confession assured, we see her in her softest look yet — ivory and white, motherly, almost angelic. Even in the styling of Joe's institutional prison jumper, we will see his emotional state of mind. For his first meeting with Sister Helen, he wears a t-shirt under his jumper, long sleeves buttoned at the wrists. He is completely covered up and closed off from the world and the hope of salvation. When he is at his most vulnerable emotionally, we see him alone in his cell in just his underwear showing his tattoo-covered body. As he begins to encounter his own personal need to confess his sins and ask for forgiveness, we see him in his jumper, but the sleeves have been cut off and he has no t-shirt, only hinting at his emotional vulnerability.

We will use the performing forces prescribed in the score and a chorus of no more than 12 to 15. Several roles could be cast from the chorus (i.e., five inmates, a paralegal, a mother, the sisters of Hope House and the two sons of Mrs. De Rocher). This arrangement could help keep the budget in check. We would prefer to present the work uncut in its San Francisco Opera original version.

Justin Johnson made his directing debut in the spring of 2006 with Opera New Jersey in *The Telephone*, *Trouble in Tabiti* and *The Impresario*. This project marks his first collaboration with set designer **Damon Pelletier** and costume designer **Haley Lieberman**.

ARJUNA'S DILEMMA

DOUGLAS J. CUOMO / TEXT FROM THE BHAGAVAD GITA

Director: Gian Marco Lo Forte
 Set Designer: Gian Marco Lo Forte
 Costume Designer: Angela Wendt
 Lighting Designer: Rocco D'Santi
 Choreographer: Philip Montana
 Mask Design & Puppets: Jane Catherine Shaw
 Art (projected drawings & paintings):
 Mark Tambella



Project Overview

The classic configuration of the proscenium theater with orchestra pit is reversed with dancers/actors performing downstage of the apron and the orchestra pit transformed into a pool of reflecting water a few inches deep with a catwalk for the two armies to perform on. In the center of the pit and projecting toward the audience a platform area is the place where Arjuna stands alone. The audience will experience in close proximity Arjuna's vulnerability and questionings about the war.



Upstage of the proscenium, small platforms at slightly different heights accommodate the musicians, the chorus and lead singers. The platforms, covered with frosted Plexiglas, will glow to highlight specific musical passages.

At the beginning of the opera, a row of birch trees seals off the pool of water where the two armies have gathered before the battle. Arjuna and Krishna wear masks and Indian-inspired saris. The masks are a combination of the Indonesian shadow and rod versions of themselves, occupying both realms — mystical, mythical shadow and dimensional, iconic rod. The face part of the mask is dimensional, then, as it leaves the skull, it becomes like the filigree of shadow puppets.



CHORUS SINGERS -
 CONTEMPORARY INDIAN HIPSTER

The dancers representing the two armies walk through the forest wearing tree masks whose branches echo the spiral filigree that is found in Arjuna's hair, which is in turn inspired by the Indian and Indonesian shadow puppets that perform the Mahabharata. The musicians and singers are contemporary and inspired by the urban landscape of New York with elements of Indian clothing and fabric used in non-traditional ways. The female chorus wears pantsuits made out of sari fabrics. Arjuna wears a western suit with shirt and tie made of Indian fabric.

On the scrim behind the musicians, projections of the four elements (air, earth, water, fire) are rendered with drawings and sketches with graffiti art superimposed and used as subtitle font.

The choreography and movement sequences are inspired by Bharatanatyam, which is considered to be a fire-dance — the mystic manifestation of the metaphysical element of fire in the human body. The movements of an authentic Bharatanatyam dancer resemble the movements of a dancing flame.

Gian Marco Lo Forte has worked as a writer, director, actor and set designer in NYC and Italy for the past 10 years. He is artist-in-residence at La MaMa, where, in 2005, he founded Pioneers Go East Company. **Angela Wendt, Rocco D'Santi, Philip Montana, Jane Catherine Shaw** and **Mark Tambello** are resident artists of Pioneers Go East Company.



A FLOWERING TREE

JOHN ADAMS / PETER SELLARS

Director: Austin McCormick
 Set Designer: Zane Pihlstrom
 Costume Designer: Zane Pihlstrom
 Lighting Designer: Gina Scherr
 Choreographer: Hari Krishnan

Project Overview

I have attempted to conceptualize *A Flowering Tree* beyond the ancient Indian folklore that it is and to instead draw on the ideas it represents. Our opera exists in a contemporary world that fuses Southern Indian elements with a modern sensibility. This production is not meant to be a classically

Indian endeavor; rather, we are looking to draw out Indian symbolism, floor patterns and ceremonies/rituals to make a production that is at once exotic and universal. I am interested in exploring how a cast of many different races can come together to tell the story of *A Flowering Tree*. Our urban kingdom recognizes the extreme lengths one will sacrifice to protect and care for aging parents and the obsession with beauty and desire to objectify it.



We imagine a chorus of dancers would be used to illustrate the tree transformations, Kumudha's bathing scene and ceremonial entrances of characters like the King, Krishnan and I would very much like to reference sacred shapes, architecture and mudras in the choreographic staging. For example, the chorus would create the Indian symbol for "king" with their bodies and blocking when they represent him. Our research and renderings for

costume and set reflect an edgy, slightly aggressive aesthetic that will juxtapose beautifully with the romance of the story. I'm excited to explore the merging of traditional South Asian fashion with that of the west. This Indo-Western fashion allows our multi-raced cast to play these characters gracefully, while still giving a taste of the myth's original roots.

The beautiful tree that Kumudha transforms herself into is especially mesmerizing to our postmodern urban cast, enough so to terrorize, manipulate and exploit Kumudha to the brink of extinction. Rather than encourage her mesmerizing powers, the people around Kumudha become obsessed with controlling them and having them for themselves. Our scenic design plays with tension between nature and manmade structure. I think the world of the Kingdom is very cold and desolate, making Kumudha's banishment from society especially devastating and tragic. Scenically, the tree transformations would be a projected image on hanging silk panels that create movement and texture. The dancers would move through the light and dance with the silk to create a haunting landscape of gnarled bodies. This choreography would be the most referential of traditional Bharatanatyam dance, conveying the magical power that Kamudha possesses. She would be at the center of this ritual, the projected image covering her body. Flowers drop from the grid so that when the transformation is complete, Kumudha is left with a pile at her feet.

The world of our production is a fusion of Eastern and Western modern cities. The landscape is a harsh but colorful urban kingdom, where the complete globalization of dance, fashion and music come together to create one.

Austin McCormick founded COMPANY XIV in 2006. The Brooklyn-based company works in the mediums of live dance/theater and film. Designers **Gina Scherr** and **Zane Pihlstrom** are collaborative artists with COMPANY XIV. Choreographer **Hari Krishnan's** unique fusion work creatively combines classical Indian dance with avant-garde/modern influences.



Celebrating Three Great Composers in 2013

By Thomas May

Whatever else you might think about the end date of 2012 allegedly predicted by the Mayan calendar, it does pose an inconvenience for opera lovers. Just on the other side of the looming apocalypse, in 2013, comes a mega-year of composer anniversaries: the bicentennials of Wagner (May 22) and Verdi (October 9 or 10) and — with a neatly symmetrical gap of 100 years — the Britten centenary (November 22). While composers' deaths are treated as fair game in the anniversary biz — think back to Bach 2000 — the fact that 2013 recalls a birth year in all three cases seems particularly auspicious.

Companies around the world have been planning how to mark the occasion. But this commemorative trifecta presents some fascinating challenges. After all, Verdi and Wagner are already recognized as the heart of Italian and German opera, respectively, and Britten's presence in the repertory gives him a rare status among postwar composers. Are there artistically valid ways to observe these anniversaries that also go beyond business as usual? And what ideas might smaller companies consider to ensure they have a stake in the ramped-up attention typically generated by these celebrations?

The Whole Megilla

One approach to honor a highly valued composer is to take a completist view. **Sarasota Opera** has developed a unique company profile by exploring Verdi's titanic creativity in a long-spanning cycle of the complete operas that began in 1989 and continues into 2016. According to Victor DeRenzi, the company's artistic director and principal conductor, the Verdi cycle started off with a desire to explore the neglected early operas. But the audience's enthusiastic response to such unusual fare as *Aroldo* prompted the decision to perform all of Verdi's operas and, gradually, to take his operatic revisions into account. "By 2000," says DeRenzi, "we decided to stage both versions of an opera if they have dramatic differences. For example, we treat the different versions of *Forza, Bocca negra* and *Macbeth* as separate operas, so there are 33 operas in our count."

Sarasota's unusually comprehensive cycle, which has attracted a devoted following, is motivated not by a desire for scholarly thoroughness but by DeRenzi's conviction that the true scope of Verdi's achievement needs to be experienced in live performance. "We have no pretense that the little-known pieces should become standard repertory, and you can't expect them to be of the level of *Otello*. Very few things in the world are *Otello*! But from the audience reaction, I started to realize there

must be music in these pieces that makes them worth doing. Even what is considered the least dramatically viable of Verdi's operas — a work like *Alzira* — has an effect when seen on stage, with costumes and acting."

For the centenary of Verdi's death in 2001, the company offered *Oberto* and *Falstaff*, juxtaposing the composer's first and last operas. DeRenzi has chosen the rarely seen five-act Paris version of *Don Carlos* to mark 2013, noting that the history of Verdi performance raises interesting issues about shifting perceptions of his operas. "At the end of the 19th century,



Simon O'Neill in the title role and Adrienne Pieczonka as Elsa in Houston Grand Opera's 2009 production of Wagner's *Lohengrin*. Photo by Felix Sanchez and courtesy of Houston Grand Opera.

Ernani was probably the most-performed Verdi opera and now is a rarity, while *Don Carlo(s)*, once little performed, is now considered a major work."

Changing valuations of Verdi's work lead to reflections on Verdi's own growth as an artist. "I don't think there are many artists you can learn so much from as Verdi," DeRenzi observes. "He created a body of work over 60 years, and the interesting thing is, wherever he started, he reached a place no one else did. When you study these works, you learn how theaters functioned,

how singers sang and a whole sense of history about how the art changed — but most of all how Verdi constantly renewed himself in an extremely honest way.”

But DeRenzi admits that he’s not “a big anniversary guy,” emphasizing that the payoff of the company’s Verdi cycle comes from its long-range commitment and the perception of consistency it has fostered over the years. “*Alzira* and *I Masnadieri* sold out, even though people don’t know these operas. Our audience develops an overall knowledge of the works of Verdi so that they have a familiarity with the style and feel they know the music.” A sense of consistency comes from musical and production values as well. “We do realistic, traditional productions and try to get close to Verdi’s intentions. And even with a different production team, I conduct all of the Verdi performances.” DeRenzi remarks that the true Verdi experience — of masterpieces and rarities alike — comes from the personal response of audiences. “And Verdi wanted that response in the theater. The concept of Italian theater and art is different from the

German. It doesn’t involve this sense of theater as a holy temple where no one should move. The audience is as much a part of the performance as the performers are.”

The Long-Range View

While Verdi’s neglected operas still offer an opportunity for exploration, in Wagner’s case the focus remains on the familiar canon of works and their legacy. “I don’t buy the pre-*Dutchman* works,” remarks Speight Jenkins, general director of **Seattle Opera**, when asked about the “completist” approach. “Wagner himself didn’t like them. Something that’s always seemed strange to me is how people today believe they know more about the creations of these composers than the composers themselves. I don’t get the German practice of doing the 1845 *Tannhäuser*, for example, which they do because they consider the later version ‘corrupted.’ But the Paris score contains Wagner’s own ideas.” Like Sarasota, Seattle Opera has cultivated a long-range view, building a knowledgeable and loyal audience. Since

his tenure began in 1983, Jenkins has traversed the 10 canonical Wagner operas and made Wagner the centerpiece of the company’s programming. This becomes keenly apparent in the anticipation surrounding the quadrennial *Ring* cycle festivals with which Seattle Opera is most closely identified. The acclaimed “green *Ring*” directed by Stephen Wadsworth and first performed in 2001, was timed such that its fourth (and possibly final) iteration will occur in 2013 — the year Jenkins plans to retire from his post.



Gustavo López Manzitti and Stella Zambalis in Sarasota Opera's 2009 production of Verdi's *Don Carlos*. Photo by Richard Termine.

“The *Ring* is the best way to honor Wagner’s anniversary,” Jenkins says. “And my successor might decide to continue this production or to plan a new one. The commitment was to present it four times.”

But the bicentennial presentation will occur against the backdrop of several recent *Rings* produced by American companies. The psychological realism of Wadsworth’s vision (along with the designers’ emphasis on the presence of nature in the cycle) can be set against a fresh pluralism, including the productions by Los Angeles Opera, San Francisco Opera and the Metropolitan Opera. From the oddly arresting visual iconography of Achim Freyer (Los Angeles) and the transposed American mythology of Francesca Zambello (San Francisco) to Robert Lepage’s stage magic (the Met), the range of interpretations circulating in the public imagination by 2013 will likely encourage new perspectives on this perennially controversial composer.

As for the convergence of Verdi and Wagner celebrations, Jenkins suggests that there is something to be learned from the different pathways each followed. “Even though Verdi began to use the orchestra much more as he moved on from *Aida*, I think the charges that were made that he was copying Wagner are stupid. He was paying attention to what was in the air but certainly didn’t copy anybody. The really fascinating thing is that we are absolutely sure that the two never met. In the 20th century, such a thing would be impossible.”



Kathryn Skemp as Flora and Aidan Gent as Miles in Boston Lyric Opera's 2010 production of Britten's *The Turn of the Screw*. Photo by Jeffrey Dunn.

progression and not just as a season or a celebration of anniversary.” In a year celebrating two composers best known for large-scale works, the “mini-production” approach may be especially instructive for smaller companies. Both Verdi and Wagner left great troves of letters, which might be combined with excerpts from their own work — or that of their contemporaries — to create celebratory events that are both entertaining and educational.

Britten as Successor

The centenary of Benjamin

Britten in fact turns out to be fortuitously timed when it comes to keeping this larger perspective in mind. Britten might even be seen to represent a kind of missing link between the era of Verdi and Wagner, who exerted a profound impact on their culture through opera, and our own. In 1964, the Aspen Institute for Humanistic Studies conferred its first award on Britten. “It is the composer’s duty, as a member of society,” the composer declared in his famous acceptance speech, cutting against the grain of both Romantic and avant-garde self-involvement, “to speak to or for his fellow human beings.” This imperative to connect with audiences is reminiscent of the urgency with which Wagner and Verdi regarded the composer’s function, while Britten’s theatrical genius and literary sensibility are comparable to theirs.

“The reason for exploring Britten in the context of our normal season repertory was to place him as the natural successor to both Verdi and Wagner, to Janáček and even to Puccini,” says **Houston Grand Opera’s** (HGO) music director, Patrick Summers, as he discusses the company’s Britten cycle. Launched in 2008 under general director Anthony Freud, the five-year cycle began with *Billy Budd* (directed by Neil Armfield) and will culminate in 2013 in a Covent Garden co-production of *Gloriana*. Meanwhile, last year’s *Lohengrin* inaugurated a new cycle of German opera, and HGO is planning a seven-year cycle of rarely performed early Verdi. “So all three strands will be going by 2013,” notes Summers.

“You never know if the audience will come along on the journey with you,” he continues, “so we’ve been quite happy to see that they do here. And *Gloriana* is the Britten opera most in need of reassessment. Britten wrote the most passionate and lyrical score, and the drama is fascinating — particularly in the context of its post-war history. Just as *Peter Grimes*, an opera about the community judging

Holistic Connections

The shift in the cultural vision of opera from the 19th to the 20th centuries is a topic that fascinates Esther Nelson, general and artistic director of **Boston Lyric Opera**: “There are many ways you can look at that 100-year difference between Britten and Verdi and Wagner. While we celebrate these three composers, we should look at the musical-historical circumstances in which they developed. What made Wagner leap in the direction he did? When Britten came along, the death of Verdi was still a recent memory. So much of what Wagner and Verdi developed took off in the immensely fertile early 20th century up to the Nazi period but was then cut off as ‘degenerate art.’”

Nelson elucidates a strategic approach to these multiple anniversaries that extends over several seasons. With *The Turn of the Screw* on its “Opera Annex” bill last season, the company started a “natural progression” so that “we are now poised to take on one of the larger Britten works.” She also plans to include a midsize Verdi opera and to cap the anniversary season most likely with a *Dutchman* — “though with a more Italianate sound.” (This would mark the first time the company has staged Wagner in over two decades).

But Nelson believes musical legacies can also be explored outside the opera house in rewarding ways. She refers to the possibility of partnering with other cultural institutions around a Britten festival. The company has recently been exploring “unexpected mini-productions” intended to illuminate a composer that go beyond conventional lectures, such as a staged exchange of the Strauss-Hofmannsthal letters in conjunction with their *Ariadne auf Naxos* production. “What I’m trying to do is to look at these artistic developments holistically. How do they connect? I’d like to see all our events and operas within a



Robin Leggate as General Sir Philip Wingrave, Jennifer Johnson as Kate Julian, Mary Jane Johnson as Miss Wingrave, Brenda Harris as Mrs. Julian, Brian Anderson as Lechmere, Rebecca Caine as Mrs. Coyle, Matt Boehler as Spencer Coyle and Matthew Worth in the title role in Chicago Opera Theater's production of Britten's *Owen Wingrave*. Photo by Liz Lauren.

an outsider, appears a month after the European armistice, here he decides to write an opera essentially about the end of imperialism.”

Even more than Verdi, Britten represents a fertile field for discovery well beyond *Peter Grimes* and *Billy Budd*. “Opera lies at the center of Britten’s work,” observes Richard Jarman, general director at the Britten-Pears Foundation in Aldeburgh. Why does he resonate with today’s audiences? “Britten has a strong instinctive feeling for theater and knows how to build tension and to turn the dramatic screw. His music is able to portray a character.” *Gloriana* in particular — which failed at its premiere in 1953 on the occasion of Elizabeth II’s coronation — is “an opera whose time has come,” Jarman believes. “The portrayal of the court and of Elizabeth’s real anguish over her treatment of Essex comes over so well on stage.”

For the centenary, the Britten-Pears Foundation has designed several Britten Awards to encourage productions of less-familiar pieces as well as to inspire younger audiences to discover the composer. In America, the emphasis has been on the lesser-known work. The awards will help support two productions of *Gloriana* — HGO’s, as well as another shared by New York City Opera and Los Angeles Opera — and a production of the early operetta *Paul Bunyan*, to be staged by Chicago Opera Theater and another company.

Brian Dickie, **Chicago Opera Theater’s** (COT) general director, is especially excited about introducing *Paul Bunyan* to Chicago audiences for the first time in 2013. (To celebrate Verdi in the anniversary season, COT has chosen *Giovanna d’Arco* on the basis of an audience vote this past summer among a choice of three Verdi

rarities.) Britten’s eclectic score, written to W.H. Auden’s libretto during the composer’s American sojourn, predates his official first opera, *Peter Grimes*, and was premiered at Columbia University in 1941. Stuart Bedford — the Britten authority who led the world premiere of *Death in Venice* in 1973 — is expected to conduct. Dickie has a curious personal connection of sorts to the score. “The funny thing is that in 1974 my next-door neighbor in Sussex was Donald Mitchell, who ran Faber Music and became Britten’s literary executor. And that was exactly

the time when Britten was revising the score of *Paul Bunyan*, so he used to walk past my house every day.”

While working its way through the Britten canon in recent seasons, COT has already given the first Chicago productions of *Death in Venice* and *Owen Wingrave*. “There’s no way we can do *Peter Grimes* or *Billy Budd* in our space,” Dickie explains, “but a lot of people have learned about Britten in the last decade from our productions. *Owen Wingrave* was revealed as a major masterpiece. We’re making another contribution to establishing this man as one of the four greatest opera composers: Mozart, Verdi, Wagner and Britten. I esteem Britten very highly as a wonderful man of the theater and a fantastic musician.”



Stephanie Blythe as Second Norn, Margaret Jane Wray as Third Norn and Loretta Bybee as First Norn in Seattle Opera’s 2009 production of Wagner’s *Götterdämmerung*. Photo by Rozarii Lynch.

Intimate Spaces

In addition, Britten's legacy is marvelously adaptable, with works covering the spectrum from large-scale opera to pieces that were conceived as chamber operas for intimate spaces and modest budgets. "The chamber operas were born out of his wish to see opera touring around Britain and other places without subsidy," says Jarman, "so they are better suited to being performed in this day and age."

Indeed, it was **Central City Opera** that gave the American premiere of *Gloriana* in 2001. "That production drew us into the limelight," recalls John Baril, Central City's music director. "The interest was so great that we took it as a green light to do more Britten." Productions of *A Midsummer Night's Dream*, *Paul Bunyan*, *The Rape of Lucretia* and *Curlew River* have followed. The size of the company's historic 550-seat jewel box theater, situated in a former gold-mining town in the Rockies, means that "no matter what we produce, it *has* to be a piece of theater as well as music," Baril explains. For the 2013 anniversary, Central City is in discussions with the Britten-Pears Foundation for permission to present a reduced-orchestration version of *Billy Budd* (which would be the first sanctioned by the Foundation).

DeRenzi reaffirms the effect of a more-intimate theater space. Sarasota's house seats a relatively cozy 1,200. "Although something like the *auto da fe* in *Don Carlo* can't be done the way it is in a grand opera house, there are many Verdi moments with subtly beautiful orchestration that have a vastly different impact in a small theater."

Curiously, another former mining town in the Rockies, to the southwest of Central City, also serves as an American haven for Britten. The Aspen Opera Theater Center has shown a close affinity for his music, observes Asadour Santourian, artistic advisor of the Aspen Music Festival and School: "There is an evergreen aspect to the Britten operatic canon. His operas always manage to sound new and surprise the ear. Another unmistakable quality of Britten in his choice of literary works is the mixture of rebellious or curious youth with the adult establishment working out (or not) the seminal conflict in the libretto." As for the appeal for young artists: "These works have the distinction of being both honey on the singers' voices and delicious to the listener's ear."

It was in the Aspen acceptance speech mentioned above that Britten spoke of "the holy triangle of composer, performer and listener." Whatever focus companies choose for 2013, the anniversary year should provide an occasion to for artists and audience members to celebrate the work of three master creators. ☺

— *Thomas May is a frequent contributor to OPERA America's magazine and author of its course on the Ring cycle.*



Houston Grand Opera
ARTISTIC DIRECTOR: MICHAEL GRADADAGE
GENERAL MANAGER: PATRICK SUMMERS

2010/11 Season

Giacomo Puccini
MADAME BUTTERFLY
Oct 22 – Nov 5, 2010
Cast includes Martinez, Calleja, Hernandez and Schaufel.
Directed by Michael Gradadage. Conducted by Patrick Summers.

Benjamin Britten
PETER GRIMES
Oct 29 – Nov 12, 2010
Cast includes Griffey, Van Kooten, Puries and Wyn Rogers.
Directed by Neil Armfield. Conducted by Patrick Summers.

DEAD MAN WALKING
Music by Jake Heggie / Libretto by Terrence McNally
Based on a novel by Sister Helen Prejean
Jan 22 – Feb 6, 2011
Cast includes DiDonato, Cutlip, Von Stade and Brueggerosman.
Directed by Leonard Foglia. Conducted by Patrick Summers.
Adult content contains strong language, nudity, and depictions of sexual activity and violence.

Gaetano Donizetti
LUCIA DI LAMMERMOOR
Jan 28 – Feb 11, 2011
Cast includes Shugrue, Pitas, Hendricks and Rose.
Directed by John Doyle. Conducted by Antonino Fogliani.

W.A. Mozart
THE MARRIAGE OF FIGARO
Apr 15 – 30, 2011
Cast includes Carlitz, Kobernik, Plummer and Dehn.
Originally directed by Göran Strelitz.
Directed by Harry Silverstein.
Conducted by James Gaffigan.

Richard Strauss
ARIADNE AUF NAXOS
Apr 29 – May 10, 2011
Cast includes Goerke, Graham, Claycomb and Dolges.
Directed by John Cox.
Conducted by Patrick Summers.

Houston Grand Opera Orchestra & Chorus
Richard Bado, Chorus Master

Call 800-626-7372 or
visit www.HoustonGrandOpera.org

Continental Airlines
Official Airline of Houston Grand Opera

MOMENTUM JAGUAR | **JAGUAR**
Official Vehicle of Houston Grand Opera

Methodist The Methodist Hospital
Center for Performing Arts Medicine
OPN of Houston's Premier in Houston Grand Opera

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

ARIZONA OPERA
Years of Excellence

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

Presenting OPERA Study

Professional Experience featuring a new partnership between
Arizona Opera and the ASU Herberger Institute School of Music

Study Cover a role at Arizona Opera while earning your BM, MM, DMA in Vocal Performance or MM in Opera

<p style="text-align: center;">Arizona Opera</p> <p>Scott Altman, General Director Joel Revzen, Artistic Director Henn Vesanzi, Head of Music Staff</p> <p>Announcing Allan Glassman, Arizona Opera Master Teacher and Visiting Professor of Music, ASU</p> <p style="text-align: center;">www.azopera.org</p>	<p style="text-align: center;">Arizona State University</p> <p>Music</p> <p>David Britton Jerry Doan Carole FitzPatrick Anne Elgar Kopta Jody May</p>	<p style="text-align: center;">Lyric Opera Theatre</p> <p>Dale Dreyfoos Robert Mills William Reber</p> <p style="text-align: center;">Collaborative Piano</p> <p>Andrew Campbell Russell Ryan</p>
--	--	---

music.asu.edu

For more information, contact Carole FitzPatrick, Opera Partnership Coordinator at ASU at carole.fitzpatrick@asu.edu

Opera in Georgia and

Once confined to a handful of large cities, opera in America experienced a boom in the second half of the 20th century. Now, there are opera companies to be found in every state, and many metropolitan areas host a number of opera companies with varied missions. In 2008, OPERA America began a series of articles on opera-rich regions with a focus on the Lone Star State. In this issue, we consider opera companies in Georgia and the Carolinas.

“I don’t want to produce opera in a house with more than 400 seats because I want my audience to see expressions,” declares Dr. Sharon Willis, the Wagner-like impresario of **Americolor Opera Productions**. Willis, a composer, librettist, playwright, voice teacher, university professor and stage director, founded the company in 2000. Originally, Americolor presented highlights of operas from master composers to schoolchildren in the Atlanta area, but now, the company has carved out a unique niche, mounting only Willis’s original *singspiel*-type works. Willis’s operas demand an intimate operatic experience as they speak directly to African-American life in Atlanta, tackling tough issues including slavery, civil rights, women’s suffrage and the AIDS epidemic.

As we travel northbound through the Southeastern United States, exploring the vast and varied opera activity in Georgia and the Carolinas, it will soon become evident that Willis’s desire for a deep, personal and immediate connection with her audience is not unique to Americolor Opera. Indeed, it would appear to be a central tenet of virtually every producing organization featured in this article and vital to the continued enjoyment and appreciation of the art form itself.

Two Companies, Three Decades

The Atlanta Opera recently celebrated its 30th anniversary, but few know that the 27-year-old **Capitol City Opera Company** has been around for nearly as long, extending the range of operatic activity for local opera lovers. For starters, the company was founded as being an outlet for local talent, unlike The Atlanta Opera, which features nationally and internationally known stars. “We rarely look outside the city or the state to find singers,” says Artistic Director Michael Nutter, “and our casting has been and always will be colorblind.”

Capitol City has had to downsize considerably since the onset of the recession. A production of *La traviata* was cut from the season, and the company has now moved from employing a 30-40 person orchestra to piano-only accompaniment. Nutter, who daylights as “the computer guy for the HR department of a law firm,” has seized this opportunity to perform in a more intimate venue — the Shakespearian playhouse of Oglethorpe University — and is excited to mount rarely-performed operas, such as Menotti’s *The Medium*, that don’t require heavy orchestral forces. While Capitol City certainly performs its fair share of the traditional repertoire, it has also discovered a niche by doing new works in Atlanta. The company recently commissioned *The Anarchists*, by a local composer-librettist team, Curtis Bryant and Allen Reichman, based on the Joseph Conrad novel *The Secret Agent*.

The Atlanta Opera, the only Professional Company Member in the state, had never had a permanent performance venue until 2007, when it became the first resident company of the new Cobb Energy Performing Arts Centre. While the move has increased attendance from operagoers in metro Atlanta, the recession has nonetheless forced the company to reduce its budget by nearly 25 percent and cut a production from its main season. The company has responded with a host of partnerships with local educational institutions and historically black colleges, including Georgia State University (GSU), Emory University, Kennesaw State University, Morehouse College, Spelman College and Clark Atlanta University. Performances at Emory extend beyond the standard repertoire and have been very successful. This season, the company’s co-production of *Porgy and Bess* with University of Kentucky Opera Theater utilizes state-of-the-art back-projection technology developed by the University’s Center for Visualization and Virtual Environments. The groundbreaking technology provides the area and depth benefits that come from front projection with the unobtrusiveness of back projection. In celebration of National Opera Week, The Atlanta Opera launched the 24-Hour Project with GSU, Clark and the University of West Georgia. The project tasks composers to write a seven-to-10 minute opera. Upon completion, the compositions are

the Carolinas

By Larry Bomback



Clockwise from top left: Charleston Chamber Opera's production of Amore! which was part of Piccolo Spoleto 2010. Photo by Andy Hunt. | Marcia Ragonetti as Widow Popova in Long Leaf Opera's production of Walton's *The Bear*. Photo by Dathlo Studios. | Zachary Stains, Tyler Duncan, Philip Cokorinos, Andriana Chuchman, and Leah Wool in Spoleto Festival USA's production of Bruce's *Flora, an Opera*. Photo by William Struhs. | Asheville Lyric Opera's 2010 production of Mozart's *The Magic Flute*. Photo by Paul Jeremias. | Tyler Duncan as Papageno and Elena DeAngelis as Papagena in Greensboro Opera Company's 2010 production of Mozart's *The Magic Flute*. Photo by Marvin Isreal. | Capitol City Opera's 2007 production of Purcell's *Dido and Aeneas*. Photo by Nicholas Cole.



randomly assigned to stage directors, who then draft singers from a pool of applicants to rehearse and ultimately perform the piece that same evening — all within 24 hours!

Not Just Atlanta

“When you think of Georgia, you think of Atlanta, and everything being an offshoot of Atlanta,” says Laurie Locklear, but Augusta, a 500,000-person city on the Georgia-South Carolina border, is a thriving community three hours away from the state capitol with a major military base, medical college, three universities, the Savannah River Site and an opera company that has been around for 43 years. Locklear, a former nonprofit consultant and current full-time executive director of **Augusta Opera**, notes that the Disney Corporation frequently uses Augusta as a test market for new products and programs because, demographically, the city is a virtual microcosm of the entire United States in terms of races, religions, political views, incomes, ages and education levels.

Augusta Opera ceased producing fully-staged opera in 2008 when the recession took a final toll on a company with pre-existing financial troubles. But the board quickly brought Locklear in to revive the organization and so far, fiscal restraint has paid off. They haven’t produced any fully-staged grand opera yet, instead opting for single-set one-acts (a recent performance of *Suor Angelica* in a church was well-received) and concert performances (Denyce Graves in recital drew a very large crowd). The company’s annual budget is about half of what it used to be, and Locklear intends to return to fully-staged productions once the company is on sound financial footing.

Georgia State University is fortunate to have a music department chaired by a professional opera director, Dwight Coleman, who takes a keen interest in the opera program. GSU recently hired *Classical Singer’s* 2010 Stage Director of the Year, Carroll Freedman, to head and revitalize the program. The opera program has about 40 students, many of whom are from foreign countries. Freeman says that this does have an impact on the works that he prepares: “I am not in the business of competing with our professional company in Atlanta, because certain standard works are already being done well by them... [still] my instinct is that American works may not be as much of a priority as they have been for me in the past, philosophically speaking, given that a large percentage of my students may not necessarily be working toward careers in the United States.” The program has a great relationship with the Atlanta performing arts community. Students get to perform at two small-midsize theaters in the middle of downtown Atlanta and have opportunities to participate in The Atlanta Opera’s education and outreach programs.

Opera on the Water

On the southern corner of South Carolina is the coastal city of Charleston, home to the world-renowned **Spoletto Festival**. While the Spoleto Festival features dance, theater, classical music, jazz and other events each summer, as Nigel Redden, general director of the Festival, points out, “Opera is at the center of what we do because we produce opera, whereas everything else we just present.”

The festival’s opera and music theater offerings are performed in intimate historic venues. Opera lovers from 10 foreign countries and 40 states grace Charleston each summer to see the festival’s distinctive programming featuring extraordinary young singers (many will recall that Renée Fleming made a name for herself in the 1989 production of *The Marriage of Figaro*) and one of the strongest opera choruses around, since students from Westminster Choir College (Princeton, NJ) serve as the Festival’s chorus-in-residence. Last season, the company mounted a production of *Philemon & Baucis*, a rarely-performed one-act Haydn opera featuring marionettes, as well as the American premiere of *Proserpina* by Wolfgang Rihm. Indeed, “Top 10” operas are a rarity at Spoleto, and Redden believes that the opportunity to hear such unusual works performed live is one of the primary reasons so many international opera fans come to the festival. Of course, the obscurity of the operas is not of interest only to the audience. It also helps to create a sense of vibrancy among directors, designers, singers, chorus and orchestra because, as Redden affirms, “everyone is discovering the music simultaneously.”

Charleston’s other resident company is the **Charleston Chamber Opera**, founded by mezzo-soprano Lara Wilson in 2008. Wilson, who is also the CFO of a landscaping company, says Charleston Chamber Opera fills a void in the local community, which has a good deal of chamber theater troupes and chamber orchestras, but no opera presence other than Spoleto for a short period during the summer. On a shoestring budget of \$20,000, her chamber opera productions are “fiscally feasible, small and intimate,” and feature singers from South Carolina, Georgia and, oddly enough, Massachusetts (because the co-founding Artistic Director Patrice Tiedemann lives in Boston). Wilson says the company’s next major project is *La Tragédie de Carmen*, an intense, small forces adaptation of the Bizet opera, “exactly the kind of thing we like to do!”

Opera in the Capitol

“Opera is a 400-year-old art form that reflects 21st-century life. Think about it. Love, jealousy, rage — and that’s just the first act!” says **Palmetto Opera** board chair Kathy Newman. Since 2001, Palmetto Opera has been presenting opera in Columbia, South Carolina, the centrally-located state capitol. Led by a volunteer board of enthusiasts and part-time executive director Betty Malone, the group has hosted many small concerts, fundraiser-type events at different venues, a college vocal competition, an Opera 101 performance series in partnership with area restaurants, and collaborations with other performing arts organizations, including the South Carolina Philharmonic. Palmetto Opera’s first full-scale production was *The Marriage of Figaro* in 2007 at the University of South Carolina; this spring, the company will present *Madame Butterfly* by a touring company with an international cast. Palmetto’s near-term goals are to create regular seasons of programming that include both fully-staged operas performed by a national or international touring company and productions featuring local artists and USC opera students.

One of the state’s strongest undergraduate and graduate vocal music programs is found at **USC-Columbia**, headed by Ellen Douglas Schlaefer. In four years, Schlaefer aims to provide her students with as broad an introduction to the repertoire as possible, including the standard Italian fare, musical theater, major French and German works, and 20th- and 21st-century opera. In an effort to provide more holistic artist training to its students, USC launched CILEM — Carolina Institute for Leadership Engagement in Music — a four-year-old musical entrepreneurship program similar to the more well-known programs at New England Conservatory and Eastman School of Music. CILEM gives “an added dimension to [students’] musical training,” providing them with “the entrepreneurship, community engagement and music advocacy education they need to forge successful and meaningful careers in their communities.”

When Schlaefer isn’t teaching, she is administering **FBN Productions**, a 16-year-old educational touring and training program that brings opera into schools and libraries from Raleigh to Atlanta. The company “fills a void regionally and nationally, providing a performance outlet between graduate school and getting established.”

PCM Paradise

After New York and California, North Carolina, with six, has the largest number of OPERA America Professional Company Members. The newest is **North Carolina Opera**, a merger of two companies — the more traditional Opera Company of North Carolina (itself a merged entity) and Capital Opera, which featured more contemporary offerings with local singers. Both companies performed around the so-called “research triangle” section of the state, which includes Chapel Hill, Raleigh, Durham, Cary and Carrboro. The area is home to nine four-year colleges and universities and has a population with a high percentage of Ph.D.s. While the recession certainly provided an impetus for the merger, North Carolina Opera General Director Eric Mitchko feels it was inevitable that the two companies would join forces at some point.

With North Carolina Opera establishing an identity in Raleigh and Chapel Hill in particular, **Long Leaf Opera** returns to its founding city of Durham this season. Since inception, this 13-year-old company has mounted exclusively fully-staged productions of operas written originally in English, because, in the words of Executive Director Randolph Umberger, “If not us, who?” Given this repertoire restriction, Long Leaf, not surprisingly, has produced more regional, national and world premieres than any other opera company in the state. Always on the lookout for new works in English, the company holds competitions and recently received 45 new scores from five countries including entries from two Pulitzer Prize-winning American composers.

Teaming Up with The Met

The Met HD broadcasts in the Triangle are always sellouts, and both the leaders of North Carolina Opera and Long Leaf Opera are supportive and encourage their patrons to attend. According to Umberger, “any exposure to a live opera performance,” whether in an opera house, a church or a movie theater “is a benefit to the local company.”

One organization that has had remarkable success partnering with the Met is **Asheville Lyric Opera**, led by founding general director David Starkey. The company has a great relationship with the local theater, which allows volunteer guild members serve as ushers; the staff engages audience members in discussion afterwards. Starkey is a proud partner of the Met HD broadcasts, and markets the broadcasts as part of his company’s regular season programming along with ALO’s five main stage productions. For Starkey, the “future of opera in America is going to be the relevance between the biggest company [the Met] and all of the smaller companies.”

Indeed, Starkey is “excited to be a small regional company” and has no desire for the organization to grow exponentially. Intimacy is the key to his productions, and Starkey feels this is what attracts Asheville residents to the 500-seat Wortham Theater with its pit that fits 26 players. “Asheville is a wealthy, progressive community, with many early retirees and those with second homes,” he says. “There are a lot of transplanted New Yorkers, Chicagoans and Miamians who have, until now, only seen opera in the largest houses in the world.” Starkey knows he has succeeded when opera fans tell him after a performance of *Rigoletto* or *Lucia*, “Now I finally understand the opera!”

Reaching Out

Greensboro Opera is known for its innovative and extensive education and community outreach programs. A new program called Opera After School features show-and-tell-style opera demonstrations to local middle-schoolers, led by Greensboro Opera Interns who are college and university music majors in the area. Successful collaborations with Guilford County Schools and UNC Greensboro bring opera to 6,000 fifth-graders annually at Opera at the Carolina. A Write Your Own Opera! contest was introduced to all Guilford County fourth-graders last June. The winning entry, *Chicks*, will be premiered alongside a pocket-sized version of a standard opera in Greensboro’s downtown 1,100-seat Carolina Theater during this year’s Opera at the Carolina. Young people’s artwork depicting Greensboro Opera’s annual mainstage production — this year, bamboo flutes and coloring contest entries for *The Magic Flute* — are displayed opening night in the lobby of Greensboro’s 2,376-seat War Memorial Auditorium.

Opera Carolina, in Charlotte, is also a pioneer in opera education, having brought OPERA America’s nationally-acclaimed curriculum *Music!Words!Opera!* to over 40 schools in the state. And **Piedmont Opera**, in Winston-Salem, hosts an annual “Student Night at the Opera” where all tickets are just \$3. Piedmont also partners with the **A.J. Fletcher Opera Institute of the North Carolina School of the Arts** each year to create a touring production of a popular children’s opera.

The operatic landscape in Georgia and the Carolinas offers a wealth of opportunities for artists and audience members — current and prospective ones — to engage with the art form. From standard repertory to contemporary works in English, from the big screen to small stages, these states offer fertile soil indeed. 🌱

THE ATLANTA OPERA
DENNIS HANTHORN - Zurich General Director

Porgy & Bess

FEBRUARY 26, MARCH 1, 4, 6, 2011

Cosi fan tutte

APRIL 9, 12, 15, 17, 2011

404.881.8885 • ATLANTAOPERA.ORG

HARROWER SUMMER OPERA WORKSHOP

June 6-26,
2011

GEORGIA STATE UNIVERSITY
SCHOOL of MUSIC 



W. Dwight Coleman *General Director*

Carroll Freeman *Artistic/Stage Director*

*Faculty includes Copeland Woodruff, Reed
Woodhouse, Christy Lee*

Featuring Comprehensive Opera Theater Training:

Acting • Movement • Stage Makeup • Stage Combat • Master-
classes • Private Coaching • Staged & Concert Performances

Directing Internship Available (*full tuition scholarship*)

Application Deadline:

January 29, 2011

Live Auditions (Atlanta):

February 12, 2011

Out-of-town applicants may audition by
videotape/DVD/ YouTube. Submissions
must be received before Mar. 1, 2011

Info & Application:

www.harroweropera.org

PHONE: (404) 413-5902

EMAIL: muscmp@langate.gsu.edu



Guest Artist in Residence
DENYCE GRAVES
*internationally acclaimed
mezzo-soprano!*



The Banff Centre



photo: Tim Matheson, *Live AWig*
co-production Vancouver Opera/The Banff Centre.

Theatre Production, Design, and Stage Management Work Study Programs

Dates vary between April 2011 and September 2012

Application deadline: December 17, 2010

Our unique work study programs provide an
exceptional learning environment for aspiring theatre
production practitioners.

Participants gain practical, hands-on experience by
working with industry professionals and experienced
directors and designers throughout the production
processes of opera, dance, and theatre.

Apply today!

1.800.565.9989 or

403.762.6180

www.banffcentre.ca/theatre



The Banff Centre
inspiring creativity

TRAINING THE NEXT GENERATION OF CRAFTSPEOPLE

BY KELLEY ROURKE



The Santa Fe Opera stage apprentice Mike Ortiz spray paints the interior metal structure of a “moon” light box. Photo by Paul Horpedahl.

“I don’t remember the last time I hired someone straight out of graduate school who was really ready to work in our costume department,” says Marsha LeBoeuf, costume director for Washington National Opera. “Fully training someone takes about three years.” Although LeBoeuf is committed to sharing her knowledge with the next generation, in a busy shop, this isn’t always practical. “If I can’t find proficient employees, the fallback is to outsource the work. This does not help to improve the skills of the local talent pool. We have to develop partnerships with institutions such as universities, fashion schools or trade schools and convince them to teach students the skills they need.”

“I think universities sometimes look at crafts as something a technical school should be teaching, rather than a university,” says Paul Horpedahl, director of production at The Santa Fe Opera. “But give me a really good props person who also has a liberal arts education — that person is golden. An understanding of music history, art history, architecture and literature is a great basis for creating props, costumes, scenery.”

Laura Lee Everett, administrative director of Maryland Opera Studio, noted a disturbing trend: “Some graduate schools are eliminating their technical theater programs, yet they’re adding design programs. I hear faculty say that no one wants to send their kid to school to be a technical director, but design is sexy.” Without a technical theater program, universities hire professional staff to execute student designs, which creates another issue: “The professionals are solving these students’ design problems for them.”

At a recent meeting of OPERA America’s Technical/ Production Forum, members considered the state of theater training and shared ideas about how to improve opportunities for the next generation of craftspeople. Forum members emphasized the need to define specific skills and competencies, rather than simply a list of coursework. Several members of the Forum have been putting together competency charts for various specialties in the field, seeking advice from working professionals. OPERA America is working to collect and disseminate these lists.

In much the same way that OPERA America's Singer Training Forum has reached out to organizations like National Association of Schools of Music, National Association of Teachers of Singing and National Opera Association to enhance singer training, the Technical Production/Forum is establishing a stronger relationship with institutions of higher learning and with United States Institute for Theatre Technology. USITT intends to take the lead in reviewing standards for accreditation of theater schools set by the National Association of Schools of Theatre, and Executive Director David Grindle is committed to including industry leaders in every step of these reviews.

"USITT recognizes that as our industry changes, the education of the young person entering it needs to change as well," says Grindle. "This can be a challenge when schools are fighting to keep their programs, much less expand them. We need to create partnerships between schools and the industry to develop the learning opportunities that are out there."

Grindle, a long-time member of OPERA America's Technical/Production Forum, has held positions in both professional opera companies and educational institutions. "People in the academic world and people in the industry can work together to define what needs to happen. Sometimes there is a misperception that one side or the other doesn't care. But you have to be aware of the pressures and the mandates other organizations are facing. One of the challenges of theater training is that the student-teacher ratio is incredibly low. It is hard to justify funding for a class that has 15 students when a business class can have 350 students. But you need one-on-one attention to learn the skill and to be safe while you're doing it. As we develop opportunities for various parts of the industry to speak with each other, one of the keys for me is making sure I stay in touch with all areas of the industry. My continued participation in OPERA America is part of that, and in fact it is

something that very much interested the search committee that hired me."

"Schools have only a short amount of time, and there are many other classes they are required to provide," points out Grindle. "I feel that we can help by providing opportunities for lifelong learning in both old and new technology."

Professional opera companies continue to do their part to close the gap — many opera companies have apprenticeship positions in various departments, which offer an opportunity for hands-on learning. "Most of our apprentices are coming from undergrad programs, so they have a variety of levels of skill and knowledge," says Horpedahl. "What's terrific about putting them together in a professional environment is that they're picking up a lot from each other as well as from the professional staff. Once the shows are open, we do a lot of seminars, which are open to anyone. If you're an apprentice in the costume shop, you can go to workshops on welding or blacksmithing or wig-making."

While Forum members hope to achieve new standards for academic training, they recognize that young theater artisans will be best served when a variety of learning experiences—at both academic institutions and professional theaters—are available. "I don't mind working with someone without much experience, as long as they're willing to work," says Abby Rodd, director of production at Glimmerglass Opera. "I knew next to nothing when I came in as an intern. But if we can get someone who already has a decent skill base in one area from school, they can use their time here in the summer to add new skills. There's always something to learn. And that person is going to be even more valuable to me by the time the summer is out. The more any one person brings to the job, the better show I can put on the stage." 🌐

Boston Early Music Festival
2010-2011 OPERA SEASON

WWW.BEMF.ORG | 617-661-1812
 Paul O'Dette & Stephen Stubbs, *Musical Directors*
 Gilbert Hlin, *Stage Director* | Anna Watkins, *Costume Designer*

"Theatrically vibrant and musically superb."
-The Boston Globe

BEMF Chamber Opera Series
Handel's Acis and Galatea

2011 North American Tour

- Seattle, WA: March 25
- Vancouver, BC: March 27
- Kansas City, MO: April 1
- New York, NY: April 3
- Boston, MA: June 18
- The Berkshires, MA: June 26-27

Niobe
QUEEN OF THEBES
 by Agostino Steffani (1654-1728)

- June 12-19, 2011 Boston, MA
- June 24-25, 2011 The Berkshires, MA

Amanda Forsythe, *Niobe*
 Philippe Jaroussky, *Amfion*

Order tickets at **WWW.BEMF.ORG**

A PROTOTYPICALLY AMERICAN WORK OF ART

BY ROBIN THOMPSON

This year we celebrate the 75th anniversary of what many would call the greatest American opera, *Porgy and Bess* by George Gershwin, DuBose Heyward and Ira Gershwin.

The world that George Gershwin (ne Jacob Gershowitz) was born into was a strikingly different one from the one we inhabit today. In the final years of the 19th century, life in America had yet to include the radio, Freud's theory of the unconscious, Puccini's *Madama Butterfly*, aspirin, *Peter Pan* or the airplane. Victoria was still Queen of England but you couldn't send her a telegram because Marconi hadn't managed the transatlantic cable yet. W. K. Kellogg had not marketed his first breakfast cereal and no one had ever heard of a hamburger. The Brooklyn Bridge had been up and running since 1883, but New York's first subway was still six years away. And yet, the music Gershwin composed from the Roaring Twenties through the Great Depression remains as vital to us today as it did then. World over, Gershwin's music defined what it was to be an American and it still captures the spirit of who we are.

The name Gershwin became a household word when Al Jolson recorded "Swanee," the composer's only pop tune success. The song, which he wrote with the lyricist Irving Caesar in 15 minutes while on an uptown bus, launched his career in spectacular fashion. Reportedly, he earned \$10,000 in royalties within a year. Shortly thereafter, Gershwin outlined his musical goals for the future in an October, 1920 interview for *Edison Musical Magazine*. "Operettas that represent the life and spirit of this country are decidedly my aim. After that may come opera, but I want all my work to have the one element of appealing to the great majority of our people." Five years later, Gershwin's ideas about opera had gained a sharper focus. In an interview for the April 1925 edition of *Musical America*, he said "I think it should be a Negro opera, almost a Negro 'Scheherazade.' Negro, because it is not incongruous for a Negro to live jazz. It would not be absurd on stage. The mood could change from ecstasy to lyricism plausibly because the Negro has so much of both in his nature... That type of opera could not, I am afraid, be done at the Metropolitan. It is a typically *opera comique* venture. I would like to see it open an *opera comique* on Broadway. I would like to see it put on with a Negro cast. Artists trained in the old tradition could not sing such music,

but Negro singers could. It would be a sensation as well as an innovation."

Within a year Gershwin would find his source in DuBose Heyward's *Catfish Row*, which introduces the characters of *Porgy and Bess*. However, *Porgy's* road to the stage was long. Among other complicating factors, the composer needed to cover his expenses while he devoted his time to his opera, which he undertook without a commission. His personal lifestyle had become lavish and he was financially generous with his family. Going without an income for the 19 months he would work on *Porgy* was not an option. (The Metropolitan Opera's Otto Kahn had, at one point, offered a contract, but Gershwin feared that he would forfeit too much creative control. In addition, an opera house did not offer the profit potential of a long Broadway run.) A radio show sponsored by the laxative chewing gum Feen-A-Mint saved the day. They offered him \$2,000 a week for 15 weeks of "Music by Gershwin," giving Gershwin the financial cushion he needed. Other challenges ranged from securing rights to the material, by this time a hot property, to finding an African American cast and chorus, to an unwieldy set that in previews stopped the show during numerous scene changes.

Porgy and Bess finally opened at New York's Alvin Theater on October 10, 1935. Hollywood stars Leslie Howard, Joan Crawford, Norma Shearer and Katharine Hepburn were in the audience as well as Metropolitan Opera stars Lily Pons and Kirsten Flagstad. World-renowned violinists Fritz Kreisler and Jascha Heifetz; popular band leaders Paul Whiteman and Fred Waring; novelists Edna Ferber and J. B. Priestly, plus publishers Harold Ross and Condé Nast were there. The New York audience greeted the opera with much enthusiasm. While the music and drama critics receded into offices and bars to write their reviews, Nast hosted the cast party for 450 guests, including the full cast and chorus, in his cavernous Park Avenue apartment.

Critical response to *Porgy* was mixed. The cast and production drew praise but Gershwin's score perplexed many reviewers, most of whom devoted their columns to debating whether *Porgy and Bess* was an opera or a musical. Brooks Atkinson, theater critic for *The New York Times*, wrote, "Let it be said at once that Mr. Gershwin has contributed

something glorious to the spirit of Heyward's community legend. Whether or not Mr. Gershwin's score measures up to its intentions as American folk opera lies [with] Mr. Downes, who is beating his brow in the adjoining cubicle [where] there is an authoritative ring to his typewriter tonight. But to the ears of a theater critic Mr. Gershwin's music gives a personal voice to Porgy's loneliness...that was inarticulate in the original play." For his part, Olin Downes wrote in the *Times* that the premiere "vastly entertained last night's audience [and] has much to commend it from the musical standpoint, even if the work does not utilize all the resources of the operatic composer. [Gershwin's] native gifts won him success last night but...the style is of one moment opera and another of operetta or sheer Broadway entertainment. The performance had much that was uncommonly interesting, particularly to the reviewer accustomed to the methods of the opera stage [which are] usually out of date as the dodo."

Porgy and Bess broke boundaries. Certainly, it contradicted the public's perception of what constituted "opera," particularly in 1935. *Porgy* examined American themes rather than those of European history or Roman and Greek mythology. It had the structure of opera, built from its customary musical forms of arias, duets, trios, choral ensembles, orchestral interludes and the like, but its musical language was inspired by the American musical idioms of jazz, "Negro" spirituals and American popular song. "If I am successful," Gershwin wrote to a friend, "it will resemble a combination of the drama and romance of *Carmen* and the beauty of *Meistersinger*, if you can imagine that." But from its glittering opening, and for some years to come, the power to "imagine that," as Gershwin had hoped, was somewhat lacking.

With 75 years of perspective on Gershwin's opera, we can see that much of the criticism directed at *Porgy and Bess* has been aimed at the things that make it a prototypically American work of art.

First, its creators did not fit the customary profiles of those historically associated with the opera. Most particularly, the composer was a product of the popular-music business rather than the classical music conservatory. For the American musical establishment of the early 20th century, this was not a plus. Some of them dismissed his work while others resorted to savage public criticism. Gershwin's talent-driven perseverance, despite his lack of establishment-approved credentials, operatic or otherwise, mirrored the enterprising spirit and boundless energy so identified with Americans in the 20th century.

Second, its creators were, for the most part, first or second-generation immigrants who had come to America for a

life less fettered by the prejudices and hierarchies of the past. The Gershwins were American-born sons of Russian Jewish immigrants. DuBose Heyward was a descendent of Thomas Heyward, Jr., a South Carolinian signer of the Declaration of Independence who was, in turn, a descendent of English emigrants. The director, Rouben Mamoulian, was an Armenian immigrant who, while still a student in Moscow, fled the Bolshevik Revolution. The opera's premiere was conducted by Alexander Smallens, who was himself a Russian-born Jew who had fled intolerance. A majority of cast members were descendents of enslaved Africans who had moved north during the Great Migration. For all of them, their growth as artists in their countries of origin was anything but a foregone conclusion. In America they stood a chance.

Third, their work, *Porgy and Bess*, was as unprecedented as it was unexpected. The opera was startling in its newness and yet as organic to its time and place as *La traviata* was to Verdi's. The musical language of *Porgy and Bess* is associated with the indigenous musical folklore of its creators' homeland in a way that is no less effective than the folkloric operas of Mussorgsky, Janáček, Dvořák, Smetana and others.

Fourth, *Porgy and Bess* challenged existing social convention. Heyward chose as his subject matter themes of love, death, betrayal, forgiveness, addiction, dignity and community. He wrote about their effect on the American descendents of black African slaves, not on his own people. Before Heyward's novel this had been unheard of. Dorothy Heyward's play required the creation of what amounted to the first ensemble of professional African-American actors in America.

Lastly, like Americans, *Porgy* resists categorization. *Porgy and Bess* can be challenging to theater audiences for being too much like opera, while opera patrons can fault the piece for being too much like musical theater. Indeed, when it came to genre it was something new. But 75 years later, we can see that it was no mere novelty — Gershwin's work has stood the test of time. 🍷

Robin Thompson is an opera producer, director, administrator and author. During its formative years, he was artistic administrator at the Los Angeles Opera. More recently he was producing artistic director at the New York City Opera. Currently, he serves as artistic consultant for the American Symphony Orchestra and consulting artistic advisor to Virginia Opera. This article is based on excerpts from Thompson's new book, The Gershwins' Porgy and Bess: A 75th Anniversary Celebration published by Amadeus Press an imprint of Hal Leonard Books. <http://www.halleonard.com>. Robin Thompson lives in New York City.

HIGHLIGHTS OF THE 2009 ANNUAL FIELD REPORT

OPERA America's *Annual Field Report* is based on the Professional Opera Survey, which member companies complete each year by submitting details of their annual financial, performance and attendance activity through the Cultural Data Project, which is available at www.operaamerica.culturaldata.org.

The *2009 Annual Field Report* is included within OPERA America's second annual *Year in Review* publication, released this past fall. Individual members can access a full-color PDF of the *Year in Review* by visiting www.operaamerica.org/content/pubs/yr.aspx.

The *2009 Annual Field Report* demonstrates how companies responded to the worst months of the Great Recession. Since nearly all the companies in the Constant Sample Group (CSG) had fiscal years that ended between April 2009 and August 2009, the numbers presented in the report span the election of a new White House administration and the crises of Wall Street, from the collapse of Lehman Brothers to the passage of a historic \$787 billion stimulus package, to a near-zero interest-rate environment.

The stock market began to rebound by the end of most companies' 2009 fiscal years, but not before many had lost tremendous net asset value as evidenced by their audited balance sheets. In aggregate, total net assets (including unrestricted, temporarily-restricted and permanently-restricted funds) of the entire U.S. Constant Sample Group declined by \$116,964,212, or 14.3%, in just one year. Ticket sales declined by \$5,357,942 from 2008 to 2009 and contributed income dropped by \$46,295,655. Among Canadian companies, however, net assets rose \$207,440, or 64.2% from 2008 to 2009 despite declines in attendance. Clearly, the recession's impact on our northern neighbor was muted, owing in part to a less volatile equity market and smaller endowments.

Anticipating declines in ticket sales and contributions, and often prevented from drawing on their endowments, opera companies cut costs on the non-personnel side where they could and reined in expenses on the personnel side through a painful combination of salary and hiring freezes, attrition, layoffs, furloughs, renegotiated collective bargaining agreements and cuts to health and pension benefits. Indeed, for the first time in the five seasons reported, the year-over-year rise in total expenses among U.S. companies trailed inflation. Prior to 2009, the ascent had been two-to-three times natural growth.

Level 1 companies (those with annual budgets over \$10 million) reported flat ticket revenue from 2008 to 2009, even as paid attendance declined by more than 10%. Individual contributions declined by nearly 15% over the same time period. Combined with a sharp drop in government support and large unrealized investment losses, Level 1 companies, on average, reported a nearly 20% drop in unrestricted revenue from 2008 to 2009.

Level 2 companies (those with annual budgets between \$3 and \$10 million) reported a 6% drop in tickets sales from 2008 to 2009. Total contributed income declined by 12% from 2008 to 2009; however, Level 2 companies have reported consistent gains in state support over the past five seasons.

Level 3 companies (those with annual budgets between \$1 and \$3 million) reported a more than 8% drop in ticket revenue from 2008 to 2009; the box office accounted for 22% of total revenue for the past two seasons, and average paid capacity dropped to a five-year low of 56%. Corporate and foundation support each declined by more than 40% year-over-year. Still, Level 3 companies reported a nearly 70% rise in sources of other earned income, most notably, the subleasing of rehearsal and performance space.

Despite mounting fewer productions and performances, **Level 4 companies** (those with annual budgets under \$1 million) actually reported a 4% gain in box office revenue from 2008 to 2009, and an 18% rise in the number of tickets sold since 2005. Foundation support rose by 30% while individual contributions remained flat from 2008 to 2009.

All 10 companies in the **Canadian Constant Sample Group** reported a surplus in FY09, thanks in large part to increased foundation support. For the first time in five seasons, government support to Canadian companies decreased year-over-year, but still accounted for over 20% of total revenue. Canadian companies reported a 16% drop in paid attendance from 2008 to 2009, despite a slight gain in ticket revenue, reflecting higher overall ticket prices and the fact that more tickets were purchased at the high end of the pricing spectrum.

Early reports from the nonprofit sector at large indicate the worst may now be behind us. Guidestar recently released the results of its 2010 Fundraising Survey, a detailed study of nearly 2,500 nonprofit organizations. Guidestar found that the percentage of participants reporting decreased contributions from 2009 to 2010 dropped 14%, from 51% in October 2009

to 37% in October 2010, while the percentage of participants reporting increased contributions rose by 13%, from 23% in October 2009 to 36% in October 2010. In addition, organizations with budgets of \$1 million or greater were more likely to report increases in contributions, and nearly half of the organizations surveyed anticipated increasing their budgets in 2011.

Within the opera field specifically, FY10 audited financials of member companies are indicating increases in total net assets year over year. Investment portfolios have not returned to their previous highs but they have recovered considerably, and many companies have been able to take draws from their endowments again. Among the largest companies, total contributions, on average, increased markedly in FY10; however, total ticket revenue among companies of all sizes appears to have decreased for the second consecutive season. Still, despite declines at the box office, these same companies reported operating surpluses at year-end, the result of prudent expense reductions, increased annual fund support and unrestricted investment revenue. ☺

Good research is important for understanding the health of an opera company and for developing short- and long-term strategies. This report presents an overview of the field's activity. While it offers a detailed look at levels within the opera field, the data and trends are averaged from groups of companies that may have little in common operationally beyond their budget sizes. Thus, the trends of a group may not reflect the trends of an individual company.

Beginning with the 2008-2009 Professional Opera Survey, OPERA America partnered with the Cultural Data Project to collect fiscal and operational information from members. In addition to streamlining the survey process, this new online tool enables your organization to:

- Instantly produce a variety of customized reports designed to help increase management capacity, identify strengths and challenges, and inform decision-making
- Empower research and advocacy staff with information to make the case for arts and culture
- Compare itself to financially-similar organizations throughout the nonprofit world
- Track trends and benchmark progress

In addition, OPERA America has data on professional companies dating back more than two decades, and frequently conducts 10-, 15- and 20-year trend analyses, on request, for general directors and trustees using carefully selected comparable organizations.

For more information on how you can make this most of OPERA America's research capacity, contact Larry Bomback at LBomback@operaamerica.org.

QUARTERLINE
Design Management

Cynthia STOKES
Stage Director

Upcoming Productions:
La Nozze di Figaro
San Antonio Opera

Il cappello di paglia di Firenze
(The Italian Straw Hat)
Amarillo Opera

SENTE: a queer opera. Divisadero Theatre
David Milloren and Abigail Gonzalez. Photo by Ken Jorgensen

(301) 979-9278
quincy@quarterlinemanagement.com
quarterlinemanagement.com



NATIONAL *Opera* WEEK



From October 29 - November 7, 2010, 104 opera organizations hosted free public events.

Shoppers at the Santa Fe Farmers Market listening to Zak Krasnow during National Opera Week. Photo by Robert Godwin. • Andrea Green, Dennis Shuman and Vivian Clifton perform *Scrub a Dub-Raw*. Photo courtesy of The Atlanta Opera. • Webster University students Daniel Geigerman, Madolynn Pessin, Samantha Schmid and Kelly Pappageorge sang at Plaza Frontenac in Saint Louis on Nov. 6. • *Tosca* chorus member Kelli Geoghegan helps an aspiring singer fit into a wardrobe piece after a warm-up demonstration. Photo by Jeffrey Dunn for Boston Lyric Opera. • Virginia Opera's Student Art Contest in honor of National Opera Week 1st Prize Winner: Miss Morgan Gross, a 2nd grader at Sanford Elementary School in Newport News, Va. Her *Madama Butterfly* inspired artwork is on display in the lobby of Norfolk's Harrison Opera House during the *Così fan tutte* performances. • Glimmerglass Opera's OPERA-tion Arts Gallery. Photo by Brittany Lesavoy. • Kelly Kaduce and David DiChiera at the Detroit Pistons game against the Boston Celtics on Tuesday, Nov. 2. Kaduce performed the National Anthem as part of National Opera Week. Photo by John Grigaitis/Michigan Opera Theater.

RECENTLY PUBLISHED

BY ALEXA B. ANTOPOL

Blumenfeld's Dictionary of Musical Theater

Robert Blumenfeld

Limelight Editions

ISBN13: 9780879103729

Have you heard of the first American musical, *The Black Crook*, which opened in 1866 and had 15 revivals? Do you know Oscar Straus's hilarious parody of Wagner's Ring Cycle, *Die lustigen Nibelungen (The Merry Nibelungs)*? Do you know who the Ricci brothers, the Piccinni family, Edmond Audran, David Braham or Francois-Joseph Gossec were? Look them up in this lively book, which includes nearly 1,800 entries. Meant as a supplement and companion to *Blumenfeld's Dictionary of Acting and Show Business* (Limelight, 2009), this dictionary is full of information about all the various genres of musical theater; thumbnail plot summaries of works well-known and obscure; thumbnail biographies of composers and writers; and dance, theatrical, singing and music terminology. Historical terms and foreign terms (with pronunciations) are included, along with information on available recordings of many obscure pieces.

Musorgsky: His Life and Works

David Brown

Oxford University Press

ISBN13: 9780199735525

In this new volume in the Master Musicians series, David Brown offers a life-and-works study of Modest Musorgsky. Brown shows how Musorgsky, though essentially an amateur with no systematic training in composition, emerged in his first opera, *Boris Godunov*, as a musical dramatist.

As Brown illuminates Musorgsky's work, he also paints a detailed portrait of the composer's life. He describes how, unlike the systematic and disciplined Tchaikovsky, Musorgsky was a fitful composer. When the inspiration was upon him, he could apply himself with superhuman intensity, as he did when composing the initial version of *Boris Godunov*. Musorgsky deteriorated in his final years, suffering periods of inner turmoil, when his alcoholism would be out of control. Finally, unemployed and all but destitute, he died at age 42. His failure to complete his two remaining operas, *Khovanshchina* and *Sorochintsy Fair*, Brown concludes, is one of music's tragedies.

When Opera Meets Film

Marcia J. Citron

Cambridge University Press

ISBN-13: 9780521895750

Opera can reveal something fundamental about a film, and film can do the same for an opera, argues Marcia J. Citron. Structured by the categories of style, subjectivity and desire, this volume advances the understanding of the aesthetics of the opera/film encounter. Case studies of a diverse array of important repertoire, including mainstream film, opera-film and postmodernist pastiche are presented. Citron uses Werner Wolf's theory of intermediality to probe the roles of opera and film when they combine. The book also refines and expands film-music functions, and details the impact of an opera's musical style on the meaning of a film. Drawing on cinematic traditions of Hollywood, France and Britain, the study explores Coppola's *Godfather* trilogy, Jewison's

Moonstruck, Nichols's *Closer*, Chabrol's *La Cérémonie*, Schlesinger's *Sunday*, *Bloody Sunday*, Boyd's *Aria* and Ponnelle's opera-films.

Samuel Barber Remembered: A Centenary Tribute

Peter Dickinson

University of Rochester Press

ISBN13: 9781580463508

The main source for *Samuel Barber Remembered: A Centenary Tribute* is interviews by Peter Dickinson for a BBC Radio 3 documentary in 1981. The interviewees include Barber's friends, fellow composers and performers, notably Gian Carlo Menotti, Aaron Copland, William Schuman, Virgil Thomson, Leontyne Price and John Browning. The book also includes three of the very few interviews extant with Barber himself. Dickinson contributes substantial chapters on Barber's early life and on Barber's reception in England. The book has a foreword by the distinguished composer and admirer of Barber, John Corigliano. Peter Dickinson, British composer and pianist, has written or edited numerous books about 20th-century music, including *CageTalk: Dialogues with and about John Cage* (University of Rochester Press) and three books published by Boydell Press: *The Music of Lennox Berkeley*; *Copland Connotations*; and *Lord Berners: Composer, Writer, Painter*.

Wagner's Ring Cycle and the Greeks

Daniel H. Foster

Cambridge University Press

ISBN13: 9780521517393

Through his reading of primary and secondary classical sources, as well

as his theoretical writings, Richard Wagner developed a Hegelian-inspired theory linking the evolution of classical Greek politics and poetry. This book demonstrates how, by turning theory into practice, Wagner used this evolutionary paradigm to shape the music and the libretto of the *Ring Cycle*. Foster describes how each of the Ring's operas represents a particular phase of Greek poetic and political development: *Das Rheingold* and *Die Walküre* create epic national identity in its earlier and later stages respectively, *Siegfried* expresses lyric personal identity and *Götterdämmerung* destructively culminates with a tragi-comedy about civic identity. This study sees the Greeks through the lens of those scholars whose work influenced Wagner most, focusing on epic, lyric and comedy, as well as Greek tragedy. The book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals.

Working With Bernstein

Jack Gottlieb

Amadeus Press

ISBN13: 9781574671865

This book on one of the 20th century's most provocative musical personalities is written by a composer, colleague and friend who worked intimately with the maestro for more than three decades. Jack Gottlieb has been described as Bernstein's amanuensis and as the preeminent Bernstein scholar. This memoir presents information about the everyday life of the maestro in Part One, featuring reminiscences peppered with anecdotes, humor and stories by others. Part Two includes Gottlieb's commentaries and analyses of Bernstein's works, which have appeared in program notes for concerts, as jacket notes for recordings, and as articles in journals and elsewhere, beginning with the New York Philharmonic tribute "A Valentine for Leonard Bernstein" on February 13, 1961. Preceded by updated remarks, this collection allows those seeking firsthand information on

Bernstein's compositions to find all of Gottlieb's scholarship in one place.

Mamontov's Private Opera: The Search for Modernism in Russian Theater

Olga Haldey

Indiana University Press

ISBN13: 9780253354686

The Moscow Private Opera, founded, sponsored and directed by Savva Mamontov (1841–1918), was one of Russia's most important theatrical institutions at the dawn of the age of modernism. It presented the Moscow premieres of *Lohengrin*, *La bohème* and *Khovanshchina*, among others; launched the career of Feodor Chaliapin; gave Sergei Rachmaninov his first conducting job; employed Vasily Polenov, Victor Vasnetsov, Valentin Serov, Konstantin Korovin and Mikhail Vrubel as set designers; and served as a model for Diaghilev's Ballets Russes. Part commercial enterprise, part experimental studio, Mamontov's company revolutionized opera directing and design, and trained a generation of opera singers. Drawing on unpublished primary sources and evidence from art and theater history, Olga Haldey paints a fascinating portrait of a railway tycoon turned artiste and his pioneering opera company. Haldey is assistant professor of musicology at the University of Maryland, College Park.

Geniuses of the American Musical Theatre: The Composers and Lyricists

Herbert Keyser

Applause Theatre & Cinema Books

ISBN13: 9781423462750

This volume collects 28 biographies of the songwriters and lyricists of Broadway musicals. It goes below the surface to see what made them tick and to uncover the secrets of their success, as well as the personal foibles that sometimes led to their downfall. Longtime theater lover and stage veteran Herbert Keyser takes us on a personal journey through the music

that made these artists so much a part of our history and our lives. Keyser has assembled a reader-friendly collection of stories that will capture your heart, bring a tear to your eye or a smile to your face, and all the while have you singing along. In presenting these life histories, *The Geniuses of the American Musical Theatre* gives us the story of the golden age of Broadway from a well-informed, witty and warmhearted new perspective.

Modernism after Wagner

Juliet Koss

University of Minnesota Press

ISBN: 9780816651597

In this volume, Juliet Koss explores the history and legacy of Wagner's concept, the *Gesamtkunstwerk*, laying out its genealogy and the political, aesthetic and cultural context from which it emerged, and tracing its development and reception through the 1930s. Beginning with Wagner's initial articulation of the *Gesamtkunstwerk* in the wake of the 1848-1949 revolution, Koss addresses a series of linked episodes in German aesthetic theory and artistic practice that include the composer's efforts to build a theater to house his music dramas, culminating in the construction of the festival theater at Bayreuth in 1876; German aesthetic theory and criticism in the visual arts, theater, film and radio from the 1870s to the 1920s; the founding of the Darmstadt Artists' Colony in 1901 and that of the Munich Artists' Theater in 1908; performances and parties at the Bauhaus in the 1920s and 1930s; and the legacy of the *Gesamtkunstwerk* under National Socialism.

Verdi and the Germans: From Unification to the Third Reich

Gundula Kreuzer

Cambridge University Press

ISBN-13: 9780521519199

This seminal study of Giuseppe Verdi's German-language reception provides new perspectives on German musical

culture and nationalism from the mid-19th century onwards. Gundula Kreuzer argues that the concept of Germany's musical supremacy, so dear to its nationalist cause, was continually challenged by the popularity of Italian opera, a genre increasingly epitomized by Verdi. The book traces the many facets of this Italian-German opposition in the context of intense historical developments from German unification in 1871 to the end of World War II and beyond. Drawing on an exceptionally broad range of sources, Kreuzer explores the construction of visual and biographical images of Verdi; the marketing, interpretation and adaptation of individual works; regional, social and religious undercurrents in German musical life; and overt political appropriations. Suppressed, manipulated and, not least, guiltily enjoyed, Verdi emerges as a powerful influence on German intellectuals' ideas about their collective identity and Germany's paradigmatic musical "Other."

Fashions and Legacies of Nineteenth-Century Italian Opera

Roberta Montemorra Marvin and Hilary Poriss, Eds.
Cambridge University Press
ISBN-13: 9780521889988

Operatic works by Italian composers of the 19th century have undergone countless transformations since their premieres, shifting shape in response to a variety of new geographic, temporal, technological and performative contexts. These works by Rossini, Donizetti, Bellini, Verdi, Puccini and their contemporaries have myriad stories to tell. This volume reconstructs a selection of these stories, exploring ways in which operatic works have been reshaped and revived throughout the 19th, 20th and 21st centuries. While focusing on how these works have been altered, the 13 contributors in this book (singers, stage directors, conductors and other theatrical personalities) also respond to fundamental questions: how

has this music retained — or sacrificed — its powerful messages in the face of deconstruction and recontextualization over time and place? What happens to these operas once they have escaped control of their authors?

The Cambridge Companion to Schoenberg

Jennifer Shaw and Joseph Auner, Eds.
Cambridge University Press
ISBN13: 9780521690867

Arnold Schoenberg was a composer, theorist, teacher, painter and one of the most important and controversial figures in 20th-century music. This volume presents essays by scholars on Schoenberg's central works, writings and ideas over his life in Vienna, Berlin and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his 12-tone compositions.

Mysterious Mozart

Philippe Sollers, translated and with an introduction by Armine Kotin Mortimer
University of Illinois Press
ISBN13: 9780252035463

A portrait of both the artist and of the author, *Mysterious Mozart* is an interpretation of Wolfgang Amadeus Mozart's oeuvre and lasting mystique, reformulated for the postmodern age. With a mix of slang, abstractions, quotations, first- and third-person narratives, and blunt opinion, French writer and critic Philippe Sollers taps

into Mozart's playful correspondence and the lesser-known pieces of his enormous repertoire to analyze the popularity and public perceptions of his music. Detailing Mozart's drive to continue producing masterpieces even when saddled with debt and riddled with illness and anxiety, Sollers meticulously analyzes Mozart's seven last great operas using a psychoanalytical approach to the characters' relationships. As Sollers explores themes of constancy, prodigy, freedom and religion, he offers up bits of his own history, revealing his affinity for the creative geniuses of the 18th century and a yearning to bring that era's utopian freedom to life in contemporary times. Sollers is a French biographer, editor, critic and novelist whose work includes books on Dante, Willem De Kooning, Pablo Picasso and Giacomo Casanova. He is a cofounder of the avant-garde journal *Tel Quel* and the founder of *L'Infini*. Armine Kotin Mortimer is a professor of French at the University of Illinois at Urbana-Champaign and the author of *Writing Realism: Representations in French Fiction* and a study of Sollers's *Paradis*.

Along the Roaring River: My Wild Ride from Mao to the Met

Hao Jiang Tian with Lois B. Morris Wiley
ISBN: 9780470056417

Hao Jiang Tian's dream began with his voice. A young factory worker in Maoist China, Tian's wild ride started with singing underground pop songs and led him to the stage of the Metropolitan Opera. Readers will follow bass Tian's journey from his birth in Beijing in 1954 to his teenage years when his Red Army musician parents were sent away to be re-educated during the Cultural Revolution. He was assigned to work in a factory for seven years. His voice changed his fate when he won admittance into a music program sponsored by Mao's wife. Mao's death in 1976 brought an end to the Cultural Revolution and Tian was

able to begin studying the full range of Western music in 1977. At the age of 29, Tian left China in order to study voice and get an advanced degree in the U.S. In 1991, he got a contract with the Met. From there, he forged a path to become the first Chinese-born singer to achieve a lasting success on Western stages.

Caruso's Mustache Off and Other Writings about Music and Musicians

Carl Van Vechten

Mondial Books

ISBN13: 9781595690708

Before Carl Van Vechten's later careers — as the first dance critic in America, as a best-selling novelist during the Jazz Age of the 1920s, as the leading white champion of African American arts and letters and as a celebrity photographer — he was assistant music critic for the *New York Times*. Subsequently, he wrote seven volumes of essays on musical subjects. He offered serious assessments of the music of Igor Stravinsky, Erik Satie, George Gershwin and the operas of Richard Strauss. This collection gathers a broad sampling of Carl Van Vechten's work long out of print and heretofore uncollected, including *Red*, his own revisions of his writings about music that he wished to preserve. The writings have been edited with an introduction by Bruce Kellner, successor trustee for the estate of Carl Van Vechten.

The Mostly Mozart Guide to Mozart

Carl Vigeland Wiley

ISBN13: 9780470195307

Over a period of roughly 20 years, Wolfgang Amadeus Mozart composed more than 600 finished pieces of music. *The Mostly Mozart Guide to Mozart* is an accessible, insightful and entertaining resource for music lovers looking for a deeper understanding of the genius of Mozart. It combines a brief and revealing account of his life and times with a comprehensive survey of his major compositions. It also includes accounts of major performances, anecdotes about Mozart and his works, comments from artists past and present, and tips on what to listen for when you listen to Mozart. A selected discography will help readers develop a collection of recordings by the finest modern musicians playing Mozart's greatest music.

Samuel Barber: A Research and Information Guide, 2nd Edition

Wayne Wentzel

Routledge

ISBN: 9780415875585

This annotated reference guide to Barber's life, works and achievements will prove valuable for anyone seeking information on him. Wayne Wentzel has degrees from Denison University (B.M.), Kent State University (M.A), Harvard University (A.M.) and the University of Pittsburgh (Ph.D). He retired in 2006 from Butler University, where he was music professor since 1972 and now has the rank of professor emeritus. As part of his ongoing scholarship on the works of Samuel Barber, he has presented papers on the use of leitmotifs in that composer's operas, *Vanessa* and *Antony and Cleopatra*. 🎵

Opera Volunteers
INTERNATIONAL

*Expanding the
future of opera
through
development,
matching grants,
mentoring,
and service.*

www.OperaVolunteers.org

A SPECIAL THANK YOU

Last year OPERA America celebrated the organization's 40th anniversary as well as President and CEO Marc A. Scorca's 20 years of service. In honor of this occasion, a private foundation made a generous two-year grant in the amount of \$50,000, to be matched on a three-to-one basis, through new and increased gifts between \$1,000 and \$25,000. OPERA America, now in the second year of the match, is close to achieving the goal of this special grant. OPERA America gratefully acknowledges the many members of the Anniversary Committee who participated in the match through their generous gifts.

Charles MacKay
Co-Chair

Barbara Leirvik
Vice Chair

Horace H. Irvine, II
Co-Chair

Thomas P. Aldrich	Ann S. Campbell San Diego Opera	Brian Dickie Chicago Opera Theater	Mr. and Mrs. Marsh Gibson
Alexa B. Antopol	Gregory Carpenter Opera Colorado	Karin A. Eames	Kennedy Gilchrist
Susan S. Ashbaker	Joyce Castle	Susan D. Eastman	Harry S. Glaze
David Baile ISPA	Thomas Cavendish	Katherine L. Ehle	David Gockley San Francisco Opera
Thomas Bankston Dayton Opera	Paula Cebula New Philharmonic DuPage Opera Theatre	Gerald Elijah	Angus C. Godwin
Jack Beeson	Keith Cerny The Dallas Opera	John R. Elliott	Linda Golding
Patricia K. Beggs Cincinnati Opera	Carole Charnow Opera Boston	Anne C. Ewers The Kimmel Center	Winifred Perkin Gray
Joshua Benaim	Mary Jo and David Christensen	Terry and Catherine Ferguson	Charles Greenwell
Peter and Deborah Bertling	Gordon Cizon	Charles Fischer	Todd Gordon and Susan Feder
Berwind Fund	Katrin B. Colamarino	Roy Fisher	Christopher Hahn Pittsburgh Opera
Daniel Biaggi Palm Beach Opera	William Cole Opera Cleveland	William Florescu Florentine Opera Company	Michael Hampe
Sue Bienkowski	Barbara C. Cox	Rebecca J. Graham Forbis	Barbara Ann Hardy
Peter J. Bilotta	Don F. Dagenais	Garry Fredericksen	Jane Hargraft Opera Atelier
Nadine Bognar	Susan T. Danis Sarasota Opera	Catherine French Catherine French Group	Jane Hartley
Larry and Coren Bomback	Stan Davis	Anthony Freud Houston Grand Opera	Meredith Hathorn Penick
Eloise Bouye	Julia W. Dayton	Vittorio Furgeri	Betty Healey
Carl Brandon	Janice Mancini Del Sesto	Louise Gaylord	Patricia Hecker
Doris and Michael Bronson	David B. Devan Opera Company of Philadelphia	James D. Geier	Jake Heggie
Annie Burrridge		Peter Gelb Metropolitan Opera	Robert M. Heuer Florida Grand Opera
Ian D. Campbell San Diego Opera			Bill Higgins
			Pamela J. Hoiles

Grethe Barrett Holby Family Opera Initiative/Ardea Arts	William Mason Lyric Opera of Chicago	John C. Pickett Indianapolis Opera	Cathy and Marc Solomon
Elizabeth Howarth Opera Lyra Ottawa	Christopher Mattaliano Portland Opera	Gloria Portela	Press Southworth III Opera Columbus
Bruce Hyman and Simone Quarré	David S. McIntosh	Rajika Puri	David Speers Opera Hamilton
Mr. and Mrs. David K. Ingalls	Christine McMasters	Joel Revzen Arizona Opera	Campbell Steward
Beth Ingram	W.R. (Bob) McPhee Calgary Opera Association	Mary Phillips-Rickey Edmonton Opera Association	Barbara D. Stewart Cynthia Stokes
Horace H. Irvine, II	David Mesker	Ann Marie Rincón	Marilyn S. Strange
Janet Jarrriel JEJ Artists	Leonard and Sally Michaels	Gregory S. Robertson	Paul A. Stuhlfreyer, III Virginia Opera Association
Elizabeth L. Jones	Erie Mills Soprano & English Diction Specialist	Jane and Morton Robinson	Robert Swedberg
John D. Jones Opera Birmingham	Marilyn Mims	Martha Rochelle	Rhonda J. Sweeney
Ginger D. Karren	Harvey R. Mitchell	Kelley Rourke	Gregory C. Swinehart Deloitte
Plato and Dorothy Karayanis	Andreas Mitisek Long Beach Opera	Dolores E. Ruetz	Melia Tourangeau Utah Symphony Utah Opera
Kenneth and Esther Kashkin	Robert Montana Des Moines Opera	Nicholas G. Russell Boston Lyric Opera	T. Peter Townsend
Scott Kessler	Susan F. and William C. Morris	Norman D. Ryan Schott Music Corp & European American Music Dist LLC	Alec C. Treuhaff IMG Artists
Younghee Kim-Wait	Allen Moyer Set Designer	P. Michael Saint	Curtis Tucker Opera Saratoga
Elise K. Kirk	Allan E. Naplan Madison Opera	Ian and Annie Sale Act 1 Tours	John G. Turner and Jerry G. Fischer
Andrew M. Kurtz Center City Opera Theater	Esther Nelson Boston Lyric Opera	Brian Salesky Knoxville Opera	Sue E. Turner
Lori Laitman and Bruce Rosenblum	David Neumeyer Opera on the James	Nando Schellen	Dona D. Vaughn PORTopera Manhattan School of Music
Barbara and Ronald Leirvik	Mark Northcross	Marc A. Scorca	John Wehrle Opera Omaha
Jay Lesenger Chautauqua Opera	David O'Dell Amarillo Opera	James R. Seitz, Jr.	Roger Weitz
Deborah A. Lindberg	Timothy O'Leary Opera Theatre of Saint Louis	Steven Sharpe Opera Santa Barbara	Judith G. Wolf
Frayda Lindemann	Gordon Ostrowski Manhattan School of Music	Dr. and Mrs. Edward Silberstein	Catherine Wolff Syracuse Opera
Christina Loewen Opera.ca	Pamela A. Pantos Opera North	Arthur B. Silverman	Diane Wondisford Music-Theatre Group
Al and Mary Lopez	Nicholas Payne Opera Europa	Jewish Federation of Omaha Foundation/ Eve and Fred Simon	Darren K. Woods Fort Worth Opera
Paul V. Lorton Jr.	Pelham Pearce Central City Opera	G. Whitney and Gretchen Smith	Bruce M. Wright
Larry Ludwig	Carol A. Penterman Nashville Opera	Kevin Smith Minnesota Opera	James W. Wright Vancouver Opera
Evan R. Luskin Lyric Opera of Kansas City	Dorothy Piacentini	Reed W. Smith Tri-Cities Opera	Melanie Wyler
Lizabeth Lynner		Kevin Sobczyk	Megan Young and Matthew Kirby-Smith
Charles MacKay The Santa Fe Opera		Barbara K. Sokol	(Committee in formation)
Lotfi Mansouri			
James C. Marlas			

NATIONAL TRUSTEE FORUM

Armeny Apkarian, Opera Providence	Jeff Marks, Opera Roanoke
Kenneth Barrow, Opera Colorado	Clay Nesler, Florentine Opera Company
Sheryl Bates, Mobile Opera	Theodore Newlin, Opera Saratoga
Joshua Benaim, Sarasota Opera	Ruth Orth, Pensacola Opera
Sue Bienkowski, Long Beach Opera	Meredith Hathorn Penick, New Orleans Opera
Gregory Bulger, Opera Boston	Gloria Portela, Houston Grand Opera
Roberto A. Cueva, Lyric Opera San Diego	Pauline Ramig, Opera Cleveland
Elizabeth (Betty) Eveillard, Glimmerglass Opera	Jane A. Robinson, Florida Grand Opera
Terrence Ferguson, Opera Omaha	Jim Romano, North Carolina Opera
Scott Filstrup, Tulsa Opera	P. Michael Saint, Nashville Opera
Garry Fredericksen, Indianapolis Opera	Stephen Skaggs, Austin Lyric Opera
Marshall Garrett, Opera Idaho	G. Whitney (Whit) Smith, Fort Worth Opera
Fred Good, Cincinnati Opera	Dan Smolnik, Tri-Cities Opera
Margaret Haupt, Cedar Rapids Opera Theatre	Barbara Stone, Syracuse Opera
Evan Hazell, Calgary Opera	Sean Sullivan, Center City Opera Theater
Carol Henry, Los Angeles Opera	Mihkel Voore, Opera Atelier
Bruce Hyman, San Francisco Opera	Bruce Wright, Vancouver Opera
Liz Lynner, Central City Opera	

INVESTMENT ADVISORY COMMITTEE

Susan Baker, Chairman, New York City Opera
 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

Jim Fullan, Director of Marketing and Public Relations, Portland Opera
 Paul Horpedahl, Production Director, The Santa Fe Opera
 Clyde Berry, Director of Education, Fort Worth Opera
 Kelly Tweeddale, Administrative 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, Research Manager
 Katherine Baltrush, Operations Coordinator
 Larry Bomback, Director of Finance and Operations
 Katherine L. Ehle, Art Director
 Melanie Feilotter, Director of Information and Learning Services
 Amy Fitterer, Government Affairs Director
 Laura Day Giarolo, Manager of Education and Community Engagement
 Paul Gosselin, Development and Membership Manager
 Bill Higgins, Director of External Affairs
 Patricia Kiernan Johnson, Marketing and Media Manager
 Amanda L. Parker, Grants and Development Manager
 José Rincón, Artistic Services Manager
 Kelley Rourke, Editor, *Opera America*
 Traci Schanke, Assistant to the President
 Susan Schultz, Accounting Manager
 Kevin Sobczyk, Information Technology Director
 Lyndsay Werking, Artistic Services Associate
 Megan Young, Artistic Services Director

Chairman's Circle
\$10,000 or more

Anonymous
Berwind Fund
Judy and Allen Freedman
Louise Gaylord
Pamela J. Hoiles*
Horace H. Irvine II*
Kenneth and Esther Kashkin
Barbara and Ronald Leirvik*
Mr. and Mrs. George L. Lindemann*
Cathy and Marc Solomon

President's Circle
\$5,000 or more

Julia W. Dayton
Mr. and Mrs. E. Lee Perry*
Charles MacKay*
John G. Turner and Jerry G. Fischer

Benefactor
\$2,500 or more

Anonymous
Mr. and Mrs. Edward Arthurs
Sue Bienkowski
Peter and Deborah Bertling*
Mary and Gus Blanchard*
Ivonne Cabrera
Susan T. Danis*
Elizabeth Eveillard
Anthony Freud
Margaret Genoves*
Fred and Valeria Good*
Todd Jaffe*
Younghee Kim-Wait
Susan F. and William C. Morris*
Marc A. Scorca*
Marc and Eva Stern Foundation*
Gregory C. Swinehart
Sharon and Fillmore Wood*

Ambassador Circle
\$1,000 or more

Anonymous (3)
Brian Asawa and Keith A. Fisher
Patricia Beggs*
Daniel Biaggi
Nadine Bognar*
Eloise Bouye
Kenneth and Marlene Brand*
Campbell Family Fund of the
Jewish Community Foundation*
Greg Carpenter*
Keith Cerny
Patricia C. Compton*
John Conklin
Roberto and Kathleen Cueva
Don F. Dagenais*
Dr. and Mrs. Joseph S. DeLeese*
Janice Mancini Del Sesto*
David B. Devan
David DiChiera
David and Carol Domina*
Karin Eames
Terry and Catherine Ferguson
Scott and Margee Filstrup*
Louise and Garry Fredericksen
Catherine French
Leslie and Marshall Garrett

Peter Gelb
Lloyd and Mary Ann Gerlach*
David Gockley
Todd Gordon and Susan Feder
Winifred Perkin Gray
Christopher Hahn
Michael Hampe
Jane Hartley*
Robert and Suzanne Hasl*
Patricia Hecker
Carol and Warner Henry
Robert Heuer and Mark A. LaFata*
Judith and Walter Hunt
Speight Jenkins*
Plato and Dorothy Karayanis*
Lori Laitman and Bruce Rosenblum
Jay Lesenger
Sally Levy*
Jacqueline Siben Manning
Lotfi Mansouri
James C. Marlas*
Christopher Mattaliano*
Eloise McEldowney*
David McIntosh*
David Mesker*
Marilyn Mims
Evans Mirageas and Thomas Dreeze
Robert Montana
Esther L. Nelson
Theodore F. Newlin III
Meredith Hathorn Penick
Dr. Ruth Orth
Pamela A. Pantos
Joel Revzen*
Jane A. Robinson*
Ian and Annie Sale
Patricia Scimeca
James R. Seitz, Jr.*
Susan and Jeremy Shamos*
Stephen G. Siben
Jewish Federation of Omaha
Foundation/Eve and Fred Simon*
Stephen Skaggs
G. Whitney and Gretchen Smith
Kevin Smith*
Raymond F. Steckel
Marilyn Strange*
Rhonda and Donald Sweeney*
Thomas E. Terry*
Terrence and Cynthia duPont Tobias*
John and Bella Wagner
Mark J. Weinstein and Susan Marsee*
George R. White*
Dr. Judith G. Wolf*
Diane Wondisford and
Linda S. Golding*
Darren K. Woods and Steven Bryant
James W. Wright
Melanie Wyler Charitable Fund/
Fidelity Charitable Gift Fund
Constance Zanini

Patron
\$500 or more

Daniel Biaggi
Doris and Michael Bronson
Joyce Castle
David and Mary Jo Christensen*
John Dayton*
John R. Elliott*

Robert Ellis and Jane Bernstein*
Anne C. Ewers*
Dennis Hanthorn*
Bill Higgins
Mr. and Mrs. David K. Ingalls*
Franklin P. Johnson, Jr.*
Dr. Elise K. Kirk
Lizabeth Lynner
Michael MacLeod
Management Consultants
for the Arts, Inc.
William Mason
Holly Mayer
Bob McPhee
Leonard and Sally Michaels
Erie Mills and Tom Rescigno*
Novo Artists, Inc.
David and Amelia O'Dell*
Pelham Glenn Pearce, Jr.
Carol A. Pennerman
Gloria Portela
Rajika Puri
Gregory S. Robertson
Dolores R. Ruetz*
Nicholas G. Russell*
Brian Salesky
Campbell Steward
Barbara D. Stewart*
Paul A. Stuhlreyer III*
Robin Thompson
T. Peter Townsend
Alec Truehaft
Ruth Vignati
Diane B. Wilsey*
Faye Wilson
Bruce Wright
The Mary and Charlie Yates Jr.
Family Fund
Francesca Zambello*

Advocate
\$250 or more

Alan Agle*
Susan S. Ashbaker*
David Baile
Joshua Benaim
Sheila Bisenius
George Carter
Louise and Frank Carvey
Henry Christensen
William Cole
Alice and Joe Coulombe
Barbara Cox
Brian Dickie
Bruce Donnell
Edgar Foster Daniels Foundation
Susan D. Eastman*
Gerald Elijah*
Jeannie Fuller
Freida and Roy Furman Foundation
James Geier
Timothy Gillette*
Angus C. Godwin
Betty Healey
Mr. and Mrs. George H. Hume*
Bruce Hyman and Simone Quarre
Beth Ingram
John D. Jones and Charles B. Rountree
Cecilia Kelly
Andrew M. Kurtz

Robert E. Lee III
Paul Lorton
Evan R. Luskin
Marianella Machado-Echezuria
Christine McMasters
Harvey and Joyce Mitchell
Family Foundation*
Char Mollison*
Allen Moyer
Allan Naplan
Norma Newton
Timothy O'Leary
Gordon F. Ostrowski*
Dr. Pauline F. Ramig
Ann Marie Rincón
Lloyd F. Rogers
Kelley Rourke
Peter Russell
Norman Ryan
Dr. David Savard
Traci Djonne Schanck
Steven Sharpe
Reed W. Smith
Kevin Sobczyk
Barbara Sokol*
Press Southworth III*
Ann Stanke*
Lavell Thompson
Melia Tourangeau
Curtis and Catherine Tucker
Dona D. Vaughn and Ron Raines
Floretta and Robert Weiss
Robert G. Woodward
Philip W. Young

Supporter
\$125 or more

Anonymous (3)
Cally and Tom Aldrich
Steve Aiken
Thomas Bankston
Martin Barrett
Laura Barton*
James Beckman
Jack H. Beeson
Peter J. Bilotta and
Shannon M. Bromenschenkel
Linda Cabot Black
Dabby Blatt
Larry Bomback
Dr. Carl and Ann Brandon
Annie Burrige
Paula Cebula
Michael Chang
Michael Ching
George and Deidra Cizon
Jerry Clack*
Katrin B. Colamarino
Renay Conlin
Carol I. Crawford
The George and Susan Crow Fund,
an advised fund of Silicon Valley
Community Foundation
Rick Davis
Stan Davis
Michael Dellaira
Robert H. Devoc*
Megan Dixon
Paul Crane Dorfman
Stephen Dula

Mary Earl*
Joel Fedder
George Fender*
Charles Fischer
Jill A. Fischer
Roy Fisher
William Florescu
Kathleen Vignos Folsom
Marsh and Anne Gibson*
Mila Gibson
Kennedy Gilchrist
Harry S. Glaze*
Rebecca J. Graham
Jake Heggie
Joan Henkelmann
Jane Hill
Grethe Barrett Holby
Diana Hossack and Debra Harrison
Robert and Kitty Hunter*
Gregory F. Johnson
Ginger D. Karren
James E. Kee*
William Kennedy*
Scott Kessler
Jonathan and Jillian Khuner
Alfonso P. Lopez
Susan Lubin
Jacqueline Badger Mars
Mr. and Mrs. Edward F. Martin
Dr. Sasha Matson
Louis H. McCraw, M.D.
Susanne Mentzer
Howard and Sara Miller*
Janice Miller
Robert C. Miller*
Virginia Miller
Sherrie Mitchell
Anne Tomfohrde Munitz
Diedre L. Murray
David Neumeyer
Mark Northcross
Timothy Olsen
Diane Owens and John Wehrle
Joseph J. Palmer
Herb Patterson
Dorothy Piacentini
Mildred Posvar
Barbara A. Raddiffe*
Martha Randall*
Allan S. Reynolds, Jr.
Linnhe Robertson
Robert R. Robinson
Martha Rochelle
Shirley Rose
P. Michael Saint
Nando Schellen
Albert Sherman
Dr. and Mrs. Edward Silberstein
Arthur B. Silverman*
Patti Sullivan
Edward Thomas*
Waddy Thompson*
Sue E. Turner
Dr. Marilyn Tyler*
H. Woodruff Turner*
Willie Anthony Waters
Helen L. Wineke*
Catherine Wolff
Carey G. Wong
Bonnie Sue Wooldridge*
Philip W. Young

* 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 Cherny • 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

NEW YORK RELOCATION/THE OPERA CENTER

OPERA America is pleased to acknowledge leadership support of OPERA America's relocation to New York City and the initial planning of The Opera Center.

Pamela J. Hoiles
The Andrew W. Mellon Foundation • Baisley Powell Elebash Fund
Anonymous • Booth Ferris Foundation • Barbara and Ronald Leirvik

FOUNDATION, CORPORATE AND GOVERNMENT SUPPORTERS

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

Allegro Corporation
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
Deloitte Financial Advisory Services LLP
Denham Wolf Real Estate Services, Inc.
G. Schirmer, Inc
The Hearst Foundations



The James Irvine Foundation
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

THE LEGACY CIRCLE

This list includes those who have notified us of their intentions to include OPERA America in their will, trust or other estate plans.

Janice Mancini Del Sesto • Mr. and Mrs. Harry Eiler • Pamela Hoiles • Dr. Todd Jaffe • James W. Wright

OPERA CONFERENCE 2010 SPONSORS



TA**P**E**S**T**R****E****R****Y** **N**E**W** **O**P**E**R**A**

Welcome to Tapestry, the home to new opera.

On Sale Now
THE TAPESTRY SONGBOOK
 Concert Jan 22, 2011 8PM
 Performed by members of the Tapestry New Work Studio Company and emerging artists from Tapestry's New Opera 101 Master Class/Workshop, the concert will feature a selection of memorable arias from Tapestry's new opera library.

Works in Development
THE ENSLAVEMENT AND LIBERATION OF OKSANA G.
 BY COLLEEN MURPHY & AARON GERVAIS
 Workshop Performance Winter 2011
 Become part of a growing audience for this highly anticipated landmark production, a sprawling new multilingual work exposing the heartbreaking world of the sex trade.

OPERA TO GO 2012
 Workshop Performance Spring 2011
 Be the first to see the newest short opera in this regular Tapestry production which has inspired similar programmes around the world.

SHELTER
 BY JULE SALVERSON & JULIET PALMER
 Workshop Production May 2011
 The story of a nuclear family, adrift on the "Highway of the Atom". Catch the final development presentation of Shelter, an intimate preview production with the full ensemble and orchestra in advance of its 2012 world premiere.

STUDIO PASS
\$79 **\$49**
 PREPARED PRICE STUDENTS & ARTS WORKERS
 Call 416.537.6066 x222 or go to tapestrynewopera.com
 We'll do the booking for you!
 A Tapestry representative will be in touch well in advance of each event to provide the performance schedule and confirm your selection.

WAYNE STRONGMAN
 MANAGING ARTISTIC DIRECTOR

All events in the ERNEST BALMER STUDIO, DUFFERIN HISTORIC DISTRICT, TORONTO.

You can find us on  

INDIVIDUAL TICKETS FOR ALL EVENTS: \$25 REGULAR PRICE \$20 STUDENTS & ARTS WORKERS

Canada Council for the Arts / Conseil des Arts de Canada / CANADIAN ARTS COUNCIL / CONSEIL DES ARTS DU CANADA / TORONTO ARTS COUNCIL / CONSEIL DES ARTS DE TORONTO / CREATIF TRUST / BMO Financial Group / CRYSTAL MOUNTAIN / ROYAL BANK / DESIGN



Opera Index and the Manhattan School of Music in collaboration with American Opera Projects and Encompass New Opera Theatre present


New America Opera Previews:
From Page to Stage
 with WQXR's Midge Woolsey

Henry's Wife
 Music & Libretto by Randall Eng

Angel of the Amazon
 Music & Libretto by Evan Mack

Sunday, March 13, 2011, 2:30 p.m.
 Manhattan School of Music – Greenfield Hall
 120 Claremont Ave. (@122nd St.), New York, NY 10027
 Tickets: \$20/15 advance/\$10 students & seniors (212) 721-9828

www.msmnyc.edu
www.operaindex.org
www.operaprojects.org
www.encompassopera.org



chicagooperatheater

Brian Dickie, General Director

THE 2011
SPRING
FESTIVAL
SEASON

April 2-May 8

Tod Machover

DEATH AND THE POWERS

A Robots' Opera

Marc-Antoine Charpentier

MEDEA

(Médée)

HE/SHE

Leoš Janáček

The Diary of One Who Disappeared

Robert Schumann

Frauenliebe und Leben

(A Woman's Love and Life)

For more information on the 2011 Season go to
ChicagoOperaTheater.org!

BUY YOUR HOTEL PACKAGE NOW AT

312.704.8414

BEFORE TICKETS GO ON SALE TO THE
GENERAL PUBLIC IN FEBRUARY!

Chicago Opera Theater performs at:



HARRISTHEATER

FOR MUSIC AND DANCE
MILLENNIUM PARK

205 East Randolph



COME TO
CHICAGO THIS
SPRING AND STAY AT
HARD ROCK HOTEL
CHICAGO

\$179

Hard Rock Hotel Chicago offers unique and upscale accommodations in the heart of downtown Chicago. Frequented by musicians, celebrities, and fans alike, this downtown Chicago hotel on Michigan Avenue (and just a few blocks from the Harris Theater!) combines exceptional service standards and upscale surroundings to serve as a stylish oasis in the midst of Chicago's vibrant city culture.



CHICAGO

hardrockhotelchicago.com • 312.345.1000



OPERA AMERICA

330 Seventh Avenue, 16th Floor
New York, NY 10001

WORLD PREMIERE



**RAPPAHANNOCK
COUNTY**

A NEW MUSIC THEATER PIECE
ABOUT LIFE DURING THE CIVIL WAR



Ricky Ian Gordon & Mark Campbell

RAPPAHANNOCK COUNTY is inspired by diaries, letters, and personal accounts during the period of the American Civil War. Premiering the work of renowned composer Ricky Ian Gordon (creator of the Obie Award-winning *Orpheus & Euridice* and the acclaimed opera *The Grapes of Wrath*) and Broadway librettist Mark Campbell.

April 12, 2011, April 16, 2011 | 8 p.m.
April 17, 2011 | 2:30 p.m.

Harrison Opera House, Norfolk, Virginia

Call Virginia Opera's Box Office at 866.OPERA.VA (866.673.7282) or Virginia Arts Festival Box Office at 757.282.2822.



THE UNIVERSITY OF TEXAS AT AUSTIN
TEXAS PERFORMING ARTS