

WINTER 2015/2016 \$5.99

# OPERA AMERICA

YEAR IN REVIEW:  
OPERA ENGAGES  
CIVIC LIFE

CARLISLE FLOYD  
IN CONVERSATION

COMMUNITY  
COLLABORATIONS

ANNUAL FIELD REPORT



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# OPERA AMERICA

**WINTER 2015/2016**

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Opera embraces American communities in this illustration by Brian Stauffer, a contributing artist to *The New York Times*, *The New Yorker*, *The Nation*, *The Village Voice*, *Rolling Stone* and over 300 other publications. Stauffer creates illustrations that are best known for their conceptual take on social issues.

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

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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. To contact the editor, e-mail [Editor@operaamerica.org](mailto:Editor@operaamerica.org).

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

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3 **OPERA: EVER-ESSENTIAL**  
By Marc A. Scorca

---

4 **INNOVATIONS**



---

9 **PEOPLE**



---

13 **AN INTERVIEW WITH CARLISLE FLOYD**  
By Marc A. Scorca

---

16 **2015 YEAR IN REVIEW:  
THE FIELD**  
By Matthew Sigman



---

24 **2015 YEAR IN REVIEW:  
OPERA AMERICA**  
By Nicholas Wise

---

37 **OA NEWS**

---

40 **PUBLICATIONS**

---

43 **MY FIRST OPERA**  
By Rena M. De Sisto

---

45 **OPERA AMERICA FINANCIAL REPORT**

---

49 **ANNUAL FIELD REPORT**

# THE NATIONAL OPERA CENTER AMERICA

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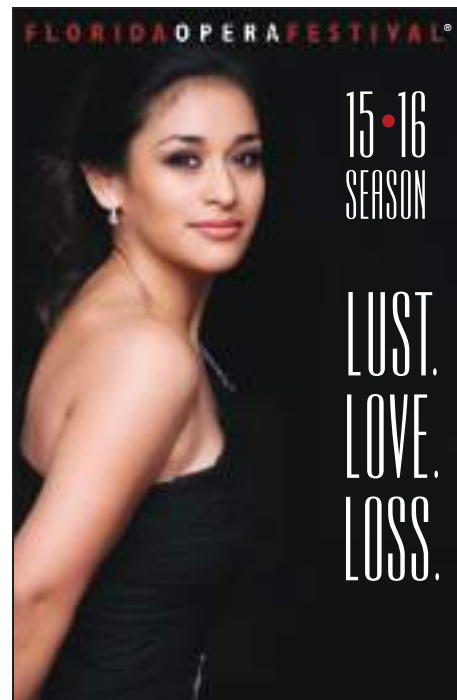
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15 • 16  
SEASON

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# OPERA: EVER-GROWING, EVER-ESSENTIAL

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Who could have imagined 30 years ago — when premieres of American works were rare occasions — that in the opening months of the 2015–2016 season opera producers and aficionados would race from city to city to see a string of new works by some of America’s most established composers, as well as those new to the art form? Over the last weekend in October, Jake Heggie’s *Great Scott* opened in Dallas while his *Moby-Dick* was produced for the first time by Los Angeles Opera. At the same time in Los Angeles, The Industry’s unforgettable opera experience *Hopscotch* was so popular that it was extended for an additional weekend.

Fast forward to December, when audiences were treated to Mark Adamo’s latest opera, *Becoming Santa Claus*, in a production that was live streamed to four children’s hospitals in Dallas, to Lincoln Center’s Rubenstein Atrium and to OPERA America’s National Opera Center. Three days later, Lyric Opera of Chicago unveiled Jimmy López’s *Bel Canto*, introducing an important young composer to the world of opera. Gordon Getty’s opera *Usher House* had its U.S. premiere the following night in San Francisco.

Looking ahead, the opera community eagerly anticipates Opera Parallèle’s production of Terence Blanchard’s *Champion* at SFJAZZ in February. And, in a single crowded fortnight this spring, new works will be premiered by Fort Worth Opera (*JFK* by David T. Little and Royce Vavrek), Minnesota Opera (*The Shining* by Paul Moravec and Mark Campbell) and Opera Colorado (*The Scarlet Letter* by Lori Laitman and David Mason).

Unfortunately, the good news on stage is not always mirrored in our board rooms. Financial crises were reported at a number of companies this fall, each in its own way a sad and surprising illustration of the perilous nature of opera. Effective governance requires board members to have a deep understanding of the dynamics that contribute to success (or failure) of our opera companies. This understanding must grow from a strong partnership between trustees and administrators who share a commitment to informed decision-making. In the end, this understanding must translate into positive action that requires leadership. Opera cannot thrive without engagement, determination and courage.

All these developments played out on a world stage shaken by terrorism that will surely inform but must never inhibit our work. It was startling to learn the full impact of the refugee crisis from our European colleagues at Opera Europa’s conference in Romania in November. Participants traveled to Bucharest only days after the shootings in Paris, and among them were colleagues from Brussels who would return from the conference to a city shut down by terrorist threats. Some people questioned the relevance of our work at a time of global crisis and human suffering. Others agreed with the belief I affirmed: that the very act of drawing 1,500 people out of their homes and fears and into our theaters every night is an act of necessary community building.

In the face of dislocation and threats of violence, we need to ensure that we belong to our communities more than ever. We need the inspiration derived from moments of individual virtuosity and collaborative excellence. We benefit from the basic human emotions that are shared across economic, social and racial divides. Opera does not become frivolous at moments of crisis. It becomes essential.

As we begin 2016, I send warm wishes for a healthy and happy New Year and invite you to work with us to build our shared opera community.

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

Marc A. Scorca  
President/CEO  
OPERA America

MARK STEPHEN KORNBLUTH



America Opera Project's *Hagoromo*, a chamber opera by Nathan Davis and Brendan Pelsue, with dancer Wendy Whelan in foreground and (l-r) Brooklyn Youth Chorus, Peter Tantsits, Katalin Károlyi and the International Contemporary Ensemble (ICE) in background. Directed and conceived by David Michalek. Choreography by David Neumann, puppetry by Chris M. Green and costume design by Dries Van Noten.

## ALL FOR ONE, AND ONE FOR OPERA

In 2012, after two years of due diligence and planning, **DAYTON OPERA** united with the Dayton Philharmonic and Dayton Ballet to form the Dayton Performing Arts Alliance. "After talking to our community, we felt that it was the best road to sustainability," says the opera's artistic director, Thomas Bankston, "and it has also allowed a direct path to collaboration in a way that we would never do otherwise." Seed funding and ongoing support for the alliance has been provided by the Harry A. Toulmin Jr. and Virginia B. Toulmin Fund of The Dayton Foundation.

Each entity maintains its own artistic leadership and season, but collectively they have launched annual Signature Events fusing the three companies into one. This coming May, the Signature Event consists of a double bill featuring *Carmina Burana* and the world premiere of *The Book Collector*,

a new one-act opera by the Alliance's composer in residence, Stella Sung, and librettist Ernest Hilbert. Sung's residency is sponsored by Music Alive, a collaboration between New Music USA and the League of American Orchestras. As part of her residency, Sung has created works for all three Alliance entities.

*The Book Collector* was specifically designed as a companion piece to *Carmina Burana*, with storylines and characters interconnected. Though *Carmina Burana* is traditionally presented as an oratorio, Dayton Opera will present it as a fully realized theatrical work, as composer Carl Orff and librettist Michel Hofmann intended. Principal singers for *The Book Collector* will also perform in *Carmina Burana*. Both works feature the Dayton Philharmonic under the baton of Artistic Director Neal Gittleman and new

choreography by Dayton Ballet Artistic Director Karen Russo Burke. "It's fully cross-pollinated," says Bankston.

While the Dayton tripartite alliance is unique in the field, **UTAH SYMPHONY | UTAH OPERA** has been in partnership since its merger in 2002. This season, the company brought together members of the opera chorus and The Madeleine Choir School, a pre-K through eighth grade program, for a semi-staged theatrical production Ravel's *L'enfant et les sortilèges* at Abravanel Hall on November 13 and 14. The all-Ravel program was led by Music Director Thierry Fischer. Directed by Tara Faircloth, the production featured scenic and character projections by Paul DiPierro. Props and wardrobe pieces were designed by Utah Opera's properties and costume departments. A cast of singers who have performed with Utah Opera — including guest artists and former resident artists — sang the roles of the objects wronged by a boy's misguided outbursts.

Utah Opera furthered its collaborative spirit for the performances by joining with The Road Home, a private nonprofit social services agency that assists individuals and families experiencing homelessness, to host its seventh annual fundraising and clothing drive. The Road Home collected donations of warm clothes, blankets, ski jackets, mittens, boots, hats and scarves, as well as cash contributions, with a \$15,000 matching grant in place from Chevron.

Collaborations are certainly not limited to those companies with formal alliances. On November 9, **AMERICAN OPERA PROJECTS**, in association with the Brooklyn Academy of Music, presented *Hagoromo* as part of BAM's 2015 Next Wave Festival. Conceived and directed by David Michalek, with music by Nathan Davis and a libretto by Brendan Pelsue, the 80-minute work is a multidisciplinary dance-chamber opera based on a masterpiece of Noh drama. The work featured

**Collaborations are certainly not limited to those companies with formal alliances.**

contralto Katalin Károlyi, tenor Peter Tantsits, the International Contemporary Ensemble (ICE), the Brooklyn Youth Chorus and former New York City Ballet principal dancers Wendy Whelan and Jock Soto. Set design was by Sara Brown and puppetry was by Chris Green, with costumes created by the Belgian designer Dries Van Noten.

A three-way collaboration paid tribute to composer Gunther Schuller on November 22: The New England Conservatory of Music

(where Schuller served as president from 1967 to 1977), **ODYSSEY OPERA** and Boston Modern Orchestra Project presented a rare performance of Schuller's one-act opera *The Fisherman and His Wife*. With a libretto by John Updike, the work was commissioned by the Junior League of Boston as a gift to the children of Boston. When premiered in 1970 by the Opera Company of Boston, it was conducted by Schuller and directed by Sarah Caldwell. A former principal horn

of **THE METROPOLITAN OPERA**, a Pulitzer Prize-winning composer, and a distinguished conductor and teacher, Schuller died on June 21 at the age of 89. Schuller also composed *The Visitation*, an opera based on the Kafka story, which received its first American production by **SAN FRANCISCO OPERA** during its 1967 season. He orchestrated Scott Joplin's *Treemonisha* for **HOUSTON GRAND OPERA** in 1975. ●

## GETTING OPERA IN THE PICTURE

**P**roduct placement has long been a valuable channel for consumer product companies eager to promote their wares by embedding brands in film and television programming. It is also a sizable source of revenue for studios and producers, who often charge tens of thousands of dollars for the privilege. But, through “Rebranding Opera for the 21<sup>st</sup> Century,” an initiative developed and administered by **LOS ANGELES OPERA**, American opera companies now have the opportunity to feature their brands on big and small screens for free.

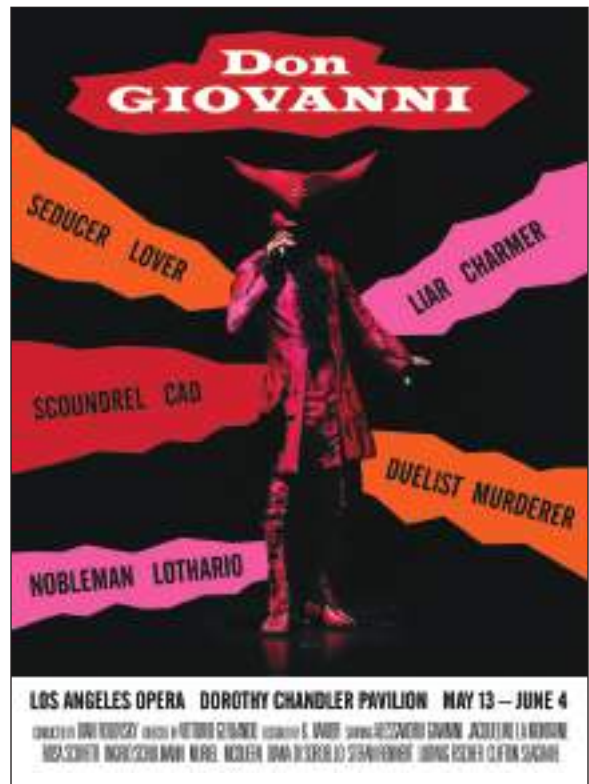
The catch: “We have to respond quickly,” says Diane Rhodes Bergman, LA Opera’s vice president of marketing and communications.

Funded in part by Building Opera Audiences grants, a program of OPERA America funded by the Ann and Gordon Getty Foundation, the “Rebranding” initiative has already hit certain key objectives. Courtesy of an LA Opera board member, a partnership was forged with Movie Mogul, a marketing and branding firm that specializes in product placement through relationships with producers and early access to scripts. LA Opera works with the agency to identify ways that opera can be infused conceptually and visually into scenes to establish locale, define an era or refine character

development.

Though LA Opera pays Movie Mogul a monthly retainer, no additional placement fees are required for other opera companies that wish to participate. “What we hope to accomplish is to raise the awareness among producers and scenic designers so that they think of opera,” Bergman says. “Of course we are interested in raising the profile of opera in LA, but with a project like this, if we were to limit it to just LA, we would only get projects set in a specific time and place. Our ultimate goal is *all* opera.” Placements have already been arranged for a major motion picture, a popular television program and a global consumer product advertisement. Five major American opera companies have been engaged. While some have made it to the screen (note **SAN FRANCISCO OPERA** in *Steve Jobs*), others have, in the tradition of the industry, been postponed or cut in the director’s final edit.

To speed up the placement process, LA Opera has already developed a database of images and items for which rights have been cleared, including mock-ups of posters from different eras. Bergman encourages all OPERA America members to do so, as well. Posters, “taxi toppers,” props, outdoor imagery, costumes, tickets and other objects are



Los Angeles Opera designed this mock poster for product placement in a 1960s-era set as part of its initiative to feature opera in film and television.

welcome, provided that rights for all components (graphics, photos, content) are cleared. “Talk to your legal advisers and make sure you know the parameters of what you can and cannot do,” Bergman advises. ●



BRANDON NEAL

The Santa Fe Opera's Young Voices performed in public venues throughout Albuquerque.

## NATIONAL OPERA WEEK SETS NEW RECORD

This year's National Opera Week, an annual industry event organized by OPERA America, set a new record for participation, with more than 200 organizations and individuals from 41 states and provinces hosting 190 Opera Week events. Online engagement using #OperaWeek on Facebook and Twitter further communicated the importance, diversity and vibrancy of opera across North America.

A new element of this year's Opera Week was Opera Advocacy Day on October 29, during which opera professionals urged lawmakers and community leaders to support policies and legislation that promote the art form. Through the Performing Arts Alliance (of which OPERA America is a founding member), individuals from over 20 states sent a record-setting 200 letters to congressional representatives. Key issues addressed in those letters included charitable giving for nonprofits, timely visa processing for foreign artists and the role of the arts in public education.

A key factor in this year's success was Honorary Chairman David Hyde Pierce, who lent his voice to National Opera



AUDREY N. SACCONI

David Hyde Pierce, honorary chairman of National Opera Week 2015.

Week and shared his great love for the art form with thousands of people. "The United States and Canada have the most amazing programs for new opera and great productions of classic operas, and we have the most amazing performers," stated Pierce. "If you are an opera lover, go and bring a friend who maybe has never been before. Introduce them; let them see what it is all about." ●



To watch a special Opera Week message and Q&A with actor/director David Hyde Pierce, visit OPERA America's YouTube channel at [youtube.com/OPERAAmerica](https://www.youtube.com/OPERAAmerica).





ROB HARRIS



PATRICIA KIERNAN JOHNSON



ANDREW COFFI



RHANDA LUNA

Clockwise from top left: Opera Tampa's artists sang popular arias and show tunes at Straz LIVE! in the Park, a free concert in Downtown Tampa's Curtis Hixon Waterfront Park. General Director Plácido Domingo and Board Chairman Marc Stern spoke at Los Angeles Opera's opening night festivities for Jake Heggie and Gene Scheer's *Moby-Dick*. OPERA San Antonio presented Opera and Aerials, a free event featuring both vocal and physical acrobatics. Florida Grand Opera Young Artists performed in a free season kickoff event in the City of Hialeah. Lyric Opera of Chicago hosted "Lyric from the Inside," which welcomed visitors to explore the company's inner workings and behind-the-scenes spaces.



BRITTANY MAZZURCO

# New Operas from SCHOTT | EAM

## Bernard Rands **Vincent**

Indiana University, Jacobs School of Music | April 8, 2011

Described as “tremendous” and a work of “aural magic” (*American Record Guide*), Rands’s *Vincent* depicts the life of van Gogh and the painter’s complicated relationship to his art. *Vincent* is a “powerfully affecting opera” (*The Huffington Post*) featuring a libretto by J.D. McClatchy.



photo: Van Gogh Museum



photo: Philip Groshong/Cincinnati Opera

## Gregory Spears **Fellow Travelers**

Developed and co-commissioned by G. Sterling Zinsmeyer  
A Cincinnati Opera World Premiere  
Cincinnati Opera | June 17, 2016

Based on the novel by Thomas Mallon, *Fellow Travelers* is a journey through the world of the 1950’s American witchhunts, revealing an intimate, personal story set against the public, political backdrop of the “Lavender Scare.”

## Tobias Picker **Dolores Claiborne**

San Francisco Opera | September 18, 2013

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



photo: Cory Weaver



photo: Michael Daniel

## Douglas J. Cuomo **Doubt**

Minnesota Opera | January 26, 2013

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

## Julian Anderson **Thebans**

English National Opera | May 3, 2014

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



photo: Tristram Kenton

Also recently premiered:

**George Benjamin, *Written on Skin***  
Festival d’Aix-en-Provence, July 2012

**Luke Bedford, *Through His Teeth***  
Chroma Ensemble, April 2014

**Richard Ayres, *Peter Pan***  
Staatsoper Stuttgart, December 2013

**Gerald Barry, *The Importance of Being Earnest***  
Los Angeles Philharmonic, April 2011 (concert) | Opéra National de Lorraine, March 2013 (staged)



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# PEOPLE

The Dallas Opera has extended the contracts of General Director and CEO **Keith Cerny** and Music Director **Emmanuel Villaume** through 2022.

Opera Lafayette has appointed **William J. H. Chapman** as general manager.

**Kyle Clausen** is the new senior director of marketing and communications at Minnesota Opera.

At Seattle Opera, **Jonathan Dean**, formerly director of public programs and media, has transitioned to the role of dramaturg.

Opera Philadelphia has extended the contracts of General Director **David Devan** and Music Director **Corrado Rovaris** through 2020.

Florida Grand Opera has appointed **Rebekah Diaz-Fandrei** director of education and **Graham Fandrei** director of young artist programs.

**John Hauser**, former director of the rehearsal department of the Met, has been named artistic director of the George London Foundation.

**Dennis Hanthorn**, previously general director and CEO of The Atlanta Opera, has been named general director of Opera Naples.

Opera Memphis has appointed **Charlene Honeycutt** director of development.

Chelsea Opera announced the retirement of co-founder **Lynne Hayden-Findlay**.

Hawaii Opera Theatre has promoted **Barrett Hoover** to the position of director of artistic administration and **Tracy Jefferson** to the position of director of institutional giving.

**Mike Hurdle**, previously director of finance at The Atlanta Opera, has been hired by Opera Colorado to serve in the same capacity. He replaces **Darrel Curtice**, who has retired after 26 years of



CORY WEAVER, SAN FRANCISCO OPERA

**MATTHEW SHILVOEK**

service to the company.

PORTopera has appointed **Caroline Koelker** as managing director.

After the 2017 season, **Stephen Lord** will become music director emeritus of Opera Theatre of Saint Louis, where he has conducted for nearly 30 years.

**Ashley Magnus**, former director of corporate partnerships at Utah Symphony | Utah Opera, has become director of development at Chicago Opera Theater.

**Philip Pierce** has joined Florida Grand Opera as director of artistic administration.

Minnesota Opera has hired **Dan Sassenberg** as its new associate development director.

San Francisco Opera has named **Matthew Shilvoek**, currently the company's associate general director, as its new general director, succeeding **David Gockley**, who retires this July. Since joining SFO in 2005, Shilvoek has led many of the company's initiatives, including those in new media, education, media rights and opera simulcasting. Shilvoek began his professional career

in opera after participating in OPERA America's Fellowship Program in 2002.

**Alexandra Skoczylas** has joined Opera Atelier as its new executive director. She most recently served as interim managing director at Tafelmusik Baroque Orchestra.

**Kelly Tweeddale**, who has served as executive director of Seattle Opera since 2003, has been appointed president of the Vancouver Symphony Society.

The new senior director of development at Nashville Opera is **Diane Zandstra**. ●



## SCORCA TO LEAD OPERA AMERICA THROUGH 2026

The board of OPERA America has extended the contract of President/CEO Marc A. Scorca for 10 years, through 2026. Scorca joined OPERA America as CEO in 1990 and marked 25 years with the organization in 2015.

Since Scorca's last contract renewal, in 2009, the organization has undergone unprecedented growth. In 2012, OPERA America opened the 25,000-square-foot National Opera Center at its headquarters in Midtown Manhattan, funded by a \$14.5 million capital campaign. In February 2015, its Audition Recital Hall was renamed after him in celebration of his 25<sup>th</sup> anniversary with OPERA America, an event made possible by a \$2 million honorary campaign. ●

# KUDOS



**Patricia K. Beggs**, general director and CEO of Cincinnati Opera, has been named

WE Celebrate Woman of the Year in the nonprofit category. Administered by the Cincinnati USA Regional Chamber, WE Celebrate Awards recognize women for

LUCAS UNDERWOOD



achievement, innovation, social responsibility and mentoring. **Michael Heaston**,

head of the Domingo-Cafritz Young Artist Program and The Glimmerglass Festival Young Artists Program, has been named to Musical America's 30 Professionals of the Year.

Musical America has also named Canadian conductor **Yannick Nézet-Séguin** as its 2016 Artist of the Year. A celebrated opera conductor, Nézet-Séguin has appeared every year at the Metropolitan Opera since 2009.


Musical America's composer of the year is **Tod Machover**, who directs the Opera of the Future and Hyperinstruments groups

at MIT's Media Lab. Machover, who was a Pulitzer Prize finalist for his 2012 opera *Death and the Powers*, is best known for his innovative applications of technology to classical music.

He was the keynote speaker at OPERA America's *Opera Conference 2000* in Houston. ●



PRISKA KETTERER



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# IN MEMORIAM



**Fred Simon**, a leader of the Omaha arts community and generous patron of numerous opera companies, died on September 28 at age 78. A fourth-generation member of the family that founded Omaha Steaks, Simon joined the board of Opera Omaha in 1966, became board president in the late 1970s and remained a dedicated supporter the company for the rest of his life. He and his wife, Eve, received OPERA America's National Opera Trustee Recognition Award in 2010 for their outstanding service to Opera Omaha. Simon also served on the board of The Santa Fe Opera and was a major contributor to Opera Theatre of Saint Louis and OPERA America.



**Margot Winspear**, longtime board member and patron of The Dallas Opera, died on October 20 at age 83. She and her late husband, Bill, contributed \$42 million for the construction of the opera house at the AT&T Performing Arts Center, home to The Dallas Opera. "They loved life, remembered where they came from, sought the best for their community, gave generously and wisely, and cherished each other always," stated Dallas Opera Chairman Steve Suellentrop. A native of Edmonton, Alberta, Margot Winspear was also a founding vice president of the Edmonton Opera and president of the women's committees at Vancouver Opera and Canadian Opera Company.



**Mattiwilda Dobbs Janzon**, the first African-American to sing at La Scala and the first African-American woman to be offered a long-term contract by The Metropolitan Opera, died on December 8 at age 90. The Atlanta-born coloratura attended Spelman College, studied with Lotte Leonard and won a Marian Anderson Award. After debuts at the Paris Opera, the Vienna State Opera and La Scala, Dobbs made her Met debut in 1956 as Gilda in *Rigoletto*. She went on to sing six roles in 29 performances spanning eight seasons. In 1974, after retiring from the stage, Dobbs taught at the University of Texas, Spelman College and Howard University. In 1989, she was elected to the board of directors of the Met.



**Robert Schuneman**, longtime owner of ECS Music Publishing, died on December 4 at age 81. Born and raised in Pittsburgh, Pennsylvania, and Arlington, Virginia, he was trained in theory, composition, organ, piano, harpsichord and vocal music. As president of ECS, Schuneman oversaw publications associated with E. C. Schirmer Music, Galaxy Music, Ione Press and Highgate Press. In 1995, he began Arsis Audio and went on to master and produce over 200 recordings. He also served as conductor of the Philovox Ensemble of Boston. Among those composers published by ECS are Robert Ward, Libby Larsen, Conrad Susa, Daron Hagen and Henry Mollicone. ●

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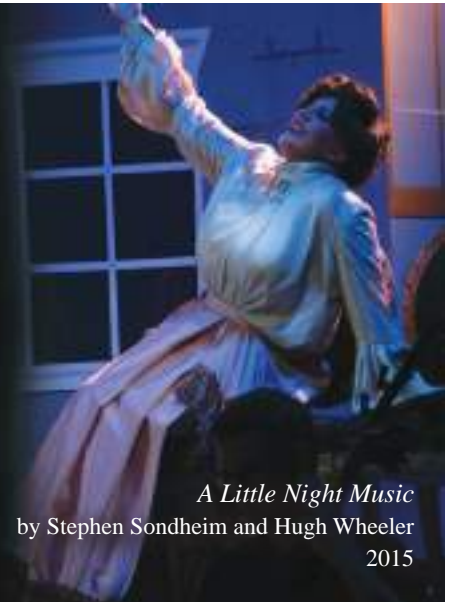
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# IN CONVERSATION WITH **CARLISLE FLOYD**

In anticipation of Carlisle Floyd's latest opera, *Prince of Players*, OPERA America celebrates the renowned composer-librettist this season with a five-part interview series, *Masters at Work: Crafting an Opera with Carlisle Floyd*. The dialogues, moderated by OPERA America President/CEO Marc A. Scorca, are being held at the National Opera Center and streamed live to an international audience. Following is an edited version of the first interview in the series, presented on September 25. The subject of this first conversation was the creative process of writing a libretto.

Questions were also posed by audience members, as well as by composition students from accredited universities and conservatories watching the live stream. Schools were selected based on their past or current affiliations with Carlisle Floyd as faculty or guest artist. Those incorporating the *Masters at Work* series into their curricula for the year were also invited to participate.

*Prince of Players*, to be premiered by Houston Grand Opera on March 5, tells the story of Edward Kynaston, a Restoration-era actor famous for his portrayals of women at a time when their presence on the stage was prohibited. The libretto is based on the 2004 film *Stage Beauty*, directed by Richard Eyre, which was adapted from the play *Compleat Female Stage Beauty* by Jeffrey Hatcher.

**“The composer must be zealous about matching the prosody of the written word to the rhythm and pitches of the music. It’s crucial for good diction to make it absolutely on the mark.”**

**MAS:** As you search for subject matter for an opera, what helps you determine whether material is suitable for a libretto?

**CF:** There are two basic things necessary for a libretto to be successful: one is passion or feeling, the other is action. Without those elements, it will not be successful on the stage. Opera doesn’t dwell on what happens on an ordinary day. It must be a special day — when something happens that creates a crisis. Music has its own great powers to increase the emotional climate, but music also exposes a flat libretto more quickly than anything.

**MAS:** A student from University of Cincinnati College-Conservatory of Music asks whether there are certain kinds of stories that make for better operas. Do you look for love stories? Stories of jealousy and betrayal?

**CF:** Not really. If I’m gripped by a story — or in the case of *Prince of Players*, a film, *Stage Beauty* — that tells me whether I need to explore further. Would this material allow for transformation into opera? If the answer comes back, “Yes, I think so,” then I pursue it. By the time I got halfway through the movie, I thought, this has material for an opera because it deals with crisis at a very high level. And that’s one of the basic ingredients of opera — crisis.

**MAS:** What is the key crisis in *Prince of Players*?

**CF:** Here is a man who is the greatest performer of women’s roles in the English Restoration theater. And suddenly his career is threatened by the inclination of Charles II to ban men from doing women’s roles and to bring women back to the stage, where they had been banned for the last 20 years. That in itself has the making of opera.

**MAS:** Most composers collaborate with librettists, yet you write your own librettos. I’ve spoken with composers who talk about the differences between collaborating with a poet or a playwright or just someone who is good with language. Who writes a libretto best?

**CF:** I think it’s a playwright because there are more similarities between play writing and libretto writing. I was once at Canadian Opera Company as a composer in residence and worked with poets and playwrights. The poets were very responsive. The playwrights not as much. The poets realized that they were in totally new territory writing in a field of spoken drama and were more receptive to suggestions and criticisms. The playwrights felt as if they had already shown their ability to do that.

**MAS:** A lot of collaborators find creative tension to be beneficial. Have you ever tried working with a librettist?

**CF:** No. And I think I would be far too cranky now. It might be interesting to try sometime, but writing a libretto is a very tough discipline, and unless a writer realizes the differences, he may find himself being instructed by the composer. Jake Heggie works with established playwrights, and it’s worked out to wonderful advantage in his case. He’s just one of many, but I think there’s more awareness of what the needs of a libretto are now than there was 30 or 40 years ago. And I think people who go into it with the idea of writing a libretto realize that it’s a separate art form. Playwrights make it their business to learn the differences — what they have to provide the composer in contrast to what they have to provide for a stage work.

**MAS:** In the creation of a libretto, how do you think about prosody — the way individual syllables and accents are placed?

**CF:** The composer must be zealous about matching the prosody of the written word to the rhythm and pitches of the music. It’s crucial for good diction to make it absolutely on the mark. Young composers who are inexperienced will twist almost anything to get it into a music line. But you simply have to admonish them: This is not acceptable for the stage.

**MAS:** Another student from Cincinnati would like to know whether you write text first or music first. How does that process happen?

**CF:** Writing the libretto is a separate discipline, but I’ve done it enough so I know in advance what I’m going to need when I set it to music. If I scan a libretto, the musical ideas are stored in my tonal imagination, so I know that when I get to setting it to actual music, its form will already be shaped.

**MAS:** Do you ever get to the point where there is a new musical idea you had not anticipated and you need to go back and rewrite the words to fit this musical idea you’ve fallen in love with?

**CF:** Yes — and I hate it: Your music is done, and yet the new music that’s suggested by the language is superior. And so you resist, but you ultimately have to give in to the better of the two — the music or the language.

**MAS:** When you’re creating the libretto, do you have in mind those spots in which you will create music that goes beyond the words to express the characters’ emotions?

**CF:** Yes. And you hold those moments in your head all the way through so that you are sure to match the emotional heightening, to match the intensity. The words themselves usually are evocative, and the evocation usually takes you into the field of pitch, which is what you’re dealing with when you come up with a melodic line. If you take a finished libretto — and I’m speaking of myself now — I could take you through it and show you exactly what will be an aria and where action music is called for. That’s something very basic for composers to learn. If you have a great deal of activity or anger or recrimination to deal with and you set that music to a slow tempo, it will undercut and defuse that scene. You always have to be very aware of what is required dramatically and how to interpret that in the music.

**MAS:** We have a question from Wichita State University: Has there ever been source material that has stumped you?



**CF:** Yes. I did a complete libretto adapting a famous 1927 silent movie, which of course had no words. But the story outline was so beautiful and the story itself was so touching that I was seduced into setting it to words that would convey what was on the screen. I did a complete libretto and submitted it to one of my staunchest and fairest advisers, David Gockley. We've done six operas together, so I trust him. And he said, "I don't think it works." He doesn't waste time on words.

The same thing happened to me when I did my opera *Of Mice and Men*. I had done a complete libretto and about two-thirds of the music, and it was getting longer than the *Ring* cycle. It's a little novella, and I wanted it to be compressed and full of tension all the way through, but definitely not long — I wanted it to come out under two hours. And here I was way over that already, so I submitted it to friends of mine whose responses I trusted. The general edict was that it was dull. Well, dullness is one thing that is absolutely forbidden on stage: I came to realize that I had been seduced by the idea of setting a novella, but I still had to make a libretto out of it! So I started all over from scratch. A very good friend of mine in the business said to me, "Never look at the book again. You know it. Write your own *Of Mice and Men*." Great advice, which I took. And I never did look back at the book. An English professor who was a friend of mine said, "Do you know how much of the language in *Of Mice and Men* is yours and how much is Steinbeck's?" I said, "I have no idea, but I suspect it's a great deal Steinbeck." He said, "Not so. Eighty percent is yours."

**MAS:** Another student at Wichita State asks, "What obligation do you feel to the author or the source when you are adapting material for a libretto? Is there wiggle room to change words or the order of events?"

**CF:** We're translating a work into a different medium when we translate it from a play or novel into a libretto. If you have the permission to do that from the writer — and writers are generally remarkably generous about doing that, or

at least that's been my experience — then I presuppose quite a great deal of "wiggle room." Robert Penn Warren, whose great novel *All the King's Men* I turned into an opera called *Willie Stark*, said to me, "I know why you did what you did." He recognized the changes I made and also recognized the reasons for them. But he still felt that it was our work and our opera.

**MAS:** You made some structural changes between the play and the libretto for *Prince of Players*. In the play, there are two important female characters: Maria, who is in love with Kynaston, and Margaret Hughes, a real historical figure who was the first actress to come back onto the stage after permission had been granted for women to perform in plays. You combined these two characters.

**CF:** I simply felt that in the play neither of the women characters was fully developed. There simply wasn't the time to do it. Now, the playwright still insists that there is, but the screenwriter who did the adaptation for the movie took my side. He combined the two women into one, and you have a much more fully developed character that way.

**MAS:** Even the title of the opera is different from the title of the play. You've gotten permission from the author to base your opera on his play, but you don't use the title.

**CF:** I wasn't allowed to.

**MAS:** Really? That wasn't what I was expecting to hear!

**CF:** The producer said absolutely not. I wanted to simply make it *Kynaston*, the name of the hero, and they said, "Who knows what a Kynaston is?" spoken like a true producer. And so very gradually I gave it up. They never suggested an alternate title, but it came to me that I liked the title *Prince of Players* because it suggests something of the period, and also that he was the greatest performer of his time. And so *Prince of Players* it stands. If I had my way about it right now, I'd probably still call it *Kynaston* because operas have more often than not taken the role of the leading character as the title. But, as I said, rather than to fight the producers, I simply came up with, I

hope, an attractive title.

**MAS:** A student from Florida State University asks whether you ever find that you haven't written enough text to fill out musical ideas and need to go back and write more words.

**CF:** Absolutely. Nothing is more vexing. You already have the words to satisfy you, but the musical idea says, "We're not through here." And so then you have to stop in the middle of composing and come up with text, which I don't think is ever as good as the original text is because you're under pressure — but you want to get back to writing the music. You have to probably go back some several lines to just make it all flow in a new way, and usually you add, you don't subtract words. That's been my experience at least.

**MAS:** Do you map out an architecture, a plan, a blueprint for the work, or do you progress intuitively from the beginning to the end?

**CF:** It's all mapped out, very much. You have to guard your points of highest tension in advance and know *these* are what you're driving to. It's said, and it's absolutely true, that you have to build to an act ending. You build to climaxes; they just don't happen. All of the writer's skill is required to make those peaks and valleys seem absolutely natural and also satisfying. It's also said that you have to earn a curtain, and I think you do. You build a curtain from some distance out. You see the end coming, and it has to be very carefully revealed until the end of the act is achieved.

**MAS:** Another student at Wichita State asks, "After you've got your story set, how do you go about character development?"

**CF:** If you know your characters, you simply find in your imagination how you feel those characters would react to a specific situation. How they would react to a particular turn of events is implicit in the material. I never have found it that difficult, not if I know the material well.

*Continued on page 35*

***"It's said, and it's absolutely true, that you have to build to an act ending. You build to climaxes; they just don't happen. All of the writer's skill is required to make those peaks and valleys seem natural and also satisfying. "***

# 2015 YEAR IN REVIEW

## THE FIELD

# WE THE OPERA

**O**ver the past 25 years, the American opera community has cultivated a repertoire that reflects the diversity of our nation's history and literature. Composers and librettists have embraced classic tales and modern fables to form narratives of American life. Similarly, our opera companies have established reciprocal connections with a diverse array of institutions and individuals who comprise the colorful fabric of our nation.

There have always been pragmatic reasons for engaging our communities: raising funds, building awareness, selling tickets and filling gaps in arts education. But the definition of engagement has evolved beyond what is best for our companies to that which co-creates equity in civic life. Dialogues with underserved communities have enhanced the vocabulary of cultural conversation. Immersive experiences have altered the syntax of our art form. "Us" and "them" have become a mutually beneficial "we."

That "we" could be seen at **SEATTLE OPERA**, where an initiative called Belonging(s) collected stories inspired by the region's history. The result was *An American Dream* by Jack Perla and Jessica Murphy Moo, an opera exploring the World War II experience of two Puget Sound women — a Japanese-American facing internment and a Jewish immigrant from Germany — who struggle to find a sense of place in the Pacific Northwest. Interviews, exhibits and documentaries extended the project beyond the walls of the opera house.

The "we" was explored at **VANCOUVER OPERA**, which premiered *Stickboy*, an opera by Neil Weisensel and Shane Koyczan that addressed the cruelty of bullying. Performed as part of the company's subscription season, *Stickboy* also toured British Columbia and was adapted for school productions. Vancouver Opera invited visual artists to respond to the opera by creating murals throughout the city. A website enabled the public to post their own stories of bullying.



The "we" was engaged by **WASHINGTON NATIONAL OPERA** with *Appomattox*, newly expanded by Philip Glass and Christopher Hampton to bridge the historic struggle for voting rights under Abraham Lincoln to the modern struggle for political equality under Martin Luther King, Jr. A performance by Domingo-Cafritz Young Artists featured songs and readings from the Civil War and Civil Rights eras. Panel discussions featured historians of the African-American experience.

The tragic death of Michael Brown Jr. in Ferguson, Missouri, fostered national outcry, but it also engaged the communal "we" as leaders of concerned religious, educational and arts organizations, including **OPERA THEATRE OF SAINT LOUIS**, formed a musical response with a free "Concert for Peace & Unity" held at the high school from which Brown had recently graduated. Meanwhile, OTSL has expanded its *New Works, Bold Voices* cycle



The city of Los Angeles was the stage for *Hopscotch*, premiered in November by The Industry. Audiences were whisked through the streets by limousine to experience a 90-minute, 36-chapter participatory opera. Music by Veronika Krausas, Marc Lowenstein, Andrew McIntosh, Andrew Norman, Ellen Reid and David Rosenboom. Libretto by Tom Jacobson, Mandy Kahn, Sarah LaBrie, Jane Stephens Rosenthal, Janine Salinas Schoenberg and Erin Young. Directed by Yuval Sharon. Pictured here is Kirsten Ashley Wiest in chapter 17 of the opera.

CASEY KRINGLEN

of new American operas, which tells diverse stories of our time.

The struggle of soldiers returning from war, and the emotional burdens they and their families face, were explored in *The Long Walk* by Jeremy Howard Beck and Stephanie Fleischmann, based on Brian Castner's book. Commissioned by **AMERICAN LYRIC THEATER** and premiered by **OPERA SARATOGA**, performances were enhanced with readings at a local bookstore and a free concert at the New York State Military Museum featuring scenes from operas based on war and homecoming, from Monteverdi's 1639 *Il ritorno d'Ulisse in patria* to Kevin Puts and Mark Campbell's 2012 *Silent Night*. Veterans, current military and their families were invited to a free open rehearsal.

There are many ways to measure the civic impact of opera: its capacity for effecting social change, its ability to reflect the experiences of audiences, its physical presence in diverse

venues. But there is also its *sui generis* contribution to joy. In a park, at a stadium, on the steps of the Capitol (and yes, even in an opera house), opera can play a role in celebrating civic milestones. In the classroom or a senior center, opera can radiate the inspiration of poets or the comedy of human foibles. In the heart of the individual it can uplift the soul.

By linking opera to contemporary life, and linking opera companies to the lives of our communities, we make connections — in form and function — essential to sustaining the art we serve. Only through building public trust can we overcome stereotypes of our art form, illuminate the relationship between cost and relevance, and build sustainable bridges to opera that everyone can cross. ●

—Matthew Sigman

Vancouver Opera's *Stickboy*, by Neil Weisensel and Shane Koyczan, explored how taunts unleash the monster within, turning victims of bullying into bullies themselves. With Sunny Shams (Boy) and Alan Macdonald (Chris) at center. Conducted by Leslie Dala and directed by Rachel Peake. Scenic design by Drew Facey, costume design by Carmen Alatorre, lighting design by Itai Erdal, animation by Giant Ant and projections by Jamie Nesbitt.



TIM MATHESSON

If each of us were forced to flee our homes, what objects and memories would we carry with us? The plight of a Japanese-American woman's internment and a German-Jewish woman's escape from Nazi Europe were combined in Seattle Opera's world premiere of *An American Dream* by Jack Perla and Jessica Murphy Moo. With Hae Ji Chang (Setsuko Kobayashi) and D'Ana Lombard (Eva Crowley). Conducted by Judith Yan and directed by Peter Kazaras. Scenic design by Robert Schaub, costume design by Deborah Trout, lighting design by Connie Yun and videos by Robert Bonniol.



ELISE BAKKETTUN



SCOTT SUCHMAN



DAVID BACHMAN

The 19<sup>th</sup>-century struggle for voting rights was extended to the 20<sup>th</sup>-century civil rights movement in a revised version of *Appomattox* by Philip Glass and Christopher Hampton, premiered in November by Washington National Opera. With (l-r) Leah Hawkins (Amelia Boynton), Frederick Ballantine (John Lewis), Soloman Howard (Dr. Martin Luther King Jr.) and Jarrod Lee (SNCC Man). Conducted by Dante Santiago Anzolini and directed by Tazewell Thompson. Scenic design by Donald Eastman, costume design by Merrily Murray-Walsh and lighting design by Robert Wierzel.

Adapted from the play *Song of Death* by Egyptian playwright Tawfiq al-Hakim, *Sumeida's Song* by composer Mohammed Fairouz bridges Western and Arab musical elements to tell a tale of murder and vengeance. The opera was presented in February by Pittsburgh Opera with Laurel Semerdjian as Asakir and Adelaide Boedecker as her sister, Mabrouka. Conducted by Glenn Lewis and directed by Jennifer Williams. Scenic design by Julia Noulin-Mérat, costumes coordinated by Toni West and lighting by Todd Nonn.



KAREN ALMOND, DALLAS OPERA

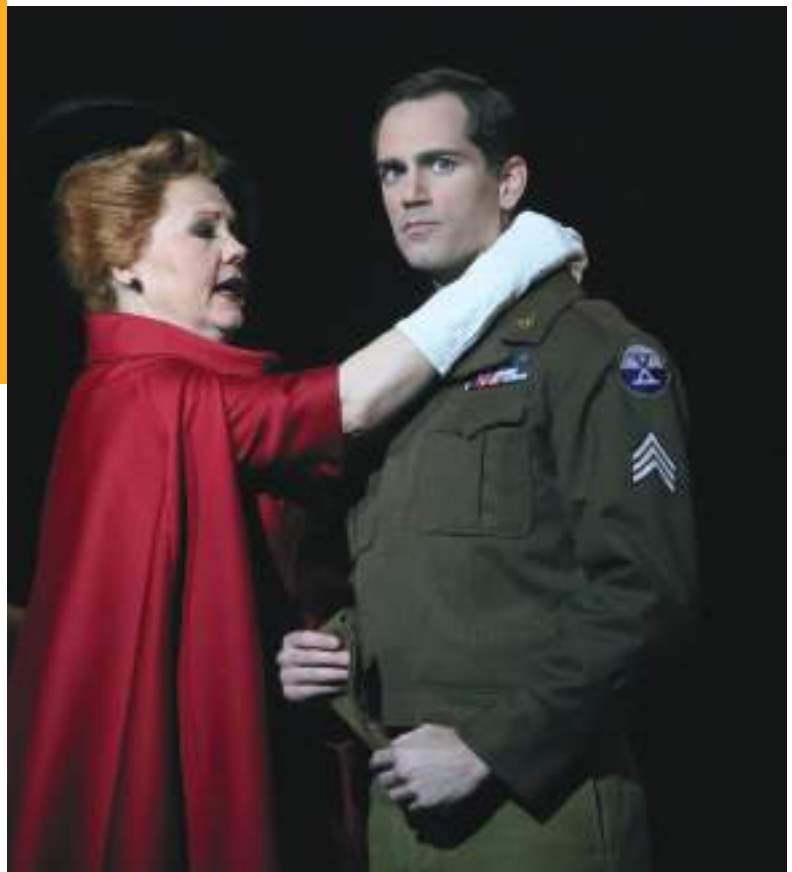
An imaginary bel canto opera is nestled in a contemporary story of the survival of opera, replete with battling sopranos, the Super Bowl and a volcano, in *Great Scott* by Jake Heggie and Terrence McNally, which was premiered in October by The Dallas Opera. With (l-r) Kevin Burdette (Eric Gold/Ghost of Bazzetti), Rodell Rosel (Anthony Candolino), Anthony Roth Costanzo (Roane Heckle), Joyce DiDonato (Arden Scott), Michael Mayes (Wendell Swann), Ailyn Pérez (Tatyana Bakst) and Frederica von Stade (Mrs. Edward "Winnie" Flato). Conducted by Patrick Summers and directed by Jack O'Brien. Scenic and costume design by Bob Crowley and projections by Elaine J. McCarthy.



GARY DAVID GOLD

A soldier returns from Iraq and struggles to reintegrate into his family life in *The Long Walk* by Jeremy Howard Beck and Stephanie Fleischmann, commissioned by America Lyric Theater and premiered by Opera Saratoga in July. With (l-r) Daniel Belcher (Brian), Eric Schuett (Martin), Robert Wesley Hill (Virgil) and Henry Wager (Sam). Conducted by Steven Osgood and directed by David Schweizer. Scenic design by Mimi Lien, costume design by Nancy Leary and lighting design by Jeff Bruckerhoff.

A mother conspires to brainwash her son into a political assassin in *The Manchurian Candidate* by Kevin Puts and Mark Campbell, based on the classic thriller by Richard Condon. Premiered in March by Minnesota Opera with Brenda Harris (Eleanor Iselin) and Matthew Worth (Sergeant Raymond Shaw). Conducted by Michael Christie and directed by Kevin Newbury. Scenic design by Robert Brill, costume design by Jessica Jahn, lighting design by Japhy Weideman, and projections and video by Sean Nieuwenhuis.



MICHAEL DANIEL

A tale of love, loss and homecoming set against the backdrop of the Civil War was captured in The Santa Fe Opera's world premiere of *Cold Mountain* by Jennifer Higdon and Gene Scheer, based on the novel by Charles Frazier. With Nathan Gunn (Inman) and Isabel Leonard (Ada). Conducted by Miguel Harth-Bedoya and directed by Leonard Foglia. Scenic design by Robert Brill, costume design by David C. Woolard and lighting design by Brian Nason.



KEN HOWARD



Florentine Opera Company's *Elmer Gantry* by Robert Aldridge and Herschel Garfein, with Craig Verm (in the title role) at center. Conducted by Christopher Larkin and directed by Frank Kelley. Scenic design by Kris Stone, costume design by Camille Assaf and lighting design by Noele Stollmack.



BRITTANY MAZURCO

Gian Carlo Menotti's *The Consul*, a nightmarish tale of escape from an imaginary totalitarian regime, was presented in May by Florida Grand Opera. With Kara Shay Thomson (Magda Sorel). Conducted by Andrew Bisantz and directed by Julie Maykowski. Scenic design by David P. Gordon, lighting design by Kevin G. Mynatt and costume design by Howard Tsvi Kaplan. Production: Seattle Opera.





Sarasota Opera exemplified a wide-ranging repertoire for its 2014–2015 season, including the traditional (*Pagliacci*, *Tosca*, *Don Carlos*), the less familiar (Rimsky-Korsakov's *The Golden Cockerel*) and the contemporary (Dean Burry's setting of *The Hobbit*, presented on the main stage by Sarasota Youth Opera). Above: *The Golden Cockerel*, with Riley Svatos at center. Conducted by Ekhart Wycik and directed by Tom Diamond. Scenic design by David G. Gordon, costume design by Howard Tsvi Kaplan and lighting design by Ken Yunker.

A standing ovation preceded San Diego Opera's *La bohème* in January, a testament to the community's success in sustaining the company through recent financial challenges. The production, which opened SDO's 50<sup>th</sup> anniversary season, was directed by Isabella Bywater (who also designed the set and costumes) and conducted by Karen Keltner in her final opera as resident conductor of the company for 33 years. With Sara Gartland (*Musetta*) at center. Lighting design by Thomas C. Hase. Production by English National Opera and Cincinnati Opera.

# 2015 YEAR IN

# REVIEW

## OPERA AMERICA

## SERVING OPERA

## SERVING COMMUNITIES

Opposite, clockwise from top left: Baritone Sherrill Milnes discussed his career as part of the *Conversations* series at the National Opera Center (photo: Audrey N. Saccone). Joyce DiDonato with Susan Morris at a patron dinner following a *Conversations* event (photo: Jessica Osber). The New Works Forum brought together opera creators, producers and artists, such as (l-r) conductors Samuel McCoy and Timothy Myers and composer David T. Little (photo: Jessica Osber). Opera professionals from across the country convened for the annual Marketing/PR Forum at the National Opera Center (photo: Audrey N. Saccone). The Opening Session of *Opera Conference 2015* included speakers (front row, l-r) Francesca Zambello, artistic director of Washington National Opera; Frayda B. Lindemann, OPERA America's board chairman; Rhonda Sweeney, president of Opera Volunteers International; and Roberto Bedoya, director of civic engagement at Arizona's Tucson Pima Arts Council (photo: Jati Lindsay).

In 2015, OPERA America further advanced its long-term strategy of fostering national and local dialogues that affirm the role of opera and opera companies as essential community assets. As companies increasingly identified opportunities for civic engagement and mutually beneficial alliances with other community institutions, OPERA America enhanced its programs and services to ensure that, whether new to our country, our community or our art form, all are welcome — and welcomed — to opera.

### Engagement and Advocacy

The touchstone for these discussions and initiatives was *Opera Conference 2015: Increasing Civic Impact*, hosted May 6 to 9 by **WASHINGTON NATIONAL OPERA**. More than 550 individuals representing 200 organizations explored what it means — strategically, artistically, financially — for opera companies to engage communities through both direct collaborations and the art they present on their stages. The conference's keynote speaker, Roberto Bedoya, director of civic engagement at the Tucson Pima Arts Council, sparked conversations about how the art form can engender a sense of belonging and build relevant, sincere relationships within communities. After three days of open sessions, seminars and network roundtables delving further into these and other topics, attendees had the privilege of hearing Ruth Bader Ginsburg, Associate Justice of the Supreme Court of the United States, describe her long-abiding love of opera.

Washington, D.C. provided an ideal stage for conference attendees to make the case for opera on Capitol Hill. On May 6, OPERA America hosted the first-ever Opera Advocacy Day, when more than 70 individuals — including general and artistic directors, trustees, administrative staff, and artists — visited more than 40 congressional offices to talk about policies that impact the field.

Advocating for opera continued this fall with National Opera Week, held from October 23 to November 1. This industry focal point allowed opera lovers and professionals across North America to spread the word about the art form's vitality, variety and positive impact on communities. With actor and opera lover David Hyde Pierce as its honorary chairman, this year's National Opera Week was the biggest and farthest-reaching to date, spanning 41 states and provinces with more than 190 events hosted by 200 organizations and individuals. In conjunction with National Opera Week, OPERA America coordinated a second Opera Advocacy Day, during which individuals from more than 20 states sent over 200 letters to congressional



## THE OPERA FUND

Since its inception more than two decades ago, *The Opera Fund*, an endowment that supports new works and related audience programming, has distributed nearly \$13 million in grants. In 2015, the fund awarded grants totaling \$150,000 to 11 companies in support of audience engagement activities linked to productions of contemporary operas. Repertoire Development grants totaling \$225,000 helped fund the creation of nine new works.

### AUDIENCE DEVELOPMENT GRANTS

#### CINCINNATI OPERA

*Morning Star*  
Music by Ricky Ian Gordon  
Libretto by  
William M. Hoffman

A series of programs was designed to cultivate audiences for this world premiere, including local singers who performed Gordon's works, a documentary film and a forum in which the composer and librettist spoke about creating the opera.

#### FORT WORTH OPERA

*JFK*  
Music by David T. Little  
Libretto by Royce Vavrek

An eight-month community engagement series will explore social progress from JFK's inauguration in 1961 through the present day. FWO will partner with organizations throughout North Texas to produce events that highlight topics surrounding the opera.

#### GOTHAM CHAMBER OPERA

*Charlie Parker's Yardbird*  
Music by Daniel Schnyder  
Libretto by  
Bridgette A. Wimberly

A series of events will provide access to the life and work of Charlie Parker, including a symposium at the Schomburg Center for Research in Black Culture, a lecture at the Greenwich Village Historic Society and a tour of sites associated with Parker.

#### LONG BEACH OPERA

*Hydrogen Jukebox*  
Music by Philip Glass  
Libretto by Allen Ginsberg

Collaborative events were held in conjunction with *Hydrogen Jukebox*, including a retrospective of American counter-culture, a cultural tour of downtown Los Angeles, a matinee screening of *Easy Rider* and a meal with Philip Glass at a 1960s Los Angeles diner.

#### MICHIGAN OPERA THEATRE

*Frida*  
Music by  
Robert Xavier Rodriguez  
Libretto by Hilary Blecher  
and Migdalia Cruz

Events were held in 12 communities as part of a pilot project to establish a permanent network of community-based clubs, with the goal of creating an informal, social and personal way to interest people in opera.

#### MINNESOTA OPERA

*The Shining*  
Music by Paul Moravec  
Libretto by Mark Campbell

As a part of its New Works Initiative, the company hopes to demystify the creative process by hosting musicians of the St. Cloud Symphony at educational events and workshops associated with the premiere of this new opera.

#### OPERA SARATOGA

*The Long Walk*  
Music by  
Jeremy Howard Beck  
Libretto by  
Stephanie Fleischmann

In collaboration with the New York State Military Museum and other community partners, Opera Saratoga explored veteran reintegration, post-traumatic stress disorder, blast-induced traumatic brain injury and the challenges faced by families of those who have served in the military.

#### OPERA THEATRE OF SAINT LOUIS

*Shalimar the Clown*  
Music by Jack Perla  
Libretto by Rajiv Joseph

OTSL will host a series of engagements featuring the composer and librettist, as well as author Salman Rushdie and tenor Sean Panikkar. Events will focus on adapting Rushdie's novel into an opera, shifting global politics and common themes of humanity across ethnicities and religions.

#### SEATTLE OPERA

*An American Dream*  
Music by Jack Perla  
Libretto by  
Jessica Murphy Moo

Attendees engaged in participatory activities, including tableaux vivants, theatrical vignettes and conversations with the creative team and community members before and after each performance.

#### SKYLIGHT MUSIC THEATRE

*The Snow Dragon*  
Music and libretto by  
Somtow Sucharitkul

A series of activities engaged new audiences, connected young adults with opera and deepened audiences' understanding of the art form through behind-the-scenes tours, artist talks and community discussions.

#### TULSA OPERA

*Shining Brow*  
Music by Daron Aric Hagen  
Libretto by Paul Muldoon

The story behind *Shining Brow* was explored through a series of programs about the opera's protagonist, Frank Lloyd Wright, including discussions between the composer and art enthusiasts, architecture students and Tulsa Young Professionals.

PHILIP GROSHONG



*Morning Star*

## REPERTOIRE DEVELOPMENT GRANTS

### AMERICAN LYRIC THEATER

*La Reina*

Music by Jorge Sosa  
Libretto by

Laura Sosa Pedroza

Drawing on the Mexico/U.S. drug trade, this electro-acoustic opera is inspired by real life players in the increasingly violent war from the past and present.

### BETH MORRISON PROJECTS

*Ellen West*

Music by Ricky Ian Gordon  
Libretto by Frank Bidart

Based on the Frank Bidart poem of the same name, *Ellen West* tells the story of a bulimic girl and the attempts of people trying to save her from herself.

### CINCINNATI OPERA

*Fellow Travelers*

Music by Gregory Spears  
Libretto by Greg Pierce

A journey through the world of the 1950s witch hunts reveals an intimate, personal story set against the political backdrop of the "Lavender Scare."

### THE DALLAS OPERA

*Opera title to be announced*

### HERE

*Winter's Child*

Music by Ellen Reid  
Libretto by Roxie Perkins  
Co-produced by Beth Morrison Projects

Set in a Southern gothic landscape, the opera reveals a world of rough earth, quiet prayer and a mother's fight to change her daughter's fate.

### NASHVILLE OPERA

*Three Way*

Music by Robert Paterson  
Libretto by David Cote

Co-produced by  
American Opera Projects

This NC-17 triptych resembles *Il trittico*, with three comic portraits forming a snapshot of our erotic times.

### OPERA MEMPHIS

*By/In Memphis*

(working title)

Music by  
Kamala Sankaram,  
Sam Shoup, Robert  
Paterson, Marco Pavé and  
one additional composer  
Libretto by Jerry Dye and  
Marco Pavé

A collection of five operas, each inspired by different Memphis neighborhoods or landmarks, will be performed with different community partners.

### OPERA PARALLÈLE

*Today It Rains*

Music by Laura Kaminsky  
Libretto by Mark Campbell  
and Kimberly Reed

Co-produced by American  
Opera Projects and Cornish  
College of the Arts

Set on a train in 1929, the opera shares the journey of Georgia O'Keefe as she travels to Santa Fe in search of a more fulfilling life as an artist.

### OPERA THEATRE OF SAINT LOUIS

*The Grapes of Wrath*

Music by Ricky Ian Gordon  
Libretto by Michael Korie

The 2007 opera, based on the Steinbeck novel, will be presented in a newly revised edition.



Soprano Chelsea Basler, a Boston Lyric Opera Emerging Artist, performed as part of OPERA America's *Emerging Artist Recital Series*.

representatives urging them to support policies that promote the art form.

Advocating for opera was not limited to Opera Advocacy Day. Throughout the past year, OPERA America continually represented the opera field in front of federal agencies, Congress and the White House, participating in more than 100 meetings. By the end of 2015, performing arts advocates had achieved several major victories: Congress passed the Protecting Americans from Tax Hike Act, which reinstated and made permanent a number of expired charitable tax extenders, including the IRA charitable rollover; President Obama signed into law the Every Student Succeeds Act, which includes many provisions supporting access to quality arts education; and Congress proposed \$2 million funding increases for both the NEA and the Department of Education's Arts in Education Program.

## Resources for Education

This fall, OPERA America brought teenagers into the national conversation about opera through a new initiative called Opera Teens, which is designed to empower high schoolers to pursue their interests in opera, share opera learning with others and leverage the power of opera to serve local communities. Guided by OPERA America's Learning and Engagement department, high school students across the country formed Opera Teens Councils to host events throughout the year, often in partnership with local opera companies. A dedicated Opera Teens blog, with content created and edited by teens, provides a forum for these young opera lovers to share their thoughts on the art form.

OPERA America furthered this effort to engage young people in opera by launching NOTES (National Opera Teacher and Educator Source), an online platform that brings together hundreds of lesson plans and study guides that incorporate opera into K–12 classrooms. NOTES, supported by the Hearst Foundations, allows opera educators across North America to access exemplary teaching materials created by OPERA America's own Professional Company Members.

Students at the university level were reached through a new series held at the National Opera Center, *Masters at Work: Crafting an Opera with Carlisle Floyd*, in which celebrated composer Carlisle Floyd spoke to composition students about the process of writing his newest work, *Prince of Players*. Over the course of multiple discussions, each focusing on a different aspect of the opera-making process, music students from Cincinnati's College-Conservatory of Music, Wichita State University,

## THE WHOLE TRUTH

Music by ROBERT PATERSON • Libretto by MARK CAMPBELL

Based on the short story by Stephen McCauley

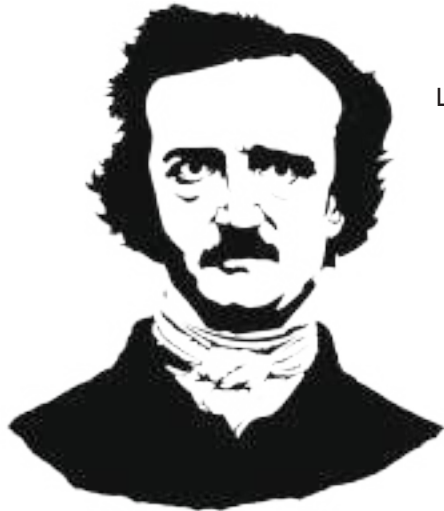
*"The Whole Truth is like Opera Espresso: short, concentrated, and energizing."* – DC Metro Arts



Robert Paterson



Mark Campbell



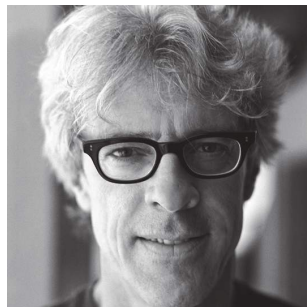
## THE CASK OF AMONTILLADO

Music by STEWART COPELAND (drummer from THE POLICE)

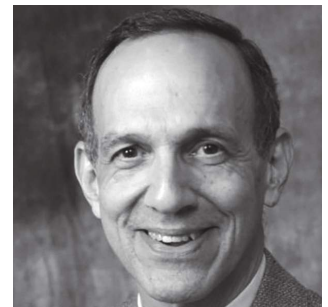
Libretto by DAVID BAMBERGER • Based on the story by Edgar Allan Poe

*A criminal's account of a crime committed fifty years earlier.*

*A crime for which he was never caught but now confesses.*



Stewart Copeland



David Bamberger



Blythe Gaissert  
Mezzo Soprano



Meredith Lustig  
Soprano



Christopher Herbert  
Baritone



Robert Frankenberry  
Tenor

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San Francisco Conservatory of Music, Houston's Moores School of Music and Florida State University were able to observe an interview with Floyd, moderated by OPERA America President/CEO Marc A. Scorca, and ask Floyd questions via live stream.

## Presenting and Convening

OPERA America developed additional opportunities for exploring the world of opera through *Onstage at the Opera Center*, its annual series featuring concerts and discussions with industry luminaries. This year's events included renowned baritone Sherrill Milnes, composers David T. Little and Jennifer Higdon, and emerging singers from Washington National Opera and Opera Columbus. In its continuing effort to bolster public engagement through technology, OPERA America offered free live streams of all *Onstage at the Opera Center* events, reaching a robust international audience.

A core tenet of OPERA America's service to the field has been its convening function — bringing together members to forge strategies for moving the art form forward. Throughout the past year, OPERA America hosted a number of Forums for professionals working in several different branches of the field, including marketing and PR, singer training, education and community engagement, and technical/production. At these meetings, colleagues had the chance to share best practices, explore common issues and, in many cases, discuss how their companies are leveraging artistic assets to increase their civic impact.

The annual New Works Forum, supported by The Andrew W. Mellon Foundation, brought together composers, librettists, producers and publishers to examine the landscape of contemporary American opera through libretto readings, showcases of works in development and staged performances of brand-new operas.



AMYLINDSAS

Supreme Court Justice Ruth Bader Ginsburg delivered keynote remarks at *Opera Conference 2015* and was made an honorary life member of OPERA America.

## Leadership

OPERA America enhanced professional development this year by expanding its Leadership Intensive, a program sponsored by American Express that provides career support for emerging leaders in opera administration. New for 2015, OPERA America instituted a Next Steps program, which brought together Leadership Intensive alumni for specialized training at both *Opera Conference 2015* and the National Opera Center.

Fortifying board leadership at OPERA America's member

## OPERA GRANTS FOR FEMALE COMPOSERS

Thanks to the continued support of The Virginia B. Toulmin Foundation, OPERA America renewed its Opera Grants for Female Composers program, which supports individual composers and opera companies producing work by women. Last spring, OPERA America awarded Discovery Grants totaling \$100,000 to seven female composers in support of works in progress. The next round of grants, to be awarded this spring, will go to opera companies to help fund commissions.

### KITTY BRAZELTON

*The Art of Memory* reimagines Augustine and Ambrose, early Christians in fourth-century Milan. The struggles of these two men (sung by women) mirror issues of the present day, from Ambrose's nonviolent resistance to intolerance to Augustine's yearning for spiritual absolution.

### LAURA KARPMAN

The multimedia opera *Balls* dramatizes the famed September 20, 1973, tennis game between Billie Jean King and Bobby Riggs. Dubbed "The Battle of the Sexes," the match changed the perception and treatment of women in sports and significantly advanced the women's rights movement.

### PATRICIA LEONARD

Based on the voluminous correspondence of John and Abigail Adams between 1762 and 1801, *My Dearest Friend* examines their accounts of political tensions between America and Great Britain, underscored by Abigail's personal sacrifices to support her husband's political career.

### JING JING LUO

Based on a narrative poem of the Yi minority in China, *Ashima* describes a female soul with rare beauty and a loving heart. In a multisensory experience, the three main

characters are all sung by one countertenor, with the accompanying musicians also playing roles onstage.

### ODALINE DE LA MARTINEZ

*Imoinda*, loosely based on a 17<sup>th</sup>-century novella by Aphra Behn, examines slavery through the eyes of lovers Oko and Imoinda. Set in Africa, the story unfolds over a 24-hour period, beginning with a palace ball and ending with the lovers being sent to America as slaves.

### KAMALA SANKARAM

*The Privacy Show*, a "techno-noir" opera, confronts the issue of privacy in an increasingly digitized society. Its music, based on real-time data mined from the audience, questions society's willingness to relinquish individual privacy in the name of security.

### SU LIAN TAN

*Lotus Lives*, a chamber opera for singers and brass ensemble, explores themes of growth, discovery and crossing cultures through a shifting panorama of singers, dancers, instrumentalists and shadow puppets. The opera blends rap, Chinese folk songs and dance-club music.

# The Verdi Cycle

## Grand Finale Season



Verdi's  
**AIDA**  
JAN 30—MAR 19, 2016



Mozart's  
**così fan tutte**  
FEB 6—MAR 12, 2016



Beethoven's  
**Fidelio**  
FEB 13—MAR 11, 2016



Verdi's  
**The Battle of Legnano**  
FEB 27—MAR 18, 2016



### An Operatic Milestone—28 Years in the Making

In 1989 Sarasota Opera began **The Verdi Cycle**—a unique undertaking to perform the complete works of Giuseppe Verdi. The **2016 Winter Opera Festival** will mark the grand finale of this extraordinary journey with new productions of **Aida** and **The Battle of Legnano**, with a final week devoted exclusively to Verdi including two concerts of his music, talks, panel discussions, and other special events. **The completion of the Cycle will make Sarasota Opera the only company in the world to have performed all of Verdi's music!**

**Join us as history unfolds! Treat yourself to a vacation on Florida's Suncoast,** and catch all 4 operas in one weekend. Call or go online for details on our Opera Lovers Weekends, available February 26–28, March 4–6, or March 11–13, 2016.

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JEFF REIDER

A ceremony was held in New York for honorees of the 2015 National Opera Trustee Recognition Program. Pictured here (l-r): Frayda B. Lindemann, OPERA America chairman; Carol F. Henry, OPERA America board member; Sue Bienkowski, Long Beach Opera; James H. McCoy, Hawaii Opera Theatre; Frank Kuehn, Opera Southwest; John Nesholm, Seattle Opera. Not pictured: Michael Morres, Pacific Opera Victoria.

companies remained a priority this year, as well. To foster strong, knowledgeable trustees at its member companies, OPERA America offered on-site consultations, provided benchmarking reports to help trustees gauge the health of their companies and hosted a National Trustee Forum at which trustees shared governance strategies. Exemplary board leadership was celebrated through the annual National Opera Trustee Recognition Program, sponsored by Bank of America, which honored five outstanding leaders who serve on boards of Professional Company Members.

## Space to Create

Over the past year, the heart of OPERA America's activities has been the National Opera Center, now entering its third year of operations. In 2015, the Opera Center served a larger constituency than ever before, with more than 75,000 visitors filling its recitals halls and studios for performances, rehearsals, recordings, meetings and myriad other activities. In February, the Opera Center's recital hall was named after President/CEO Marc A. Scorca in honor of his 25 years at the helm of OPERA America. The dedication of Marc A. Scorca Hall was made possible by a \$2 million honorary campaign led by board members, colleagues and friends.

Building upon the achievements of the past year, OPERA America looks ahead to 2016 with renewed dedication to increasing the civic impact of opera — by showcasing the vibrancy and diversity of opera across North America, by advocating for the art form on a national and international level, and by providing crucial channels of communication among opera professionals, as well as between opera companies and the communities they serve. ●

—Nicholas Wise

## BUILDING OPERA AUDIENCES GRANTS

Since its inception in 2013, the Building Opera Audiences grant program, generously funded by the Ann and Gordon Getty Foundation, has awarded \$900,000 in support of 29 marketing programs designed to increase attendance at mainstage productions and encourage audience retention. In 2015, the program awarded funding for the following initiatives:

### BUILDING AUDIENCE LOYALTY

To retain a recent influx of new audience members, Lyric Opera of Chicago will implement strategic audience development research to determine which factors drive loyalty within new populations of audiences and then develop appealing loyalty programs.

### CREATIVE COMMUNITY

Utah Symphony | Utah Opera will collaborate with local artists to host events targeting leaders in Utah's creative class who may not be aware of the alignments between opera and other art forms. Attendance will be analyzed to determine which segments of the creative community are most likely to attend opera and which collaborations were most effective in increasing opera attendance.

### 30 DAYS OF OPERA

Opera Memphis will increase the scope of its 30 Days of Opera program, a month-long series of free performances that was previously funded by a 2013 Building Opera Audiences grant. The company will imbed a documentary filmmaker with the 30 Days performers and offer the resulting footage on a new website.

### GENERATION NEXT

Opera Lancaster will engage local school children and young adults in personal opera experiences, offering *Opera Tales: The Three Little Pigs* for elementary-aged children and highlights from *Carmen* for high schoolers. A "Come to the Show" program marketed to families will offer free tickets to select events.

### INDIE OPERA T.O. — UP-RISING

In a consortium organized by Tapestry Opera, 12 independent opera companies in Toronto will forge collaboration and cross-promotion. Participating companies will promote their activities to a wider audience base, primarily via the web and social media.

### OPERA A LA CART

Inspired by Portland's celebrated food cart culture, Portland Opera will create a traveling performance cart inspired by the food truck aesthetic. Attendees will be provided with a "takeout menu" highlighting upcoming activities, discounts on tickets, a rehearsal invitation, introductory materials and a preview CD.

### OPERA IN HIALEAH

Florida Grand Opera will expand its cultural alliance with the City of Hialeah, which has a large proportion of low-income households, to offer free transportation to its mainstage productions of *The Barber of Seville* and *Don Pasquale*.

### RE-BRANDING OPERA FOR THE 21ST CENTURY

Los Angeles Opera will continue its campaign to place opera and opera-related stories in television and films, originally funded by a 2014 Building Opera Audiences grant, and develop strategies for the long-term sustainability of the project.

### SARATOGA SINGS!

Opera Saratoga will offer free monthly performance events leading up to its summer festival in order to build awareness of the company and increase mainstage attendance. A customized loyalty app will allow the company to collect market research and motivate new paid attendance.

# PROFESSIONAL COMPANY MEMBERS

## UNITED STATES

### ALABAMA

Mobile Opera  
Opera Birmingham

### ALASKA

Anchorage Opera

### ARIZONA

Arizona Opera

### CALIFORNIA

Festival Opera Association  
Fresno Grand Opera  
Golden Gate Opera  
The Industry  
Livermore Valley Opera  
Long Beach Opera  
Los Angeles Opera  
Opera Parallèle  
Opera San José  
Opera San Luis Obispo  
Paul Drescher Ensemble/  
Musical Traditions, Inc.  
San Diego Opera  
San Francisco Opera  
Solo Opera  
Townsend Opera Players  
West Bay Opera  
West Edge Opera

### COLORADO

Central City Opera  
Opera Colorado  
Opera Fort Collins

### CONNECTICUT

Salt Marsh Opera

### DELAWARE

OperaDelaware

### DISTRICT OF COLUMBIA

Opera Lafayette  
Washington National Opera

### FLORIDA

Florida Grand Opera  
Opera Tampa  
Palm Beach Opera  
Pensacola Opera  
Sarasota Opera

### GEORGIA

The Atlanta Opera

### HAWAII

Hawaii Opera Theatre

### IDAHO

Opera Coeur d'Alene

### ILLINOIS

Chicago Opera Theater  
DuPage Opera Theatre  
Lyric Opera of Chicago  
Sugar Creek Opera

### INDIANA

Indianapolis Opera

### IOWA

Cedar Rapids Opera Theatre  
Des Moines Metro Opera

### KANSAS

Wichita Grand Opera

### KENTUCKY

Kentucky Opera

### LOUISIANA

New Orleans Opera Association  
Shreveport Opera

### MAINE

PORTopera

### MARYLAND

Annapolis Opera

### MASSACHUSETTS

Boston Lyric Opera  
Guerilla Opera  
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### MICHIGAN

Michigan Opera Theatre

### MINNESOTA

Lyric Opera of the North  
Minnesota Opera  
Nautilus Music-Theater  
Skylark Opera

### MISSOURI

Lyric Opera of Kansas City  
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### MONTANA

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Opera Omaha

### NEW JERSEY

On Site Opera

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### NEW YORK

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American Opera Projects  
Ardea Arts, Inc./Family  
Opera Initiative  
Beth Morrison Projects  
Center for Contemporary Opera  
Chautauqua Opera  
Chelsea Opera  
Delaware Valley Opera  
Encompass New  
Opera Theatre  
The Glimmerglass Festival  
HERE Arts Center  
Hubbard Hall Opera Theater  
the little OPERA theatre of ny  
The Metropolitan Opera  
Music-Theatre Group  
Opera Ebony  
Opera on Tap  
Opera Saratoga  
Tri-Cities Opera  
VisionIntoArt

### NORTH CAROLINA

North Carolina Opera  
Opera Carolina  
Piedmont Opera

### NORTH DAKOTA

Fargo-Moorhead Opera

### OHIO

Cincinnati Opera  
Dayton Opera  
Opera Circle  
Opera Columbus  
Toledo Opera

### OKLAHOMA

Tulsa Opera

### OREGON

Eugene Opera  
Portland Opera

### PENNSYLVANIA

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Opera Philadelphia  
Opera Theater of Pittsburgh  
Pittsburgh Opera

### TENNESSEE

Knoxville Opera  
Nashville Opera Association  
Opera Memphis

### TEXAS

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Austin Opera  
The Dallas Opera  
Fort Worth Opera  
Houston Grand Opera  
Opera in the Heights  
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OPERA San Antonio

### UTAH

Utah Symphony | Utah Opera

### VERMONT

Opera Theatre of Weston

### VIRGINIA

Ash Lawn Open Festival  
Opera on the James  
UrbanArias  
Wolf Trap Opera

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Seattle Opera  
Tacoma Opera

### WISCONSIN

Florentine Opera Company  
Madison Opera  
Opera for the Young  
Skylight Music Theatre

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The Banff Centre  
Calgary Opera Association  
Canadian Opera Company  
Chants Libres  
Edmonton Opera  
Manitoba Opera  
Opéra de Montréal  
Opéra de Québec  
Opera on the Avalon  
Pacific Opera Victoria  
Saskatoon Opera  
Soundstreams Canada  
Tapestry Opera  
Vancouver Opera

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Opera Europa and its members  
Opera Australia  
Opera Queensland  
Teatro Municipal De Santiago  
Teatro Municipal de São Paulo

(as of December 1, 2015)

# ORGANIZATIONAL MEMBERS

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Act 1 Tours  
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The Art Song Preservation Society of New York  
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Castleton Festival  
The Chamber Music Center of New York  
Classic Lyric Arts  
Classical Singing and New York in June  
Companion Star  
ConcertOPERA Philadelphia  
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Manhattan Concert Productions  
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Marble City Opera  
Maryland Lyric Opera  
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MasterVoices  
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Metropolitan Opera Guild  
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## THE NATIONAL OPERA CENTER AMERICA



PHOTO: JESSICA OSBER

*Conversation with Carlisle Floyd, continued from page 15*

**MAS:** Does character development happen more through words or music?

**CF:** It's both, but I'm tempted to say music. You certainly keep your audience much more aware of what's happening to the characters through the music. And I think a character can certainly be greatly enlarged by the music.

**MAS:** Do you think about voice type when you're writing the libretto itself?

**CF:** Yes, I do. And I don't ever change that.

**MAS:** Is that because the characters speak to you in that voice? What leads you to that decision?

**CF:** You know, young people now have a phrase that I've come not to like a great deal, but I'll have to use it here in spite of that: It just *feels* right. In the case of *Of Mice and Men*, it never occurred to me to make Lennie anything but a tenor. Other people will say, "Well that's a bass." I said, "A bass?" I feel very strongly about vocal types, and I said, "That's impossible for him. He's emotionally a child."

**MAS:** *Prince of Players* is set in a historical context. What sources did you take into account beyond the source material to

help you write your new libretto?

**CF:** I read everything I could get my hands on. I know all about the period's color, its bawdiness, and what happened in England after the return of the king from France. But I wanted all the information I could get about what acting was like in the theater. They had just come out of 20 years without theater because of the Puritan Revolution, and I was curious as to how that affected the actors. And add to that the fact that there were no women on the stage. All those things figured into it.

**MAS:** How do you go about making changes once a work goes into rehearsal?

**CF:** Small tucks can tighten a scene, but you seldom take out big chunks. I've cut scenes in the rehearsal period, scenes that worked quite well by themselves but were not necessary to tell the story. I had the great good fortune of working with Hal Prince, the Broadway director, on *Willie Stark*. We did a very effective in-house performance for me to see it, and there was one scene I decided had to be taken out. I told Hal that we were taking out this scene, which we called the Miss

Littlepaugh scene, and he said, "Why? Why?" He was very opposed to it. Then he said, "No, don't tell me, don't tell me." He said, "It's not her opera, is it?" He got it immediately, and I said, "No, we can omit the Miss Littlepaugh scene and have lost nothing." And that's what we did.

**MAS:** How late in the process do you still make adjustments to the libretto?

**CF:** Until opening night. ●

*The first two discussions from the series Masters at Work: Crafting an Opera with Carlisle Floyd are available on OPERA America's YouTube channel at [youtube.com/OPERAAmerica](http://youtube.com/OPERAAmerica). Three more discussions with Carlisle Floyd will take place on the following Fridays at 1:00 p.m. Eastern Time: January 15 (topic: Orchestration), March 18 (topic: Design and the Creative Team) and April 15 (topic: Rehearsal and Performance). Visit [operaamerica.org/Masters](http://operaamerica.org/Masters) for more information about attending in person at the National Opera Center and viewing online.*



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## OPERA AMERICA LAUNCHES OPERA TEENS

This fall, OPERA America launched Opera Teens, a new nationwide network that connects young people who love opera, empowering them to pursue their interests in the art form, share opera learning with others and leverage the potential of opera to serve their cities and towns.

With input from a teen advisory committee, OPERA America developed Opera Teens and invited high school students to create their own Councils and organize events. Eleven Opera Teens Councils have already been established across the country, comprising more than 50 teens who are supported by over 30 opera professionals and mentors. With the support of OPERA America, these Councils have been able to share news about their activities, receive event planning advice and connect with the national network of Opera Teens Councils. A teen-run blog, [operateens.tumblr.com](http://operateens.tumblr.com), allows participants to post their reflections on the art form.

Each month, the Opera Teens study an "Opera of the Month" by hosting online and in-person discussions that explore a particular production at one of OPERA America's member companies. November's Opera of the Month, which highlighted *Carmen* at **WASHINGTON NATIONAL OPERA**, inspired Opera Teens Councils in New York City and D.C. to co-author a blog article comparing WNO's production to

Top to bottom: Forte Teens, the South Florida chapter of OPERA America's Opera Teens program, meet at Florida Grand Opera to discuss *La bohème* and enjoy French cuisine.

High school students perform an excerpt of *Don Giovanni* at Opera Memphis. Teenagers at work building sets at Lyric Opera of Kansas City.



HEATHER OSOWIECKI

that of **THE METROPOLITAN OPERA**.

Opera professionals and opera companies have become involved with Opera Teens by providing mentorship and sponsoring activities of local Councils.

**LYRIC OPERA OF CHICAGO** recently facilitated an event in which Jimmy López met with local Opera Teens to discuss the creation of his new opera, *Bel Canto*. Administrators and artists at organizations such as WNO and the American Guild of Musical Artists have made themselves available for informational interviews.

OPERA America's own programming has connected Opera Teens on a national level. This fall's National Opera Week, an industry event organized by OPERA America, provided an opportunity for Councils to serve their communities and raise awareness of the art form. Opera Teens in New York City performed free recitals at senior care facilities as part of Opera Week and wrote about their experiences on the Opera Teens blog. Councils have also gathered to watch OPERA America's *Onstage at the Opera*



HEATHER SIMMONS



LYRIC OPERA OF KANSAS CITY

*Center* programming, such as the recent conversation with Joyce DiDonato, and have live tweeted about the events using #OperaTeens and #OAOnstage

For information about Opera Teens, and to learn more about becoming a mentor or company sponsor, visit [operaamerica.org/OperaTeens](http://operaamerica.org/OperaTeens). ●

## OPERA CENTER OFFICE NAMED FOR JAMES D. IRELAND

On November 16, family, friends and colleagues of the late James D. Ireland came together to celebrate the dedication of the James D. Ireland Technical/Production Office, the operations suite for OPERA America's National Opera Center. The naming was made possible by a memorial campaign to which more than 50 people contributed.

Ireland, a graduate of the University of Cincinnati College-Conservatory of Music, worked in the 1970s at the National Endowment of the Arts, where he laid the groundwork for the opera and musical theater branch of the agency. During that period, he helped establish OPERA America in Washington, D.C. Ireland went on to serve as managing

and producing director of **HOUSTON GRAND OPERA** for 22 years, as managing director of Hartford Stage from 2002 to 2005, and as president and CEO of Orlando Opera from 2006 to 2009.

The dedication of the James D. Ireland Technical/Production Office is one of several fundraising efforts that have contributed to the \$14.5 million campaign to build the National Opera Center. The creation of the Opera Center began in 2005 in response to the critical need for suitable audition, rehearsal and recording facilities. The hundreds of donors who have helped make the National Opera Center a reality are recognized at [operaamerica.org/OperaCenterCampaign](http://operaamerica.org/OperaCenterCampaign). ●



Betty Scott Ireland, sister of James D. Ireland, and OPERA President/CEO Marc A. Scorca in front of the newly named James D. Ireland Technical/Production Office.

# NEW OPERA WEEKEND

## HOUSTON | MARCH 11–13, 2016



Join OPERA America's Ambassador Circle for Houston Grand Opera's production of *Prince of Players*, a new opera by Carlisle Floyd, celebrated composer of *Susannah* and *Of Mice and Men*. Based on the play *Compliat Female Stage Beauty*, the opera tells the story of Edward Kynaston, a renowned Restoration-era actor whose career performing female roles comes to a close as women return to the stage.

This weekend immersion in Houston's cultural scene includes private tours, fine dining and receptions with artists and fellow opera lovers.



THE MENIL COLLECTION



PRINCE OF PLAYERS



THE ROTHKO CHAPEL

## HOUSTON AMBASSADOR WEEKEND ITINERARY

### Friday, March 11

Upon arrival, enjoy a welcome toast and dinner at the **Bistro Lancaster**, an elegant restaurant nestled inside the historic **Lancaster Hotel** in the heart of Houston's cultural district.

### Saturday, March 12

Begin the day at **The Menil Collection**, one of the largest private art collections in the United States, with more than 17,000 paintings, sculptures, prints, drawings, photographs and rare books. Ambassadors will experience a private curator's tour of the permanent collection, including modern masterpieces by Pollock, Warhol and Rauschenberg. A guided tour of the **Rothko Chapel** follows. A meditative, non-denominational chapel commissioned by John and Dominique de Menil and designed by Rothko, the octagonal space features 14 of the artist's classic "black paintings."

The day concludes with dinner at **Brennan's of Houston**, known as the "crown jewel" of Texas cuisine, and a performance by the **Houston Symphony** under the baton of Andrés Orozco-Estrada. The concert features Beethoven's *Eroica* and Shostakovich's Concerto No. 1 for Piano, Trumpet and Strings.

### Sunday, March 13

Carlisle Floyd joins the Ambassadors for brunch at the **Hearsay Gastro Lounge**, serving a New American menu, after which Houston Grand Opera provides a private backstage tour of **Wortham Theater Center**. After the matinee performance of *Prince of Players*, Ambassadors are invited to join the cast and crew for festivities.

For more information or to register, please contact Dan Cooperman, OPERA America's director of development, at 646.699.5266 or [DCooperman@operaamerica.org](mailto:DCooperman@operaamerica.org).

OPERA America's Ambassador Circle is a group of dedicated opera lovers, patrons, artists, administrators and trustees whose generous gifts of \$500 or more provide the foundation for OPERA America's core service to the national opera field. Join today at [operaamerica.org/Support](http://operaamerica.org/Support).

*Itinerary subject to change.*

THE NATIONAL OPERA CENTER  
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### WEEKEND TRAVEL

For Ambassadors and Ambassador Designates (Donors of \$500 and Above)

### Trustee and Ambassador Weekend

New York City  
February 17–20, 2016

### New Opera Weekend

Houston  
March 11–13, 2016

### Opera Conference Weekend

Montréal  
May 18–21, 2016

### EXTENDED TRAVEL

For Ambassadors (Donors of \$1,000 or more)

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Naples and Martina Franca  
July 13–22, 2016

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Photos, left to right:

The Menil Collection

(photo: J. Griffis Smith / TxDOT),

Carlisle Floyd's *Prince of Players*

(photo: Lynn Lane),

The Rothko Chapel

(photo: Hickey-Robertson).



## DIRECTOR-DESIGNER SHOWCASE FINALISTS ON DISPLAY AT THE OPERA CENTER

OPERA America's Robert L.B. Tobin *Director-Designer Showcase*, a biennial program supported by the Tobin Theatre Arts Fund, highlights the work of promising young directors and designers and introduces them to industry decision-makers. As part of this program, four finalist teams of directors and designers were chosen to present production proposals at *Opera Conference 2015* in Washington, D.C. last May. These four prototypes will also be featured in six-month rotating exhibitions at the National Opera Center, taking place through summer 2017.

The second exhibition in the rotation, which recently opened, is a production concept for Marc Blitzstein's *The Cradle Will Rock* by director Alison Moritz, scenic designer Charles Murdock Lucas, costume designer Dina Perez and lighting designer Kyle Grant. The team was united by a common goal of "creating stories that are products of, and for, our time," said Moritz. This meant updating the 1937 musical about corporate greed, set in "Steeltown, USA," so that it would incorporate contemporary views on social unrest and labor activism.

Charles Murdock Lucas employed scenic designs that reflect the work's central theme of economic stratification, employing a multi-tiered set meant to evoke diagrams of social hierarchy. Rotating, ring-shaped platforms at the center of the stage would be manipulated by stagehands costumed to match the union labor characters in the musical. The stagehands would carry out scene transitions as part of the performance itself. "We feature the labor typically hidden behind the scenes as skillful and artful in its own right," says



Top: The finalist team's proposal for Marc Blitzstein's *The Cradle Will Rock*. Above: Costume designs by Dina Perez.

Lucas. "As a team, we were concerned not only with creating a vivid work of art, but also with featuring the *art of work* necessary to support an opera production."

The costume designs of Dina Perez underpin the social and economic iniquities represented in Blitzstein's work. The archetypal characters — all named after their professions — are costumed in modern uniforms, some with 1930s inflections, that instantly reveal their places in society. The character at the top of the social hierarchy, the ruthless businessman Mr. Mister, is dressed in a suit patterned in functioning QR codes in order to "advertise his corporate power," Perez explains, and his steel-plated platform boots are "a nod to his empire."

The exhibition of *The Cradle Will Rock* runs through June 2016. It is open daily from 10:00 a.m. to 10:00 p.m. in the Robert L.B. *Director-Designer Showcase* Gallery, located on the eighth floor of the National Opera Center. ●

# PUBLICATIONS

## ON FURTHER REFLECTION: 60 YEARS OF WRITING

By Jonathan Miller  
The Overlook Press



Comedian, physician, curator, artist and director for television, theater and opera, Sir Jonathan Miller is a polymath and philosopher of distinction, easily bridging

the humorous and the profound with equal parts whimsy and erudition. This collection gathers his insightful observations on the arts, culture and science: Mesmerism, neurology, art history and the very act of observation itself are among the topics explored. As the writer Karl Sabbagh eloquently puts it in his introduction: "Some people know a little about a lot of different things; others know a lot about a few things. Jonathan Miller seems to know an awful lot about an awful lot of things."

## A HISTORY OF OPERA

By Carolyn Abbate and Roger Parker  
W.W. Norton



This classic tome, updated to include 21<sup>st</sup> century perspectives, is now an even more essential reader for opera professionals and opera lovers alike. Abbate and Parker,

academics based, respectively, at Harvard and King's College London, explore standard works in the Western canon and performance practices of today to reveal how composers and singers have evolved and sustained an art form that continues to inspire devotion despite, or perhaps because of, the incursions of modern technological life.

## SCARPIA

By Piers Paul Read  
Bloomsbury USA



Mixing fiction and fact, British novelist Piers Paul Read pulls characters and scenarios from Victorian Sardou's play *La Tosca*, the Illica/Giacosa libretto for *Tosca* and the historical disarray

of the nation-states of 18<sup>th</sup>-century Italy to create a multidimensional back story for the ambitious, lecherous noblemen who would become the formidable Scarpia of Puccini's opera. The author (best known for his nonfiction work *Alive: The Story of the Andes Survivors*) weaves ambition and revolution into a full-blown tale of lust and intrigue from Sicily to Venice to Rome set against the backdrop of the French Revolution.

## SENT TO THE DEVIL

By Laura Lebow  
Minotaur Books

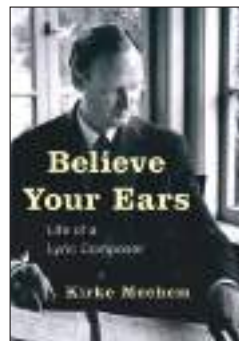


In this second in a series of murder mysteries set in the world of opera and politics, the librettist Lorenzo Da Ponte is once again thrust into the unlikely role of detective. Author Laura Lebow

inserts Mozart's famed collaborator into the investigation of a series of vicious, symbolic murders. Meanwhile, Da Ponte is polishing his libretto of *Don Giovanni* in preparation for its Vienna debut, with turmoil in the streets (protestors of Joseph II's unpopular war against the Turks) and love in the air (a baroness harboring a secret).

## BELIEVE YOUR EARS

By Kirke Mechem  
Rowman & Littlefield

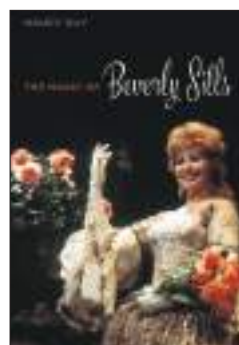


The distinguished composer of more than 250 works, including classic choral works and the well-received opera *Tartuffe*, as well as *John Brown* and *The Rivals*, Kirke Mechem tells a

story that combines the autobiography of a boy from Kansas who stumbles into an exceptional career in music with a fascinating first-person history of classical music in the 20<sup>th</sup> century. As a musician, teacher, observer — and a great tennis player to boot — Mechem embodies the persistence and kindness for which he has long been held in high regard.

## THE MAGIC OF BEVERLY SILLS

By Nancy Guy  
University of Illinois Press



By the time Beverly Sills made her Met debut in 1975, she was already in the firmament of stardom. Her exceptional voice, matched with equally exceptional charm, made

her a regular guest on television talk shows, where her wit and warm mien defined her as the embodiment of American opera. Though much of Sills' life and career was documented in three autobiographies, Nancy Guy combines an academic's rigor with a fan's passion to offer a thorough examination of the woman, the voice, the career and America's love affair with "Bubbles."

## THE LONG CHRISTMAS DINNER

Music by Paul Hindemith  
Libretto by Thornton Wilder

CD from Bridge Records



This landmark release is the first English-language recording of Hindemith's 1960 opera *The Long Christmas*

*Dinner*, adapted by Thornton Wilder from his 1931 play. Under Music Director Leon Botstein, American Symphony Orchestra recorded this one-act opera last year at Alice Tully Hall, when it was performed on a double bill with Wilder's play. Both the opera and the play tell the story of the Midwestern Bayard family through a series of Christmas dinners taking place over the course of 90 years.

The opera was first performed in 1963, yet until now only a German-language recording, with a libretto translated by Hindemith, had been available. This recording was made possible by Thurmond Smithgall and the Lanie & Ethel Foundation, an organization founded by Smithgall dedicated to educational initiatives, the careers of young artists and the performance of neglected musical compositions. The foundation and Smithgall have also underwritten first performances of operas by Franz Schreker and works banned in Germany under the Nazi regime.

## IL RITORNO D'ULISSE IN PATRIA

Music by Claudio Monteverdi  
Libretto by Giacomo Badoaro

CD from Linn Records



Boston Baroque offers a recording of Monteverdi's *Il ritorno d'Ulisse in patria* in a new performance

version created by the company's founder and music director, Martin Pearlman. After premiering in Venice in 1640, *Ulisse* fell into obscurity, only reentering the repertoire when a manuscript was discovered in the late nineteenth century and later authenticated by scholars in the 1950s. Boston Baroque's recording project entailed close scrutiny of the source materials: Says Pearlman, "Every note and word of the surviving manuscript were checked, a process that led to countless small adjustments, plus a few major ones, to what we find in modern editions."

*Il ritorno d'Ulisse in patria* is based on the story told in books 13 through 23 of Homer's *Odyssey*, in which Ulysses returns home from the Trojan War after an absence of 20 years and slays his wife's suitors, who have taken over his palace. The recording's cast is led by Portuguese tenor and baroque specialist Fernando Guimarães in the title role and mezzo-soprano Jennifer Rivera as his wife, Penelope.

## DEATH AND THE POWERS

Music by Tod Machover  
Libretto by Robert Pinsky

DVD from The Dallas Opera and MIT Media Lab



The Dallas Opera's acclaimed 2014 production of *Death and the Powers*, directed by Diane Paulus, designed by

Alex McDowell and conducted by Nicole Paiement, has been made available on Blu-ray DVD through MIT Media Lab, where composer Tod Machover heads Opera of the Future, a group exploring concepts to advance the future of musical composition and expression. *Death and the Powers* received its 2010 world premiere at Opera Monte-Carlo's Salle Garnier and was a 2012 Pulitzer Prize finalist.

The opera tells the story of Simon Powers, a successful and powerful businessman who wishes to perpetuate his existence beyond the decay of his natural being by downloading his consciousness into his environment, creating a living version of his mind and spirit called "The System." Leading the cast are baritone Robert Orth (Simon Powers), mezzo-soprano Patricia Risley (Evvy), soprano Joëlle Harvey (Miranda) and tenor Hal Cazalet (Nicholas). Karole Armitage of the Armitage Gone! Dance Company provides the choreography.

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that *humanized* the action  
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TIM PAGE  
THE WASHINGTON POST

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# MY FIRST OPERA

BY RENA M. DE SISTO



**M**y first opera was *La bohème* featuring Domingo and Freni at the Met in September 1990. My childhood friend and I flew down from Boston, shopped at Bergdorf's, had lunch at the Plaza, saw the opera and stayed overnight at the Hotel St. Moritz on Central Park South. We had breakfast overlooking the park on a crisp, fall morning, the sound of horses' hooves clacking from the park below. The opera was wonderful, but with the hotel stay and flight, it cost me about half of a month's salary. In retrospect, I got much more back in memories than what that weekend cost.

Not many people my age would have incurred that kind of expense for a night at the opera, but after years of listening to Jethro Tull and Ten Years After and Stevie Wonder, I was having an epiphany: An attachment I had unknowingly developed for operatic music was re-emerging. By the time I saw that first *Bohème*, I had already smoothed the grooves on my mother's Von Karajan/Pavarotti/Freni *Bohème* highlights album. But there were earlier exposures: a 78 recording with Lily Pons and a 33 recording of *La traviata* featuring Jan Peerce, Robert Merrill and Licia Albanese, both played during many, many Sunday dinners. My parents would each have a small tumbler of red wine, and the food, the music and the talk would begin.

And boy, did they have opinions! Callas was better to watch than to listen to. Tebaldi had the voice. My dad would grumble, "Corelli is overrated!" and my mother, winking at me, would reply, "Not only is Corelli a great opera singer, but he is movie-star handsome. Dad is just jealous."

After dinner, Dad would lie on the floor next to the stereo — the old type, inside a piece of furniture — eyes closed, hands resting on his chest, listening to his records. We kids had to be silent. Sometimes it was the RCA Victor box set of *Aida* with Zinka Milanov and Jussi Bjorling. Sometimes it was *Eugene Onegin* with an all-Russian cast whose names I couldn't pronounce. And then there was this "new fellow." After bringing home one of his early albums, Mom said he could be greater than them all. Dad scoffed, "How could anyone be better than Bjorling?" The "new fellow" was Pavarotti. It was one of the few times I saw my father admit that, perhaps, he may have been wrong.

In the years before and after my first fully staged opera, I went to many recitals: Kiri Te Kanawa, Kathleen Battle, Jessye Norman, and Mirella Freni and her husband, Nicolai Ghiaurov. As I got older, I branched out to full operas: *Don Giovanni* at San Francisco Opera and *La traviata* at La Scala, where I saw Muti conduct Tiziana Fabbricini and Ramón Vargas. In the early 90s, I saw Pavarotti and Battle sing *L'elisir d'amore* in Central Park. She struggled to be heard, her voice beautiful but small. He wowed, delivering an encore of "Una furtiva lagrima," achingly beautiful a capella notes floating over the crowd of 50,000 who held their breaths in the loudest silence I have ever experienced. Tears to the eyes? You bet.

Years later, after I had moved to New York City and had some responsibility for branding at Fleet Bank, I went to see Joe Volpe, the Met's general manager, to inquire about the possibility of the bank serving as sponsor for the Central Park concerts.

"Do you want a sponsor?" I asked.  
"Yes," Joe said.  
"How much?"

"Are you sure you are from Boston? You get to the point like a New Yorker."

I smiled.

\$500,000 was his opening bid.

"You go from zero to past the speed limit faster than a Ferrari!" I said.

We both laughed and found a compromise, and that started Fleet's sponsorship, which, after the bank's merger a few years later, would become Bank of America's support of the Met. We now support the Met's *HD Live in Schools*. After all, my own experience tells me, if you get them early, they may wander off, but they will come back.

As part of our support, Bank of America was invited to name someone to the Met's board, and the company allowed me the honor. When I told my dad, he sounded a bit choked up. "You okay?" I asked. "Come here," he said, "I want to show you something." From his dresser he pulled out a Met program book. It was dated January 26, 1951 — it had a Germaine Monteil ad on the back — but it was in great condition. It was for *La traviata* with Delia Rigal and Jan Peerce in the lead roles and Alberto Erede conducting.

He and my mother had driven down from Boston to go to the Met for their honeymoon. "I saved for months for that trip," he said. "We drove down in my 1949 Pontiac and I got pinched for speeding on the Connecticut Turnpike. Your mother cried as we sat on the side of the road waiting for the ticket. She was worried we would be late for the opera, but we got there in time."

Throat clearing, eyes welling up, my dad said, "If you had ever told either of us that one day we would have a daughter who would serve on the Met's board, well..."

My mom had passed many years before. My father, who is now 95 years old, still expresses sadness that she never got to see this chain of events. But I tell him, "Oh, I think she knows." ●

**Rena M. De Sisto** is a global arts and culture executive at Bank of America and a board member of OPERA America and the Metropolitan Opera.



# Mark Adamo Becoming Santa Claus

image: Gary McCann, The Dallas Opera

...how Prince Claus discovered that love and generosity are the greatest gifts of all...

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a few  
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Christmas  
stories...

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- Stage Show
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- La Fiesta de la Posada
- Rob Kapilow
- Chris van Allsburg's Polar Express
- Thea Musgrave
- A Christmas Carol

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### CONVERSATIONS

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**THURSDAY, MARCH 3**

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**THURSDAY, APRIL 7**

Isabel Leonard, Mezzo-soprano

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Composer Carlisle Floyd goes inside the process of creating his latest opera, *Prince of Players*, premiering in March at Houston Grand Opera.

**FRIDAY, MARCH 18**

Topic: Design and Creative Team

**FRIDAY, APRIL 15**

Topic: Rehearsal and Performance

**Tickets: \$25 each | \$10 for members**



ISABEL LEONARD



Onstage at the Opera Center is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

THE NATIONAL **OPERA CENTER**  
**AMERICA**

BECCA FAY

**OPERA  
AMERICA  
FINANCIAL  
REPORT  
FY2015**

# LETTER FROM THE CHAIRMAN

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Over the past three decades, OPERA America has made healthy investments in cultivating an American repertoire and nurturing artists who create new works, as well as those who interpret operas from across the entire repertoire. Generous corporations and foundations have also shared in our support for rising stage designers and directors, emerging female composers, and administrative leaders who will manage ever more complex opera companies in the years ahead.

This year, we added another focal point to our work: helping our members increase the civic impact of opera and opera companies in their communities. *Opera Conference 2015*, National Opera Week and *Opera America Magazine* were finely tuned to advance the many ways we can increase public visibility, build community trust and establish partnerships through which civic value can be co-created. OPERA America can advance a shared agenda informed by experts from within and outside the opera field, but it is our members who translate vision into action.

We also recognized the leadership of our president and CEO, Marc A. Scorca, whose 25<sup>th</sup> anniversary we celebrated this year. In recognition of this milestone, beloved mezzo-soprano Frederica von Stade led a musical tribute on February 28, which also included performances by other distinguished artists of favorite works and new pieces composed for the occasion. The capstone of the event was the renaming of the National Opera Center's Audition Recital Hall in Marc's honor, thanks to the generosity of OPERA America friends and family who contributed more than \$2 million.

The National Opera Center continues to grow as the heart of the opera industry. Its success is demonstrated by the number of visitors who avail themselves of the unique resources in the facility. This year, more than 75,000 artists and audiences visited the Opera Center for auditions, recordings, rehearsals, readings of new works and recitals. It is the physical manifestation of our mission: a powerful and tangible demonstration of our support for artists and their work, a commitment to professional development and a platform for our essential role in convening the opera community we serve.

OPERA America can also take pride in once again achieving its earned and contributed income objectives. As the following *Annual Field Report* reveals, we once again show a modest surplus and a healthy cash position. Our board, our members and, of course, our generous donors and funders share credit for this ongoing organizational health. That we recently received a four-star rating from Charity Navigator, an independent evaluator of American nonprofits, is an imprimatur of which our entire community can be proud.

OPERA America's strength emanates from the talent, generosity and hard work of each and every one of you. For this we are truly grateful.

Frayda B. Lindemann, Ph.D.  
Chairman, OPERA America Board of Directors  
Vice President, The Metropolitan Opera Board of Directors



# OPERA AMERICA FINANCIAL REPORT

OPERA America ended fiscal year 2015 with a balanced budget and an unrestricted operating surplus of \$48,819. Over \$3.7 million in donor-restricted contributions were received for specific programs and the National Opera Center endowment. The total increase in net assets over the course of the fiscal year was \$1,234,616, bringing total net assets to just over \$15.3 million. Moving \$1.025 million into permanently restricted endowments brought the combined *Opera Fund* and Opera Center endowments to \$8.9 million. At the end of 2015, OPERA America retained \$336,932 in unrestricted operating and facilities maintenance reserves.

Less than one-third of revenue was realized through membership dues and program fees, while over 80% of expense supported field-directed program services.

## AUDITED STATEMENT OF FINANCIAL POSITION

AS OF JUNE 30, 2015

Total Assets	\$19,606,955
Total Liabilities	\$4,234,178
<b>TOTAL NET ASSETS</b>	<b>\$15,372,777</b>
Core Operating Reserve	\$290,405
The National Opera Center (board-designated)	\$146,527
Temporarily Restricted Program Funds	\$3,241,470
Temporarily Restricted National Opera Center	\$2,724,293
Permanently Restricted Funds	\$8,970,082

## AUDITED STATEMENT OF ACTIVITIES

(INCLUDING OPERA CENTER CAPITAL CAMPAIGN)  
AS OF JUNE 30, 2015

		Percent of Total
Total Earned	\$2,065,826	31%
Total Contributed	\$4,599,414	69%
<b>TOTAL REVENUE</b>	<b>\$6,665,240</b>	
Program Services	\$4,410,057	81%
General and Administrative	\$550,747	10%
Development	\$469,820	9%
<b>TOTAL EXPENSES</b>	<b>\$5,430,624</b>	
<b>CHANGE IN NET ASSETS</b>	<b>\$1,234,616</b>	

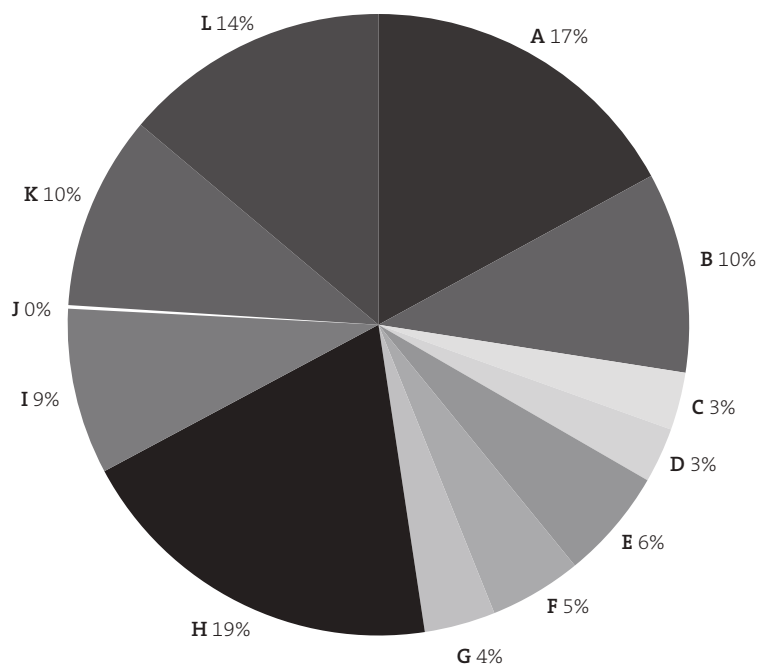
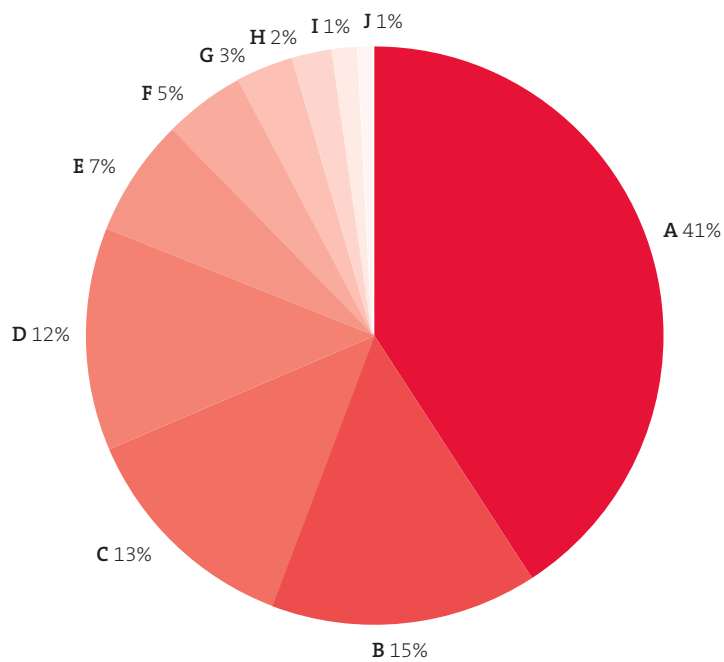
# OPERA AMERICA FINANCIAL REPORT

## OPERA AMERICA FISCAL YEAR 2015

### OPERATING REVENUE

(INCLUDING OPERA CENTER OPERATIONS)

A	Foundation Grants	\$2,281,457
B	Opera Center Rentals	\$835,404
C	Annual Fund Support	\$715,632
D	Membership Fees and Dues	\$696,956
E	Endowment Draw	\$368,650
F	Conference Revenue	\$259,619
G	Other Earned Income	\$180,710
H	Government Grants	\$125,800
I	Corporate Contributions	\$80,000
J	In-Kind Support	\$45,215
<b>Subtotal</b>		<b>\$5,589,443</b>



## OPERA AMERICA FISCAL YEAR 2015 OPERATING EXPENSES

(INCLUDING OPERA CENTER OPERATIONS)

### Program Services

A	Artistic Services	\$927,602
B	Audience Development	\$566,948
C	Conference	\$163,339
D	Education and Professional Development	\$156,126
E	Information Services and Publications	\$313,725
F	Media Relations	\$261,573
G	Membership	\$201,157
H	Opera Center	\$1,065,075

### Support Services

I	Development	\$469,820
J	Facilities Reserve Deposit	\$10,000
K	General and Administrative	\$550,747
L	Occupancy Costs	\$754,512

**Subtotal** **\$5,440,624**

Transfer to Opera Center Endowment: \$100,000

**OPERATING SURPLUS** **\$48,819**

**OPERA  
AMERICA  
ANNUAL  
FIELD  
REPORT**

# OPERA AMERICA ANNUAL FIELD REPORT

**O**PERA America's *Annual Field Report* is designed to provide leaders in the field with a comprehensive overview of the financial position of its members. Information in this report, based on the 2014 fiscal year, is derived from the annual Cultural Data Project/Professional Opera Survey (CDP/POS), completed this year by 71 OPERA America members (the "Survey Universe"). Only those companies in the Survey Universe that have reported consistently for the most recent five-year period are included in the Constant Sample Group (CSG) for each budget level. This year, a total of 54 companies qualified for the CSGs in their respective budget levels. Because the size of the Metropolitan Opera's budget and the scope of its activities would skew the averages upon which much of *Annual Field Report* is based, its data is not included.

The 71 companies in the Survey Universe represent 49% of OPERA America's total Professional Company Membership and a \$733 million portion of their collective operating budgets. If the Metropolitan Opera and the entire Professional Company Membership of OPERA America were to be included, it is estimated that the North American opera industry injects over \$1 billion directly into the economy each year. This figure does not include the extensive activity of OPERA America's Associate and Educational Producing Associate Members.

## A GUIDE TO TERMINOLOGY

### TOTAL NET ASSETS

Includes Unrestricted Net Assets (no donor-imposed restrictions) that are available for current use, generally including fixed assets; Temporarily Restricted Assets (representing gifts for future periods or for specific projects); and Permanently Restricted Net Assets, which are most commonly endowment funds. Changes in the value of Permanently Restricted Net Assets reflect increases/decreases in the market value of existing investments and/or new donations.

### WORKING CAPITAL

Unrestricted resources, including cash, available for ongoing operations. Calculated as unrestricted net assets minus fixed assets.

### INVESTMENTS

Long-term investments, including those reported on an organization's balance sheet and separately incorporated endowment funds. Investments may be unrestricted, temporarily restricted or permanently restricted. Income from investments is available for operations or to support specific purposes.

### FIXED ASSETS

Includes all land, buildings, equipment, any capitalized production elements (sets, props, costumes) and other fixed assets owned by the organization. Fixed assets are generally unrestricted but may be temporarily restricted. Net fixed assets are net of accumulated depreciation.

### PRODUCTIVITY RATIOS

Measure how many dollars are generated for each dollar spent on revenue-generating activities. Expenses include personnel and non-personnel costs

#### MARKETING PRODUCTIVITY:

Total box office revenue divided by marketing and box office expenses.

#### DEVELOPMENT PRODUCTIVITY:

Total contributions (including restricted, temporarily and permanently restricted) divided by development expenses.

### PROGRAM COVERAGE

The percentage of core artistic expenses covered by box office revenue.

### ANNUALIZED GROWTH

Annualized growth rates are based on a 1.86% CPI from 2009–2013.

# LEVEL 1 OVERVIEW

ANNUAL BUDGET OVER \$10,000,000

# 11 COMPANIES

Constant Sample Group for this survey based on data reported from:

The Dallas Opera  
Houston Grand Opera  
Los Angeles Opera  
Lyric Opera of Chicago  
Michigan Opera Theatre  
Opera Philadelphia  
San Diego Opera  
San Francisco Opera  
The Santa Fe Opera  
Seattle Opera  
Utah Symphony | Utah Opera

Nine of the eleven companies in the Level 1 Constant Sample Group posted operating surpluses in fiscal year 2014. The four-year period of 2010 through 2014 showed revenue growing at an annualized rate of 1.6%, while increases in expense grew at 2.8% over the same period, resulting in a narrower aggregate surplus. Box office coverage of artistic expense remained fairly steady at about 50% over the last four years. Investment gains strengthened the financial position of Level 1 companies.

Significant programming differences in 2014 increased box office revenue and core artistic expense over 2013: Seattle Opera produced a *Ring* cycle, and Los Angeles Opera and The Dallas Opera increased the number of mainstage productions. While many Level 1 companies saw increases in individual contributions, The Santa Fe Opera reported an exceptional increase in individual giving related to a multiyear capital campaign, bringing the average for Level 1 up 30% from 2013 and 2014. Corporate, foundation and other private support held steady. Government support averaged 20% below 2010 levels, less than 1.5% of operating revenue.

Development productivity increased in 2014 to nearly \$9, rising almost 10% since 2010. Once again, this number was skewed higher as a result of the capital campaign at The Santa Fe Opera. Marketing productivity has remained fairly constant, dropping less than 3% over 4 years.

Nearly 70% of operating budgets was spent on core artistic expense for mainstage productions. Expense associated with singer training and educational programs, down from a high in 2013, was still higher than in 2010. Combined development expense increased faster than overall expense, rising at an annualized rate of 5.8% compared to overall expense increases of 2.8%. Net fixed assets for Level 1 companies have barely changed over the past 5 years, indicating careful management of asset depreciation and reinvestment in technical equipment, infrastructure and new productions.

## PERFORMANCE ACTIVITY

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 1 COMPANIES

	2010	2011	2012	2013	2014
<b>PERFORMANCES</b>					
Main Season Productions	5.9	4.9	5.1	5.1	5.8
Main Season Performances	35.1	30.9	32.3	33.4	34.1
<b>ATTENDANCE</b>					
Main Season Paid Attendance	76,412	65,516	67,581	62,804	68,273
Total Seats Available	91,242	80,163	84,779	86,381	86,004
% of Capacity Sold	84%	82%	80%	73%	79%
<b>PRICING</b>					
High Ticket Price	\$263.75	\$244.38	\$258.50	\$251.50	\$283.88
Low Ticket Price	\$11.45	\$15.00	\$14.63	\$13.38	\$13.13

# 1,566,589

2014 TOTAL ATTENDANCE FOR CONSTANT SAMPLE GROUP

(Does not include virtual attendance through radio, TV, live stream or cinemas.)

# LEVEL 1 FINANCIAL OVERVIEW

## OPERATING NET INCOME

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 1 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
						1-yr	4-yr	
Operating Revenue	\$30,969,414	\$28,516,720	\$27,301,487	\$30,030,248	\$32,971,910	9.8%	6.5%	1.6%
Operating Expenses	\$28,556,784	\$27,934,938	\$28,210,447	\$29,291,532	\$31,726,624	8.3%	11.1%	2.8%
<b>Operating Net Income</b>	<b>\$356,800</b>	<b>(\$1,452,984)</b>	<b>(\$802,880)</b>	<b>(\$996,611)</b>	<b>(\$185,968)</b>	<b>68.6%</b>	<b>-48.4%</b>	<b>-12.1%</b>
<b>NOI as % of Expense</b>	<b>8.4%</b>	<b>2.1%</b>	<b>-3.2%</b>	<b>2.5%</b>	<b>3.9%</b>			

## BALANCE SHEET

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 1 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
						1-yr	4-yr	
<b>NET ASSETS</b>								
Unrestricted	\$13,969,592	\$15,440,550	\$14,469,977	\$15,374,013	\$17,959,146	16.8%	28.6%	7.1%
Temp Restricted	\$14,680,321	\$16,653,095	\$16,125,316	\$19,322,915	\$25,179,574	30.3%	71.5%	17.9%
Perm Restricted	\$28,192,756	\$29,322,345	\$31,047,774	\$32,767,330	\$33,770,218	3.1%	19.8%	4.9%
<b>Total Net Assets</b>	<b>\$56,842,670</b>	<b>\$61,415,990</b>	<b>\$61,643,067</b>	<b>\$67,464,259</b>	<b>\$76,908,937</b>	<b>14.0%</b>	<b>35.3%</b>	<b>8.8%</b>
as % of Expenses	199.1%	219.9%	218.5%	230.3%	242.4%			
<b>Working Capital</b>								
<b>Working Capital</b>	<b>(\$2,043,253)</b>	<b>(\$496,680)</b>	<b>(\$1,676,907)</b>	<b>(\$1,370,984)</b>	<b>(\$424,009)</b>	<b>69.1%</b>	<b>79.2%</b>	<b>19.8%</b>
as % of Expenses	-7.2%	-1.8%	-5.9%	-4.7%	-1.3%			
<b>Investments*</b>								
<b>Investments*</b>	<b>\$40,981,208</b>	<b>\$44,144,502</b>	<b>\$44,120,229</b>	<b>\$46,641,743</b>	<b>\$54,784,499</b>	<b>17.5%</b>	<b>33.7%</b>	<b>8.4%</b>
as % of Expenses	143.5%	158.0%	156.4%	159.2%	172.7%			
<b>Net Fixed Assets</b>	<b>\$15,805,599</b>	<b>\$15,352,895</b>	<b>\$14,901,245</b>	<b>\$14,567,596</b>	<b>\$14,499,485</b>	<b>-0.5%</b>	<b>-8.3%</b>	<b>-2.1%</b>

\*including separately incorporated endowments

# LEVEL 1 REVENUE

# \$362,691,010

## 2014 TOTAL OPERATING REVENUE

FOR CONSTANT SAMPLE GROUP

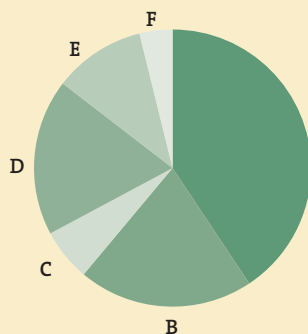
### OPERATING REVENUE

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 1 COMPANIES

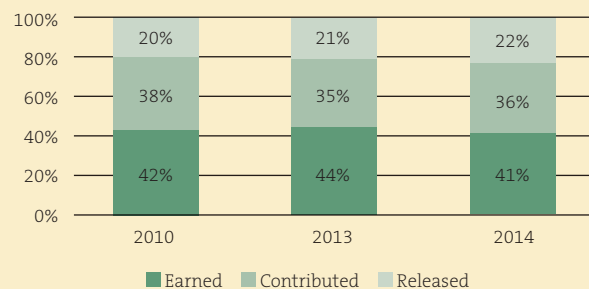
	2010	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
				1-yr	4-yr	
<b>UNRESTRICTED EARNED REVENUE</b>						
Box Office	\$9,038,362	\$8,966,631	\$10,032,049	11.9%	11.0%	2.7%
Investments	\$2,397,151	\$1,921,738	\$1,566,146	-18.5%	-34.7%	-8.7%
Other Earned Revenue	\$1,591,011	\$2,357,063	\$2,061,188	-12.6%	29.6%	7.4%
<b>Total Unrestricted Earned Revenue</b>	<b>\$13,013,337</b>	<b>\$13,245,431</b>	<b>\$13,659,383</b>	<b>3.1%</b>	<b>5.0%</b>	<b>1.2%</b>
<b>UNRESTRICTED CONTRIBUTED REVENUE</b>						
Board	\$3,383,756	\$2,076,121	\$2,436,519	17.4%	-28.0%	-7.0%
Individual	\$4,162,064	\$3,713,772	\$4,849,628	30.6%	16.5%	4.1%
Corporate	\$584,341	\$727,354	\$728,464	0.2%	24.7%	6.2%
Foundation	\$1,820,363	\$2,205,433	\$2,177,910	-1.2%	19.6%	4.9%
Other Private Support	\$1,371,279	\$1,266,176	\$1,277,393	0.9%	-6.8%	-1.7%
<b>Total Unrestricted Private Support</b>	<b>\$11,321,804</b>	<b>\$9,988,857</b>	<b>\$11,469,915</b>	<b>14.8%</b>	<b>1.3%</b>	<b>0.3%</b>
<b>Total Unrestricted Government Support</b>	<b>\$579,861</b>	<b>\$442,923</b>	<b>\$458,614</b>	<b>3.5%</b>	<b>-20.9%</b>	<b>-5.2%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$11,901,665</b>	<b>\$10,431,780</b>	<b>\$11,928,529</b>	<b>14.3%</b>	<b>0.2%</b>	<b>0.1%</b>
<b>Net Assets Released from Restriction</b>	<b>\$6,054,413</b>	<b>\$6,353,037</b>	<b>\$7,383,999</b>	<b>16.2%</b>	<b>22.0%</b>	<b>5.5%</b>
<b>TOTAL OPERATING REVENUE</b>	<b>\$30,969,414</b>	<b>\$30,030,248</b>	<b>\$32,971,910</b>	<b>9.8%</b>	<b>6.5%</b>	<b>1.6%</b>

### 2014 CONTRIBUTED REVENUE SOURCES

<b>A</b> Individual	\$4,849,628
<b>B</b> Board	\$2,436,519
<b>C</b> Corporate	\$728,464
<b>D</b> Foundation	\$2,177,910
<b>E</b> Other Private Support	\$1,277,393
<b>F</b> Government	\$458,614
<b>Total</b>	<b>\$11,928,592</b>



### PERCENT OF TOTAL OPERATING REVENUE



# LEVEL 1 EXPENSES

# \$348,992,869

## 2014 TOTAL EXPENSE

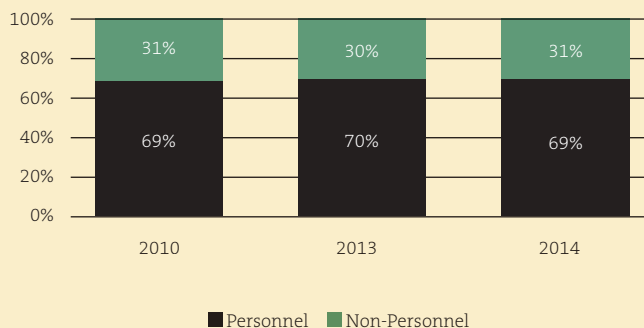
FOR CONSTANT SAMPLE GROUP

### EXPENSES

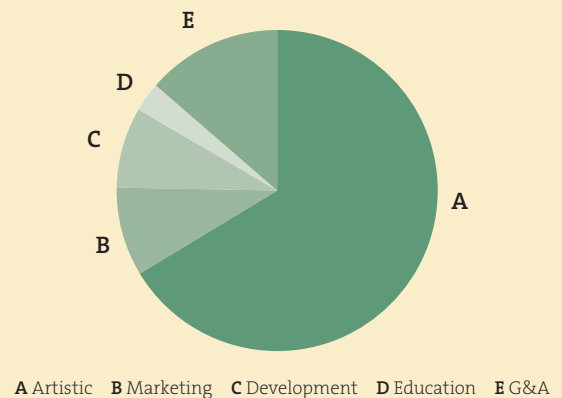
AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 1 COMPANIES

	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>PERSONNEL</b>						
Artistic	\$11,041,155	\$9,412,327	\$10,768,245	14.4%	-2.5%	-0.62%
Production & Technical	\$3,728,097	\$4,994,282	\$5,129,906	2.7%	37.6%	9.40%
Singer Training	\$296,057	\$489,715	\$590,857	20.7%	99.6%	24.89%
Marketing/PR/Box Office	\$1,061,864	\$1,218,918	\$1,177,753	-3.4%	10.9%	2.73%
Development	\$1,273,515	\$1,471,850	\$1,529,591	3.9%	20.1%	5.03%
Education	\$296,133	\$701,228	\$558,316	-20.4%	88.5%	22.13%
General & Administrative	\$1,955,875	\$2,205,920	\$2,272,005	3.0%	16.2%	4.04%
<b>Total Personnel Expense</b>	<b>\$19,652,696</b>	<b>\$20,494,239</b>	<b>\$22,026,672</b>	<b>7.5%</b>	<b>12.1%</b>	<b>3.02%</b>
<b>NON-PERSONNEL</b>						
Production	\$3,939,871	\$3,075,614	\$4,241,905	37.9%	7.7%	1.9%
Singer Training	\$106,189	\$212,772	\$318,998	49.9%	200.4%	50.1%
Marketing/PR/Box Office	\$1,985,151	\$1,775,199	\$1,659,556	-6.5%	-16.4%	-4.1%
Development	\$817,701	\$935,672	\$1,043,979	11.6%	27.7%	6.9%
Education	\$136,951	\$762,538	\$381,298	-50.0%	178.4%	44.6%
General & Administrative	\$1,918,225	\$2,035,498	\$2,054,216	0.9%	7.1%	1.8%
<b>Total Non-Personnel Expense</b>	<b>\$8,904,088</b>	<b>\$8,797,293</b>	<b>\$9,699,953</b>	<b>10.3%</b>	<b>8.9%</b>	<b>2.2%</b>
<b>TOTAL EXPENSE</b>	<b>\$28,556,784</b>	<b>\$29,291,532</b>	<b>\$31,726,624</b>	<b>8.3%</b>	<b>11.1%</b>	<b>2.8%</b>

### PERCENT OF TOTAL EXPENSES



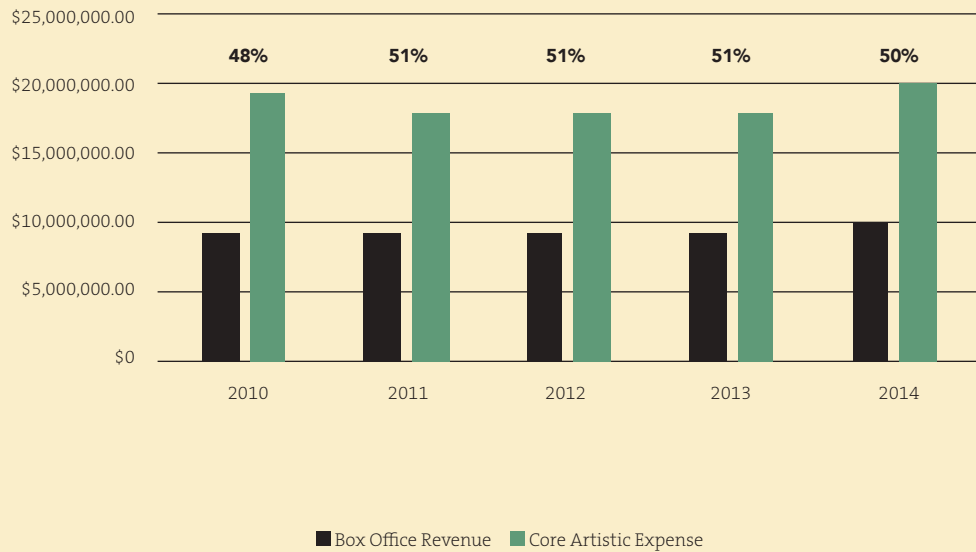
### 2014 EXPENSE BREAKDOWN



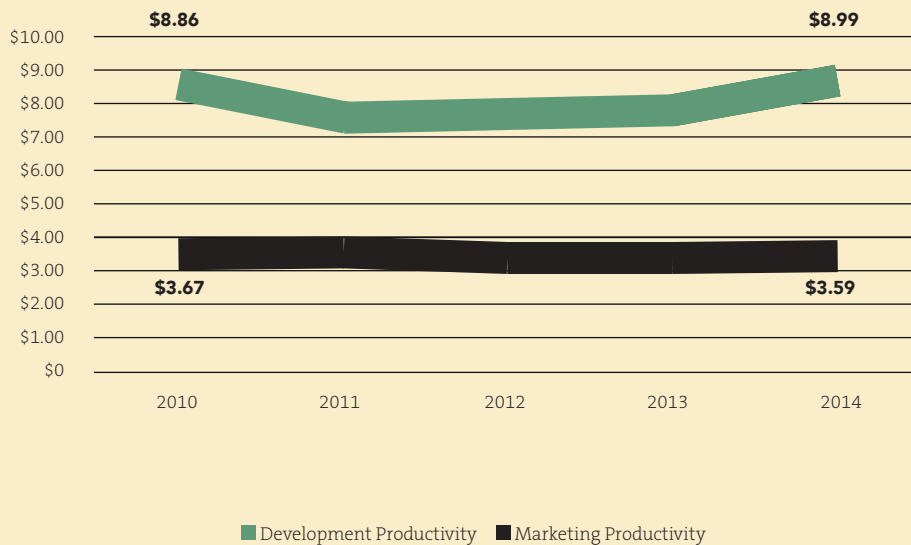


# LEVEL 1 PRODUCTIVITY

## PROGRAM COVERAGE — LEVEL 1



## AVERAGE DEVELOPMENT AND MARKETING PRODUCTIVITY — LEVEL 1



# LEVEL 2 OVERVIEW

ANNUAL BUDGET BETWEEN \$3,000,000 AND \$10,000,000

# 14 COMPANIES

*Constant Sample Group for this survey based on data reported from:*

Arizona Opera  
Austin Opera  
Boston Lyric Opera  
Cincinnati Opera  
Fort Worth Opera  
The Glimmerglass Festival  
Hawaii Opera Theatre  
Lyric Opera of Kansas City  
Minnesota Opera  
Opera San José  
Opera Theatre of Saint Louis  
Palm Beach Opera  
Pittsburgh Opera  
Portland Opera

Nine of the fourteen companies in the Level 2 Constant Sample Group posted operating surpluses in fiscal year 2014, the group's first average surplus since 2010. This position was achieved primarily through increases in individual giving — board gifts alone increased at an annualized rate of 11% since 2010. Beyond individuals and box office revenue, 22% of income derived from corporate, foundation and government contributions and 2% came from other earned income, including investments.

Attendance at this level continued to decline, dropping below 65% of capacity. Stable box office income due to higher prices covered almost 50% of core artistic expense. Marketing productivity declined only slightly since 2010, while development productivity has steadily increased.

The average number of productions in 2014 increased slightly over 2013, although the average number of performances declined slightly, suggesting an effort by Level 2 companies to adjust supply to demand. Level 2 companies spent an average of 52% of overall budgets on core artistic expense, considerably lower than Level 1. The greatest increase in 2014 expense was in production and technical personnel, with a one-year jump of 36% and an annualized growth of 8% since 2010. This increase illustrates a recovery from cuts implemented immediately after the 2008 recession.

Among Level 2 companies, the largest expense increase between 2013 and 2014 — and since 2010 — was in singer training and education, areas reduced dramatically after the recession. As a percentage of overall budgets, marketing and development expenditures were consistent with companies in other levels at roughly 9% of total budgets. General and administrative expense, especially related to non-personnel costs, increased at a more rapid rate than in other levels.

Restricted assets have increased at a healthy rate for Level 2 companies since 2010, representing increases in contributions and positive returns on investments. Working capital has moved into positive territory.

## PERFORMANCE ACTIVITY

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 2 COMPANIES

	2010	2011	2012	2013	2014
<b>PERFORMANCES</b>					
Main Season Productions	4.1	4.4	3.8	3.5	4.1
Main Season Performances	20.6	21.5	21.4	18.6	19.5
<b>ATTENDANCE</b>					
Main Season Paid Attendance	24,530	23,917	24,461	21,356	18,243
Total Seats Available	34,715	34,011	28,744	27,172	28,898
% of Capacity Sold	71%	70%	85%	79%	63%
<b>PRICING</b>					
High Ticket Price	\$154.36	\$154.00	\$165.43	\$172.00	\$174.93
Low Ticket Price	\$13.00	\$13.04	\$12.50	\$13.21	\$12.14

# 505,117

## 2014 TOTAL ATTENDANCE FOR CONSTANT SAMPLE GROUP

(Does not include virtual attendance through radio, TV, live stream or cinemas.)

# LEVEL 2 FINANCIAL OVERVIEW

## OPERATING NET INCOME

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 2 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized
						1-yr	4-yr	Growth Rate
Operating Revenue	\$6,100,121	\$5,862,007	\$6,607,456	\$6,134,212	\$6,600,291	7.6%	8.2%	2.0%
Operating Expenses	\$6,015,792	\$6,371,465	\$6,833,745	\$6,346,456	\$6,575,176	3.6%	9.3%	2.3%
<b>Net Operating Income</b>	<b>\$84,329</b>	<b>(\$509,457)</b>	<b>(\$226,289)</b>	<b>(\$212,244)</b>	<b>\$25,115</b>	<b>111.8%</b>	<b>-70%</b>	<b>-17.6%</b>
NOI as % of Expense	1.4%	-8.0%	-3.3%	-3.3%	0.4%			

## BALANCE SHEET

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 2 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized
						1-yr	4-yr	Growth Rate
<b>NET ASSETS</b>								
Unrestricted	\$2,463,759	\$2,303,430	\$2,269,434	\$2,478,168	\$2,650,403	7.0%	7.6%	1.9%
Temp Restricted	\$2,678,714	\$2,784,634	\$3,020,335	\$3,346,454	\$3,862,293	15.4%	44.2%	11.0%
Perm Restricted	\$5,693,786	\$6,418,724	\$6,329,295	\$7,082,708	\$7,892,762	11.4%	38.6%	9.7%
<b>Total Net Assets</b>	<b>\$10,836,258</b>	<b>\$11,506,788</b>	<b>\$11,619,063</b>	<b>\$12,907,331</b>	<b>\$14,405,458</b>	<b>11.6%</b>	<b>32.9%</b>	<b>8.2%</b>
as % of Expenses	180.1%	180.6%	170.0%	203.4%	219.1%			
<b>Working Capital</b>	<b>(\$311,345)</b>	<b>(\$381,910)</b>	<b>\$10,268</b>	<b>\$12,136</b>	<b>\$355,003</b>	<b>2825.3%</b>	<b>214.0%</b>	<b>53.5%</b>
as % of Expenses	-5.2%	-6.0%	0.2%	0.2%	5.4%			
<b>Investments*</b>	<b>\$6,218,580</b>	<b>\$7,070,311</b>	<b>\$7,200,801</b>	<b>\$8,096,703</b>	<b>\$9,294,076</b>	<b>14.8%</b>	<b>49.5%</b>	<b>12.4%</b>
as % of Expenses	103.4%	111.0%	105.4%	127.6%	141.4%			
<b>Net Fixed Assets</b>	<b>\$3,161,730</b>	<b>\$3,053,142</b>	<b>\$2,323,043</b>	<b>\$2,440,824</b>	<b>\$2,379,757</b>	<b>-2.5%</b>	<b>-24.7%</b>	<b>-6.2%</b>

\*including separately incorporated endowments

# LEVEL 2 REVENUE

# \$92,404,074

## 2014 TOTAL OPERATING REVENUE

FOR CONSTANT SAMPLE GROUP

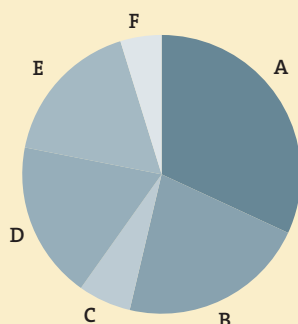
### OPERATING REVENUE

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 2 COMPANIES

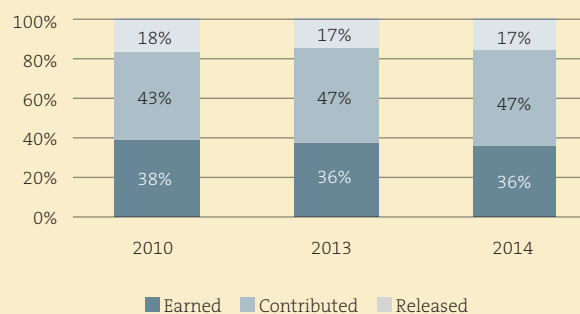
	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>UNRESTRICTED EARNED REVENUE</b>						
Box Office	\$1,711,357	\$1,664,729	\$1,653,042	-0.7%	-3.4%	-0.9%
Investments	\$234,823	\$233,657	\$382,459	63.7%	62.9%	15.7%
Other Earned Revenue	\$378,165	\$333,423	\$320,355	-3.9%	-15.3%	-3.8%
<b>Total Unrestricted Earned Revenue</b>	<b>\$2,324,344</b>	<b>\$2,231,809</b>	<b>\$2,355,856</b>	<b>5.6%</b>	<b>1.4%</b>	<b>0.3%</b>
<b>UNRESTRICTED CONTRIBUTED REVENUE</b>						
Board	\$466,945	\$571,940	\$675,800	18.2%	44.7%	11.2%
Individual	\$836,525	\$787,952	\$989,540	25.6%	18.3%	4.6%
Corporate	\$148,735	\$151,810	\$190,775	25.7%	28.3%	7.1%
Foundation	\$429,265	\$552,038	\$566,517	2.6%	32.0%	8.0%
Other Private Support	\$626,525	\$606,523	\$531,356	-12.4%	-15.2%	-3.8%
<b>Total Unrestricted Private Support</b>	<b>\$2,507,995</b>	<b>\$2,670,264</b>	<b>\$2,953,989</b>	<b>10.6%</b>	<b>17.8%</b>	<b>4.4%</b>
<b>Total Unrestricted Government Support</b>	<b>\$144,448</b>	<b>\$187,185</b>	<b>\$148,289</b>	<b>-20.8%</b>	<b>2.7%</b>	<b>0.7%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$2,652,443</b>	<b>\$2,857,449</b>	<b>\$3,102,278</b>	<b>8.6%</b>	<b>17.0%</b>	<b>4.2%</b>
<b>Net Assets Released from Restriction</b>	<b>\$1,123,334</b>	<b>\$1,044,955</b>	<b>\$1,142,158</b>	<b>9.3%</b>	<b>1.7%</b>	<b>0.4%</b>
<b>TOTAL OPERATING REVENUE</b>	<b>\$6,100,121</b>	<b>\$6,134,212</b>	<b>\$6,600,291</b>	<b>7.6%</b>	<b>8.2%</b>	<b>2.0%</b>

### 2014 CONTRIBUTED REVENUE SOURCES

<b>A</b> Individual	\$989,540
<b>B</b> Board	\$675,800
<b>C</b> Corporate	\$190,775
<b>D</b> Foundation	\$566,517
<b>E</b> Other Private Support	\$531,356
<b>F</b> Government Support	\$148,289
<b>TOTAL</b>	<b>\$3,102,278</b>



### PERCENT OF TOTAL OPERATING REVENUE



# LEVEL 2 EXPENSES

# \$92,052,462

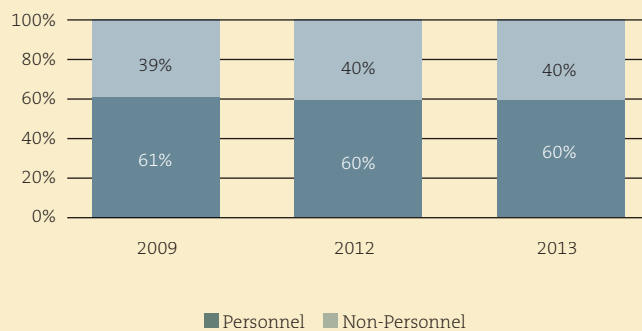
**2014 TOTAL EXPENSE**  
FOR CONSTANT SAMPLE GROUP

## EXPENSES

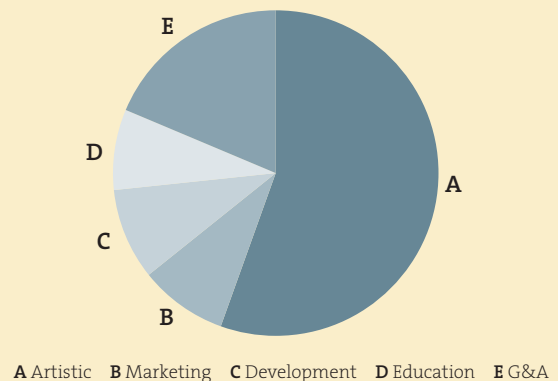
AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 2 COMPANIES

				Pctg. Change		4-yr Annualized
	2010	2013	2014	1-yr	4-yr	Growth Rate
<b>PERSONNEL</b>						
Artistic	\$1,690,462	\$1,886,094	\$1,558,801	-17.4%	-7.8%	-2.0%
Production & Technical	\$657,261	\$640,117	\$873,586	36.5%	32.9%	8.0%
Singer Training	\$28,666	\$36,896	\$98,710	167.5%	244.4%	62.0%
Marketing/PR/Box Office	\$283,026	\$207,441	\$247,439	19.3%	-12.6%	-3.0%
Development	\$322,608	\$340,304	\$364,400	7.1%	13.0%	3.0%
Education	\$115,824	\$85,612	\$285,017	232.9%	146.1%	37.0%
General & Administrative	\$557,779	\$608,824	\$514,222	-15.5%	-7.8%	-2.0%
<b>Total Personnel Expense</b>	<b>\$3,655,625</b>	<b>\$3,805,288</b>	<b>\$3,942,176</b>	<b>3.6%</b>	<b>7.8%</b>	<b>2.0%</b>
<b>NON-PERSONNEL</b>						
Production	\$984,043	\$1,095,413	\$962,509	-12.1%	-2.2%	-0.5%
Singer Training	\$33,325	\$30,310	\$154,385	409.4%	363.3%	90.8%
Marketing/PR/Box Office	\$473,950	\$473,143	\$329,066	-30.5%	-30.6%	-7.6%
Development	\$241,806	\$266,038	\$232,868	-12.5%	-3.7%	-0.9%
Education	\$71,970	\$54,769	\$241,493	340.9%	235.5%	58.9%
General & Administrative	\$555,072	\$621,496	\$712,678	14.7%	28.4%	7.1%
<b>Total Non-Personnel Expense</b>	<b>\$2,360,167</b>	<b>\$2,541,169</b>	<b>\$2,633,000</b>	<b>3.6%</b>	<b>11.6%</b>	<b>2.9%</b>
<b>TOTAL EXPENSE</b>	<b>\$6,015,792</b>	<b>\$6,346,456</b>	<b>\$6,575,176</b>	<b>3.6%</b>	<b>9.3%</b>	<b>2.3%</b>

### PERCENT OF TOTAL EXPENSES

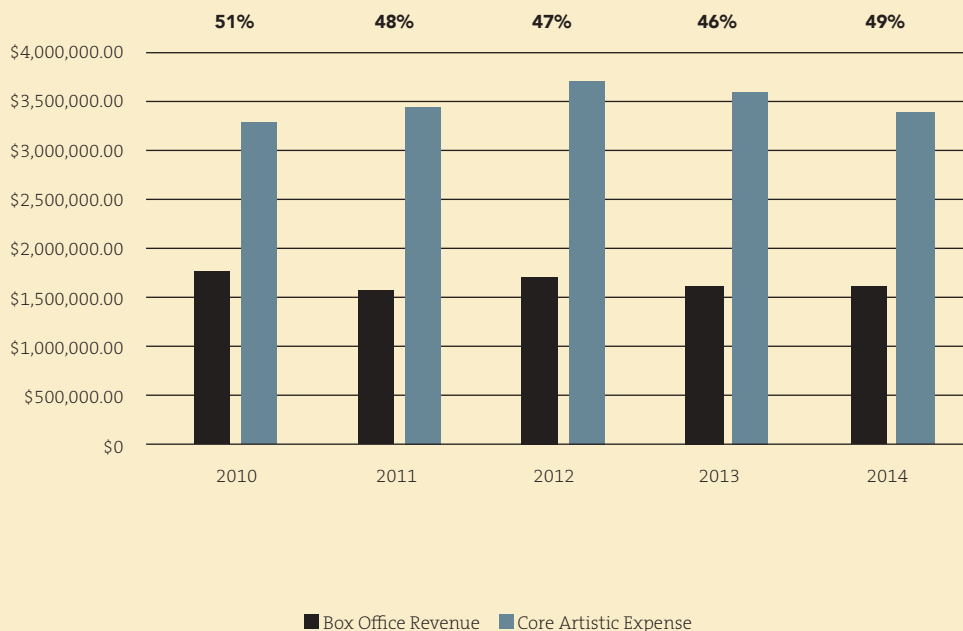


### 2014 EXPENSE BREAKDOWN

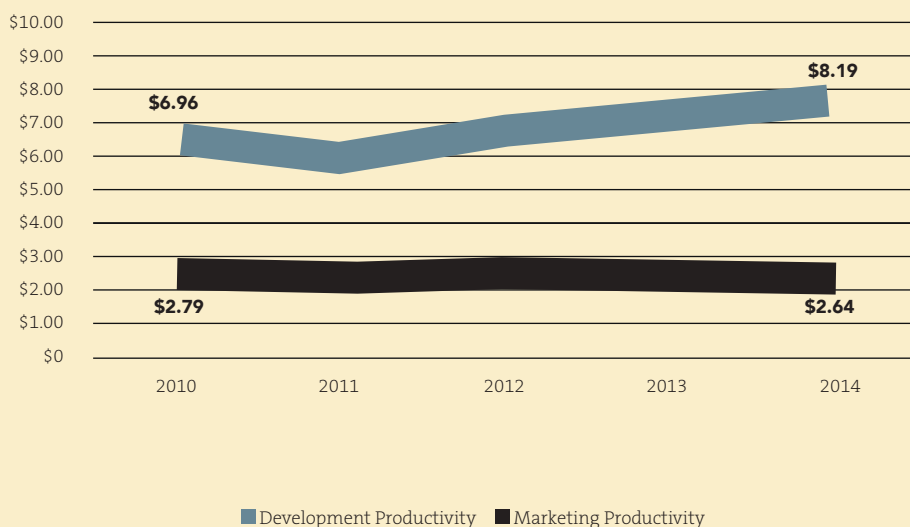


# LEVEL 2 PRODUCTIVITY

## PROGRAM COVERAGE — LEVEL 2



## AVERAGE DEVELOPMENT AND MARKETING PRODUCTIVITY — LEVEL 2



# LEVEL 3 OVERVIEW

ANNUAL BUDGET BETWEEN \$1,000,000 AND \$3,000,000

# 11 COMPANIES

*Constant Sample Group for this survey based on data reported from:*

Chicago Opera Theater  
Des Moines Metro Opera  
Indianapolis Opera  
Long Beach Opera  
Madison Opera  
Nashville Opera  
Opera Carolina  
Opera Memphis  
Opera Omaha  
Toledo Opera  
Tulsa Opera

**E**ight of the eleven companies in the Level 3 Constant Sample Group posted surpluses in fiscal year 2014, resulting in an aggregate surplus of 3.8%. These companies reported annualized gains in operating revenue since 2010, outpacing expense growth over the same period.

In 2014, Level 3 companies presented an average of 11 performances of 4 productions, the highest numbers over the five-year period. Seating capacity declined significantly since 2010, indicating smaller venues for some performances (typically at lower prices, as well). An increase in paid attendance in 2014 resulted in a dramatic increase in capacity utilization to 81%, the highest since 2010. Despite this growth, Level 3 companies have experienced steady declines in box office income; marketing productivity has dropped below \$1.50 earned for every dollar spent. Lower box office revenue paralleled reductions in production expense, however, resulting in a steady rate of program coverage at 34%.

Contributed income for Level 3 companies increased in all areas in 2014 with the exception of other private support. Corporate and foundation contributions have grown at an annualized rate of more than 12%, in addition to annualized rises in board giving of 10%. Individual contributions in 2014 were 25% over 2010 levels. Special event income represented 12% of contributed income. Investment income, an important factor in the financial health of Level 3 companies, was 18% of earned income, up significantly from 2013 and 2010.

As in other budget levels, investments in singer training and education programs increased significantly in 2014. Artistic and production costs held steady, while marketing expense declined.

Level 3 companies realized healthy gains in restricted assets; investment accounts grew by more than 20% on an annualized basis since 2010, reflecting prudent management and generous contributions. Still, Level 3 companies had negative working capital for the fifth consecutive year, restricting investment in companies' strategic priorities.

## PERFORMANCE ACTIVITY

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 3 COMPANIES

	2010	2011	2012	2013	2014
<b>PERFORMANCES</b>					
Main Season Productions	3.1	3.3	3.3	2.6	4.0
Main Season Performances	9.4	12.6	10.0	8.6	11.1
<b>ATTENDANCE</b>					
Main Season Paid Attendance	8,041	7,412	6,589	5,308	6,803
Total Seats Available	13,492	12,141	12,142	7,710	8,442
% of Capacity Sold	60%	61%	54%	69%	81%
<b>PRICING</b>					
High Ticket Price	\$99.14	\$104.43	\$113.64	\$113.21	\$112.64
Low Ticket Price	\$13.86	\$17.86	\$15.79	\$15.79	\$15.07

# 577,918

## 2014 TOTAL ATTENDANCE FOR CONSTANT SAMPLE GROUP

(Does not include virtual attendance through radio, TV, live stream or cinemas.)

# LEVEL 3 FINANCIAL OVERVIEW

## OPERATING NET INCOME

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 3 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
						1-yr	4-yr	
Operating Revenue	\$2,156,386	\$2,060,780	\$2,101,202	\$2,175,474	\$2,429,408	11.7%	12.7%	3.2%
Operating Expenses	\$2,091,584	\$2,018,076	\$2,111,430	\$2,234,190	\$2,341,156	4.8%	11.9%	3.0%
<b>Net Operating Income</b>	<b>\$64,802</b>	<b>\$42,704</b>	<b>(\$10,228)</b>	<b>(\$58,716)</b>	<b>\$88,252</b>			
NOI as % of Expense	3.1%	2.1%	-0.5%	-2.6%	3.8%			

## BALANCE SHEET

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 3 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
						1-yr	4-yr	
<b>NET ASSETS</b>								
Unrestricted	\$703,992	\$774,014	\$842,400	\$1,059,715	\$1,151,795	8.7%	63.6%	15.9%
Temp Restricted	\$996,961	\$932,022	\$903,998	\$872,337	\$824,655	-5.5%	-17.3%	-4.3%
Perm Restricted	\$211,415	\$211,415	\$229,596	\$376,003	\$398,294	5.9%	88.4%	22.1%
<b>Total Net Assets</b>	<b>\$1,912,367</b>	<b>\$1,917,450</b>	<b>\$1,975,994</b>	<b>\$2,308,055</b>	<b>\$2,374,744</b>	<b>2.9%</b>	<b>24.2%</b>	<b>6.0%</b>
as % of Expenses	88.7%	93.0%	94.0%	106.1%	97.7%			
<b>Working Capital</b>	<b>(\$365,483)</b>	<b>(\$284,580)</b>	<b>(\$209,140)</b>	<b>(\$177,847)</b>	<b>(\$117,042)</b>	<b>-34.2%</b>	<b>-68.0%</b>	<b>-17.0%</b>
as % of Expenses	-16.9%	-13.8%	-10.0%	-8.2%	-4.8%			
<b>Investments*</b>	<b>\$648,053</b>	<b>\$736,497</b>	<b>\$691,818</b>	<b>\$1,043,272</b>	<b>\$1,177,412</b>	<b>12.9%</b>	<b>81.7%</b>	<b>20.4%</b>
as % of Expenses	30.1%	35.7%	32.9%	48.0%	48.5%			
<b>Net Fixed Assets</b>	<b>\$1,215,968</b>	<b>\$1,348,211</b>	<b>\$1,242,097</b>	<b>\$1,313,972</b>	<b>\$1,290,373</b>	<b>-1.8%</b>	<b>6.1%</b>	<b>1.5%</b>

\*including separately incorporated endowments



# LEVEL 3 REVENUE

# \$26,723,488

## 2014 TOTAL OPERATING REVENUE

FOR CONSTANT SAMPLE GROUP

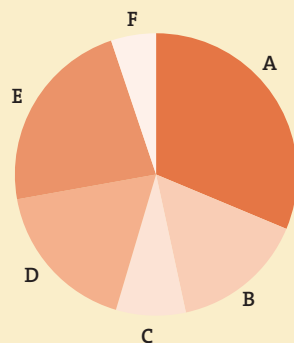
### OPERATING REVENUE

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 3 COMPANIES

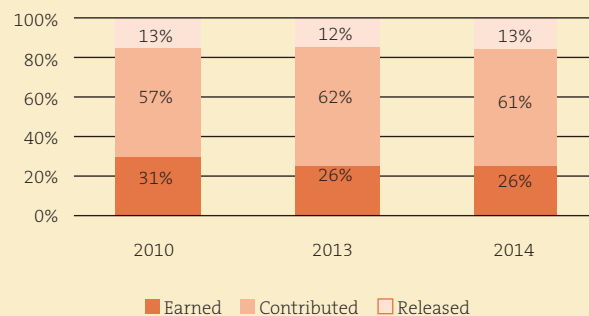
	2010	2013	2014	Pctg. Change 1-yr	4-yr Annualized Growth Rate	4-yr Annualized Growth Rate
<b>UNRESTRICTED EARNED REVENUE</b>						
Box Office	\$439,824	\$396,407	\$361,773	-8.7%	-17.7%	-4.4%
Investments	\$72,835	\$53,933	\$111,625	107.0%	53.3%	13.3%
Other Earned Revenue	\$147,119	\$117,391	\$148,274	26.3%	0.8%	0.2%
<b>Total Unrestricted Earned Revenue</b>	<b>\$659,778</b>	<b>\$567,731</b>	<b>\$621,671</b>	<b>9.5%</b>	<b>-5.8%</b>	<b>-1.4%</b>
<b>UNRESTRICTED CONTRIBUTED REVENUE</b>						
Board	\$162,453	\$207,267	\$228,581	10.3%	40.7%	10.2%
Individual	\$370,518	\$413,039	\$467,057	13.1%	26.1%	6.5%
Corporate	\$79,208	\$74,627	\$119,186	59.7%	50.5%	12.6%
Foundation	\$166,536	\$229,485	\$262,535	14.4%	57.6%	14.4%
Other Private Support	\$327,559	\$359,045	\$338,075	-5.8%	3.2%	0.8%
<b>Total Unrestricted Private Support</b>	<b>\$1,106,275</b>	<b>\$1,283,464</b>	<b>\$1,415,434</b>	<b>10.3%</b>	<b>27.9%</b>	<b>7.0%</b>
<b>Total Unrestricted Government Support</b>	<b>\$118,426</b>	<b>\$61,599</b>	<b>\$77,065</b>	<b>25.1%</b>	<b>-34.9%</b>	<b>-8.7%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$1,224,701</b>	<b>\$1,345,063</b>	<b>\$1,492,499</b>	<b>11.0%</b>	<b>21.9%</b>	<b>5.5%</b>
<b>Net Assets Released from Restriction</b>	<b>\$271,907</b>	<b>\$262,680</b>	<b>\$315,239</b>	<b>20.0%</b>	<b>15.9%</b>	<b>4.0%</b>
<b>TOTAL OPERATING REVENUE</b>	<b>\$2,156,386</b>	<b>\$2,175,474</b>	<b>\$2,429,408</b>	<b>11.7%</b>	<b>12.7%</b>	<b>3.2%</b>

### 2014 CONTRIBUTED REVENUE SOURCES

A Individual	\$467,057
B Board	\$228,581
C Corporate	\$119,186
D Foundation	\$262,535
E Other Private Support	\$338,075
F Government Support	\$77,065
<b>Total</b>	<b>\$1,492,499</b>



### PERCENT OF TOTAL OPERATING REVENUE



# LEVEL 3 EXPENSES

# \$25,752,715

## 2014 TOTAL EXPENSE

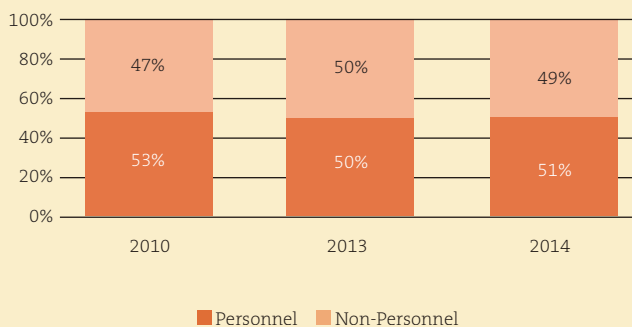
FOR CONSTANT SAMPLE GROUP

### EXPENSES

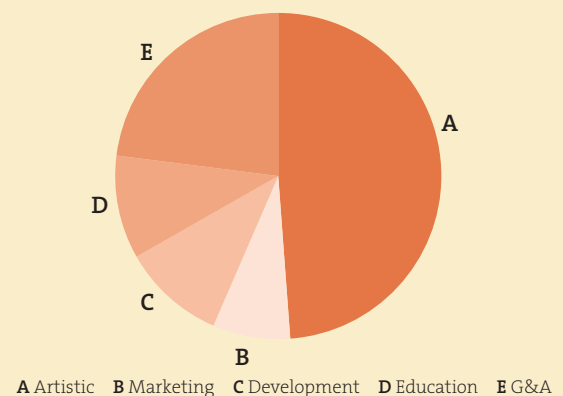
AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (11) LEVEL 3 COMPANIES

	2010	2013	2014	Pctg. Change 1-yr	4-yr Annualized Growth Rate	
					4-yr	
<b>PERSONNEL</b>						
Artistic	\$447,148	\$616,839	\$454,860	-26.3%	1.7%	0.4%
Production & Technical	\$234,076	\$87,618	\$202,036	130.6%	-13.7%	-3.4%
Singer Training	\$0	\$6,585	\$47,423	620.2%		
Marketing/PR/Box Office	\$65,516	\$57,987	\$65,822	13.5%	0.5%	0.1%
Development	\$111,200	\$128,776	\$127,531	-1.0%	14.7%	3.7%
Education	\$37,405	\$12,107	\$71,340	489.2%	90.7%	22.7%
General & Administrative	\$213,260	\$197,703	\$230,238	16.5%	8.0%	2.0%
<b>Total Personnel Expense</b>	<b>\$1,108,605</b>	<b>\$1,107,615</b>	<b>\$1,199,249</b>	<b>8.3%</b>	<b>8.2%</b>	<b>2.0%</b>
<b>NON-PERSONNEL</b>						
Production	\$358,722	\$512,108	\$392,040	-23.4%	9.3%	2.0%
Singer Training	\$8,064	\$3,136	\$68,040	2069.5%	743.8%	186.0%
Marketing/PR/Box Office	\$209,124	\$130,797	\$117,592	-10.1%	-43.8%	-11.0%
Development	\$93,056	\$112,094	\$116,861	4.3%	25.6%	6.0%
Education	\$30,495	\$31,824	\$129,203	306.0%	323.7%	81.0%
General & Administrative	\$283,518	\$336,615	\$318,171	-5.5%	12.2%	3.0%
<b>Total Non-Personnel Expense</b>	<b>\$982,978</b>	<b>\$1,126,575</b>	<b>\$1,141,907</b>	<b>1.4%</b>	<b>16.2%</b>	<b>4.0%</b>
<b>TOTAL EXPENSE</b>	<b>\$2,091,584</b>	<b>\$2,234,190</b>	<b>\$2,341,156</b>	<b>4.8%</b>	<b>11.9%</b>	<b>3.0%</b>

### PERCENT OF TOTAL EXPENSES

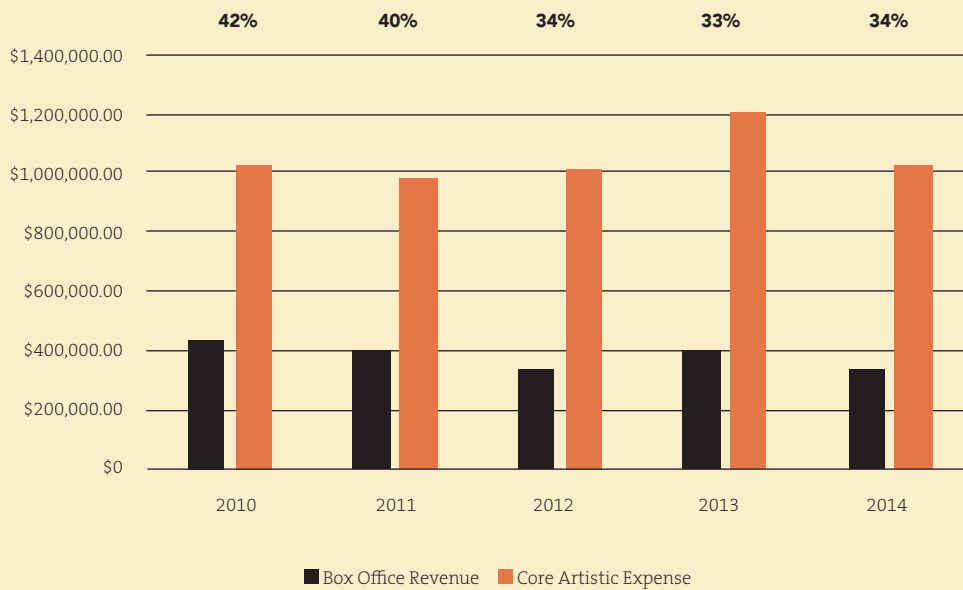


### 2014 EXPENSE BREAKDOWN

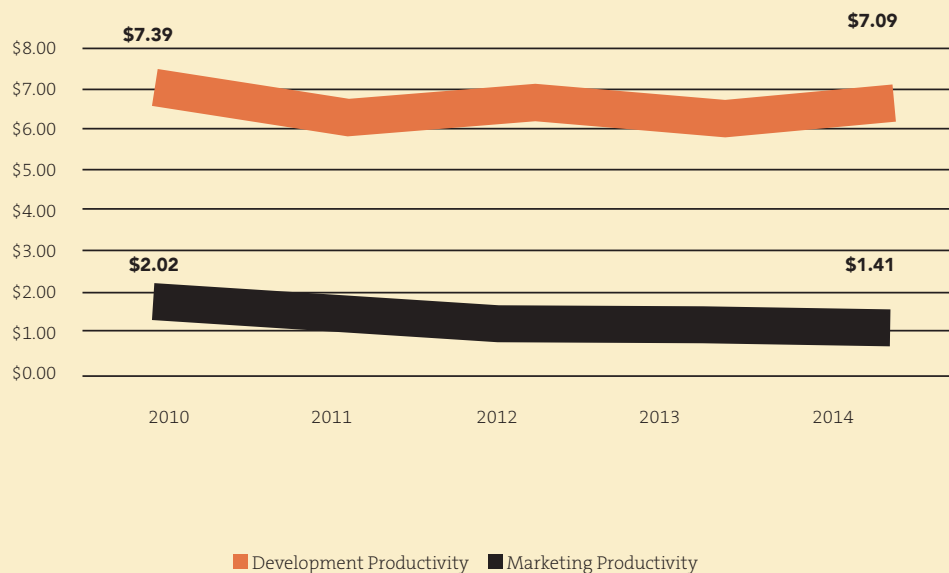


# LEVEL 3 PRODUCTIVITY

## PROGRAM COVERAGE — LEVEL 3



## AVERAGE DEVELOPMENT AND MARKETING PRODUCTIVITY — LEVEL 3



# LEVEL 4 OVERVIEW

ANNUAL BUDGET UNDER \$1,000,000

# 14 COMPANIES

Constant Sample Group for this survey based on data reported from:

Annapolis Opera  
Center for Contemporary Opera  
Chatauqua Opera  
Chelsea Opera  
Encompass New Opera Theatre  
 Fargo-Moorhead Opera  
Festival Opera  
Livermore Valley Opera  
Musical Traditions  
Music-Theatre Group  
Opera Columbus  
Pittsburgh Opera Theater  
Tri-Cities Opera  
West Edge Opera

Nine of the fourteen Level 4 companies in the Constant Sample Group reported surpluses in fiscal year 2014. Due to a large surplus reported by one company, the entire group is seen to have an average surplus for the first time since 2010. Across the group, income increased modestly while costs were reduced. Level 4 companies reported low levels of earned revenue — 23% of overall income — with core artistic expense representing only 36% of total costs, the lowest across all levels. Since these companies are mostly too small to have clearly defined departments, general and administrative expense was 25% of total budgets, the highest of all levels.

The average number of performances for Level 4 companies fell to the lowest level since 2010; the average number of productions also declined, but not as dramatically. This reduction contributed to a decrease in expenditures for the year. While capacity utilization increased 39% over 2013, it remained well below levels from 2010 through 2012. Because of reductions in artistic/production expense, program coverage reached its highest level since 2010.

As with the other levels, investment in singer training and education increased dramatically. Marketing expenditures exceeded those in development, particularly in personnel, suggesting a broad commitment to building audiences. Despite these increases, marketing productivity remained slightly above \$2. Foundation support increased considerably in 2014, but Level 4 companies reported sharp drops in the level of corporate contributions and gifts from board members. Still, development productivity increased since 2010, consistent with other budget levels.

Restricted assets for Level 4 companies are relatively modest and have decreased slightly since both 2013 and 2010, although the level of working capital has increased steadily over the same time period. The level of net fixed assets has also declined since 2010, suggesting that these companies are delaying the replacement of equipment.

## PERFORMANCE ACTIVITY

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 4 COMPANIES

	2010	2011	2012	2013	2014
<b>PERFORMANCES</b>					
Main Season Productions	2.4	2.5	2.7	3.9	2.7
Main Season Performances	7.6	6.8	6.7	9.7	6.0
<b>ATTENDANCE</b>					
Main Season Paid Attendance	2,336	2,647	2,194	1,740	2,204
Total Seats Available	5,015	4,838	4,362	5,569	5,599
% of Capacity Sold	47%	55%	50%	31%	39%
<b>PRICING</b>					
High Ticket Price	\$83.69	\$92.17	\$108.33	\$98.50	\$105.45
Low Ticket Price	\$11.73	\$11.88	\$13.17	\$13.75	\$12.27

# 68,716

2014 TOTAL ATTENDANCE FOR CONSTANT SAMPLE GROUP

(Does not include virtual attendance through radio, TV, live stream or cinemas.)

# LEVEL 4 FINANCIAL OVERVIEW

## OPERATING NET INCOME

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 4 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized
						1-yr	4-yr	Growth Rate
Operating Revenue	\$459,842	\$468,994	\$433,851	\$428,431	\$485,705	13.4%	5.6%	1.4%
Operating Expenses	\$484,809	\$487,100	\$464,889	\$449,644	\$456,142	1.4%	-5.9%	-1.5%
<b>Net Operating Income</b>	<b>(\$24,967)</b>	<b>(\$18,106)</b>	<b>(\$31,038)</b>	<b>(\$21,213)</b>	<b>\$29,562</b>	<b>239%</b>	<b>218%</b>	<b>54.6%</b>
NOI as % of Expense	-5.1%	-3.7%	-6.7%	-4.7%	6.5%			

## BALANCE SHEET

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 4 COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized
						1-yr	4-yr	Growth Rate
<b>NET ASSETS</b>								
Unrestricted	\$46,538	\$33,229	\$32,297	-\$8,737	\$21,256	-343.3%	-54.3%	-13.6%
Temp Restricted	\$32,474	\$31,804	\$22,877	\$56,575	\$30,198	-46.6%	-7.0%	-1.8%
Perm Restricted	\$71,113	\$54,891	\$55,179	\$77,376	\$57,606	-25.5%	-19.0%	-4.7%
<b>Total Net Assets</b>	<b>\$150,124</b>	<b>\$119,924</b>	<b>\$110,353</b>	<b>\$125,214</b>	<b>\$109,060</b>	<b>-12.9%</b>	<b>-27.4%</b>	<b>-6.8%</b>
as % of Expenses	31.0%	24.6%	23.7%	27.8%	23.9%			
<b>Working Capital</b>								
<b>Working Capital</b>	<b>(\$77,396)</b>	<b>(\$58,065)</b>	<b>(\$51,194)</b>	<b>(\$19,381)</b>	<b>\$13,991</b>	<b>172.2%</b>	<b>118.1%</b>	<b>29.5%</b>
as % of Expenses	-16.0%	-11.9%	-11.0%	-4.3%	3.1%			
<b>Investments*</b>								
<b>Investments*</b>	<b>\$80,321</b>	<b>\$65,629</b>	<b>\$56,099</b>	<b>\$40,157</b>	<b>\$38,630</b>	<b>-3.8%</b>	<b>-51.9%</b>	<b>-13.0%</b>
as % of Expenses	16.6%	13.5%	12.1%	8.9%	8.5%			
<b>Net Fixed Assets</b>	<b>\$51,869</b>	<b>\$45,279</b>	<b>\$38,201</b>	<b>\$31,877</b>	<b>\$31,287</b>	<b>-1.9%</b>	<b>-39.7%</b>	<b>-9.9%</b>

\*including separately incorporated endowments

# LEVEL 4 REVENUE

# \$6,799,870

## 2014 TOTAL OPERATING REVENUE

FOR CONSTANT SAMPLE GROUP

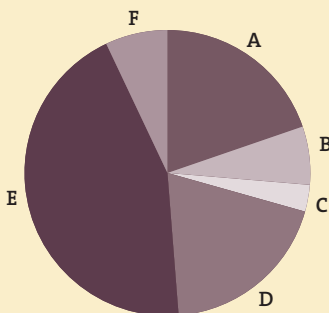
### OPERATING REVENUE

AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 4 COMPANIES

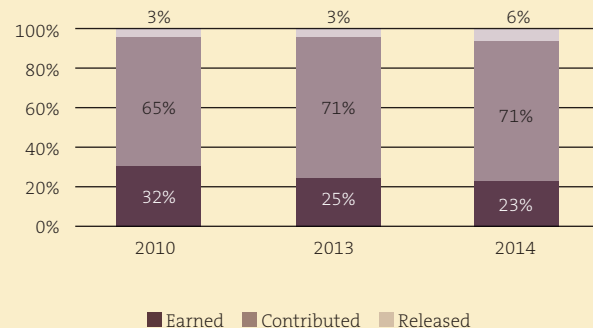
	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>UNRESTRICTED EARNED REVENUE</b>						
Box Office	\$89,961	\$71,512	\$70,836	-0.9%	-21.3%	-5.3%
Investments	\$4,035	\$207	\$5,012	2322.7%	24.2%	6.1%
Other Earned Revenue	\$54,442	\$36,904	\$37,048	0.4%	-32.0%	-8.0%
<b>Total Unrestricted Earned Revenue</b>	<b>\$148,438</b>	<b>\$108,623</b>	<b>\$112,895</b>	<b>3.9%</b>	<b>-23.9%</b>	<b>-6.0%</b>
<b>UNRESTRICTED CONTRIBUTED REVENUE</b>						
Board	\$41,939	\$26,488	\$22,803	-13.9%	-45.6%	-11.4%
Individual	\$55,690	\$62,186	\$68,185	9.6%	22.4%	5.6%
Corporate	\$18,551	\$19,577	\$10,472	-46.5%	-43.5%	-10.9%
Foundation	\$33,014	\$48,169	\$66,983	39.1%	102.9%	25.7%
Other Private Support	\$116,249	\$129,453	\$152,724	18.0%	31.4%	7.8%
<b>Total Unrestricted Private Support</b>	<b>\$265,442</b>	<b>\$285,872</b>	<b>\$321,166</b>	<b>12.3%</b>	<b>21.0%</b>	<b>5.2%</b>
<b>Total Unrestricted Government Support</b>	<b>\$33,808</b>	<b>\$19,933</b>	<b>\$24,339</b>	<b>22.1%</b>	<b>-28.0%</b>	<b>-7.0%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$299,250</b>	<b>\$305,805</b>	<b>\$345,505</b>	<b>13.0%</b>	<b>15.5%</b>	<b>3.9%</b>
<b>Net Assets Released from Restriction</b>	<b>\$12,154</b>	<b>\$14,003</b>	<b>\$27,304</b>	<b>95.0%</b>	<b>124.6%</b>	<b>31.2%</b>
<b>TOTAL OPERATING REVENUE</b>	<b>\$459,842</b>	<b>\$428,431</b>	<b>\$485,705</b>	<b>13.4%</b>	<b>5.6%</b>	<b>1.4%</b>

### 2014 CONTRIBUTED REVENUE SOURCES

A Individual	\$68,185
B Board	\$22,803
C Corporate	\$10,472
D Foundation	\$66,983
E Other Private Support	\$152,724
F Government Support	\$24,339
<b>TOTAL</b>	<b>\$345,505</b>



### PERCENT OF TOTAL OPERATING REVENUE



# LEVEL 4 EXPENSES

# \$6,385,992

## 2014 TOTAL EXPENSE

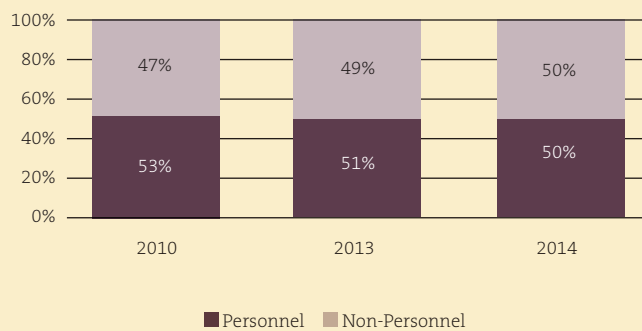
FOR CONSTANT SAMPLE GROUP

### EXPENSES

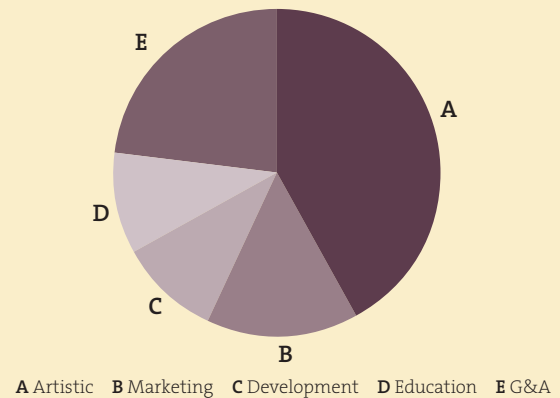
AVERAGE OF U.S. CONSTANT SAMPLE GROUP OF (14) LEVEL 4 COMPANIES

	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>PERSONNEL</b>						
Artistic	\$76,313	\$88,815	\$66,630	-25.0%	-12.7%	-3.2%
Production & Technical	\$99,586	\$52,544	\$44,228	-15.8%	-55.6%	-13.9%
Singer Training	\$1,570	\$1,963	\$14,776	652.9%	841.2%	210.3%
Marketing/PR/Box Office	\$8,789	\$12,468	\$30,719	146.4%	249.5%	62.4%
Development	\$12,790	\$16,003	\$14,764	-7.7%	15.4%	3.9%
Education	\$10,178	\$8,906	\$5,950	-33.2%	-41.5%	-10.4%
General & Administrative	\$49,174	\$47,423	\$50,950	7.4%	3.6%	0.9%
<b>Total Personnel Expense</b>	<b>\$258,401</b>	<b>\$228,122</b>	<b>\$228,016</b>	<b>0.0%</b>	<b>-11.8%</b>	<b>-2.9%</b>
<b>NON-PERSONNEL</b>						
Production	\$58,795	\$84,418	\$53,891	-36.2%	-8.3%	-2.1%
Singer Training	\$17,881	\$6,656	\$17,189	158.2%	-3.9%	-1.0%
Marketing/PR/Box Office	\$58,556	\$54,979	\$32,825	-40.3%	-43.9%	-11.0%
Development	\$28,752	\$28,421	\$29,994	5.5%	4.3%	1.1%
Education	\$11,275	\$6,102	\$36,162	492.7%	220.7%	55.2%
General & Administrative	\$51,149	\$40,946	\$58,066	41.8%	13.5%	3.4%
<b>Total Non-Personnel Expense</b>	<b>\$226,408</b>	<b>\$221,522</b>	<b>\$228,126</b>	<b>3.0%</b>	<b>0.8%</b>	<b>0.2%</b>
<b>TOTAL EXPENSE</b>	<b>\$484,809</b>	<b>\$449,644</b>	<b>\$456,142</b>	<b>1.4%</b>	<b>-5.9%</b>	<b>-1.5%</b>

### PERCENT OF TOTAL EXPENSES

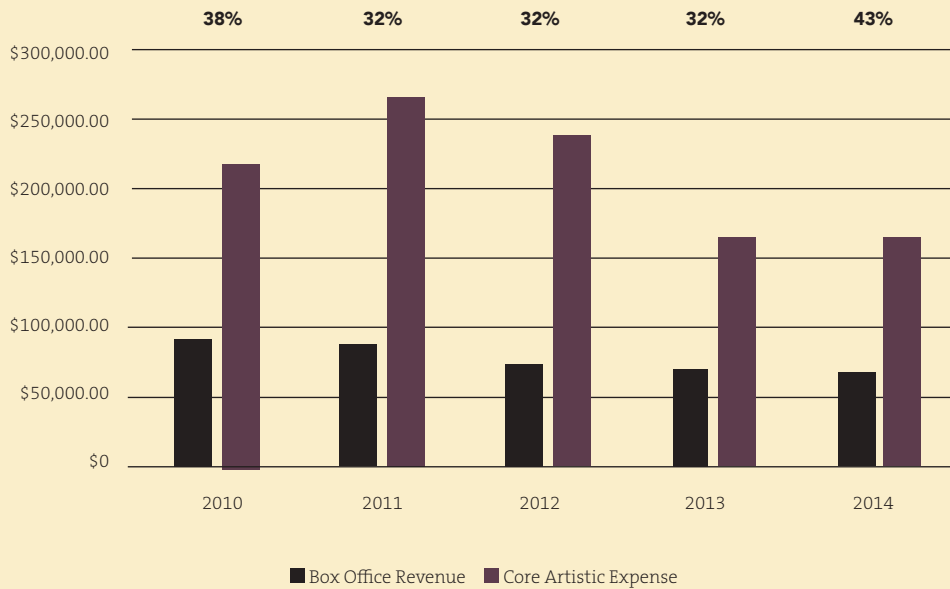


### 2014 EXPENSE BREAKDOWN

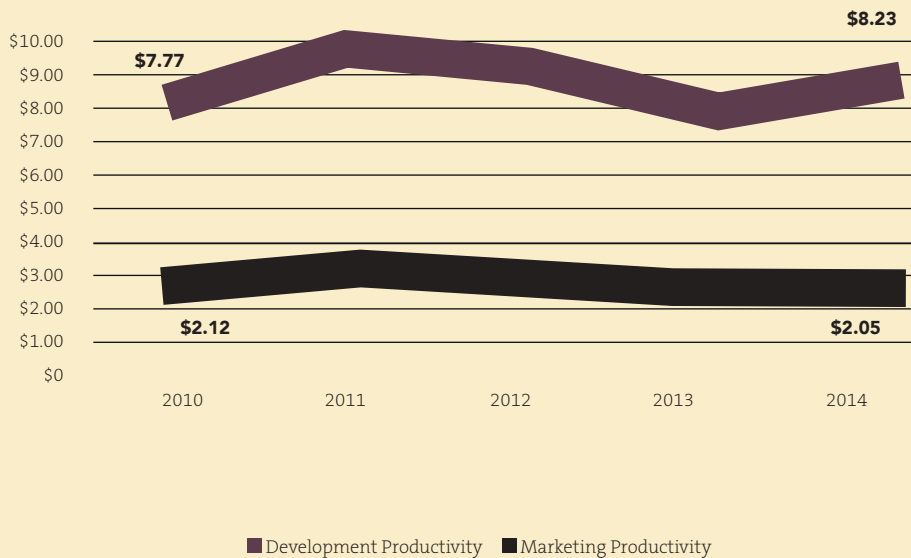


# LEVEL 4 PRODUCTIVITY

## PROGRAM COVERAGE — LEVEL 4



## AVERAGE DEVELOPMENT AND MARKETING PRODUCTIVITY — LEVEL 4





# CANADIAN OVERVIEW

## 4 COMPANIES

*Constant Sample Group for this survey based on data reported from:*

Calgary Opera  
Manitoba Opera  
Opera de Montréal  
Vancouver Opera

The Canadian Constant Sample Group for fiscal year 2014 is represented by four companies: one from Level 1 (Vancouver), two from Level 2 (Calgary and Montréal) and one from Level 3 (Manitoba). Differences between years are amplified as a result of the small size of the sample group; OPERA America is in the process of harmonizing data collection platforms in the U.S. and Canada to ensure a more robust data pool in future years.

Government contributions are the largest single source of contributed revenue for Canadian companies, providing 27% of total operating revenue in 2014 (slightly higher than in previous years). Contributions from board members and individual donors are a much smaller percentage of overall revenue than among U.S. companies, and they have decreased significantly in recent years. Corporate and foundation contributions show mixed results in 2014 but remained considerably higher than in 2010.

While overall budgets were only 1.9% greater in 2014 than in 2013, artistic and production costs grew at a significant rate. Investments in singer training and education were reduced, as were marketing budgets in both personnel and non-personnel areas. Canadian companies increased spending on development personnel in 2014, continuing the trend seen in previous years. Indeed, increases in development budgets have outpaced increases in contributions, resulting in a decline in development productivity over the last five years. Marketing productivity has decreased by more than 20% since 2010, although at \$2.31, this ratio still compares favorably to U.S. companies.

Faster growth in expenses than in revenue in 2014 resulted in an aggregate deficit of 5.8% among Canadian companies. Without significant endowments, the Canadian balance sheets are considerably weaker than their U.S. counterparts. The aggregated four companies in the Canadian Constant Sample Group reported averaged negative net assets of 4% and negative working capital of 10.4%, the lowest levels in five years.

## PERFORMANCE ACTIVITY

### AVERAGE OF CANADIAN CONSTANT SAMPLE GROUP OF (4) COMPANIES

	2010	2011	2012	2013	2014
<b>PERFORMANCES</b>					
Main Season Productions	3.5	3.8	3.3	3.5	3.0
Main Season Performances	15.3	15.8	13.5	15.0	10.7
<b>ATTENDANCE</b>					
Main Season Paid Attendance	<b>29,911</b>	<b>26,814</b>	<b>27,979</b>	<b>30,618</b>	<b>19,784</b>
Total Seats Available	40,785	40,698	35,561	38,843	27,972
% of Capacity Sold	73%	66%	79%	79%	71%
<b>PRICING</b>					
High Ticket Price	\$145.50	\$151.56	\$159.56	\$160.06	\$158.81
Low Ticket Price	\$26.75	\$27.31	\$26.81	\$26.00	\$23.25

# 148,235

## 2014 TOTAL ATTENDANCE FOR CONSTANT SAMPLE GROUP

(Does not include virtual attendance through radio, TV, live stream or cinemas.)

# CANADIAN FINANCIAL OVERVIEW

## OPERATING NET INCOME

AVERAGE OF CANADIAN CONSTANT SAMPLE GROUP OF (4) COMPANIES

	2010	2011	2012	2013	2014	Pctg. Change		4-yr Annualized Growth Rate
						1-yr	4-yr	Infl. Adj.
Operating Revenue	\$5,847,164	\$5,622,604	\$6,183,958	\$6,210,181	\$5,896,192	-5.1%	0.8%	0.2%
Operating Expenses	\$5,809,000	\$6,120,774	\$5,966,316	\$6,149,253	\$6,261,062	1.8%	7.8%	1.9%
<b>Net Operating Income</b>	<b>\$38,164</b>	<b>(\$498,171)</b>	<b>\$217,642</b>	<b>\$60,927</b>	<b>(\$364,870)</b>	<b>-1056.1%</b>	<b>-699%</b>	<b>-174.7%</b>
<b>NOI as % of Expense</b>	<b>0.7%</b>	<b>-8.1%</b>	<b>3.6%</b>	<b>1.0%</b>	<b>-5.8%</b>			

## BALANCE SHEET

AVERAGE OF CANADIAN CONSTANT SAMPLE GROUP OF (4) COMPANIES

	2010	2011	2012	2013	2014	1-yr	4-yr	Infl. Adj.
<b>NET ASSETS</b>								
Unrestricted	\$85,097	-\$284,957	-\$65,147	-\$34,611	-\$383,662	1008.5%	-550.9%	-137.7%
Temp Restricted	\$131,615	\$0	\$0	\$40,000	\$125,000	212.5%	-5.0%	-1.3%
Perm Restricted	\$119,867	\$119,878	\$119,911	\$132,493	\$7,571	-94.3%	-93.7%	-23.4%
<b>Total Net Assets</b>	<b>\$336,578</b>	<b>-\$165,079</b>	<b>\$54,764</b>	<b>\$137,882</b>	<b>-\$251,091</b>	<b>-282.1%</b>	<b>-174.6%</b>	<b>-43.7%</b>
as % of Expenses	5.8%	-2.7%	0.9%	2.2%	-4.0%			
<b>Working Capital</b>								
<b>Working Capital</b>	<b>(\$43,913)</b>	<b>(\$747,350)</b>	<b>(\$325,968)</b>	<b>(\$333,797)</b>	<b>(\$654,150)</b>	<b>-96.0%</b>		<b>-347.4%</b>
as % of Expenses	-0.8%	-12.2%	-5.5%	-5.4%	-10.4%			
<b>Investments*</b>								
<b>Investments*</b>	<b>\$181,797</b>	<b>\$289,068</b>	<b>\$375,567</b>	<b>\$468,450</b>	<b>\$110,393</b>	<b>-76.4%</b>	<b>-39.3%</b>	<b>-9.8%</b>
as % of Expenses	3.1%	4.7%	6.3%	7.6%	1.8%			
<b>Net Fixed Assets</b>								
<b>Net Fixed Assets</b>	<b>\$205,380</b>	<b>\$242,809</b>	<b>\$243,294</b>	<b>\$292,734</b>	<b>\$342,866</b>	<b>17.1%</b>	<b>66.9%</b>	<b>16.7%</b>

\*including separately incorporated endowments

# CANADIAN REVENUE

# \$23,584,768

**2014 TOTAL OPERATING REVENUE**  
FOR CONSTANT SAMPLE GROUP

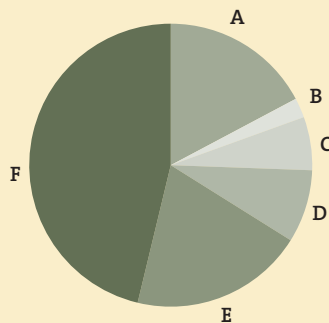
## OPERATING REVENUE

AVERAGE OF CANADIAN CONSTANT SAMPLE GROUP OF (4) COMPANIES

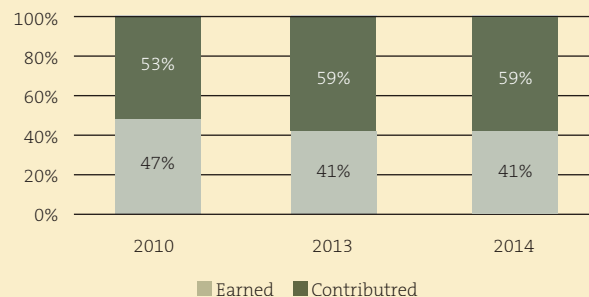
	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>UNRESTRICTED EARNED REVENUE</b>						
Box Office	\$2,341,702	\$2,206,533	\$2,018,059	-8.5%	-13.8%	-3.5%
Investments	\$19,136	\$21,484	\$21,072	-1.9%	10.1%	2.5%
Other Earned Revenue	\$359,361	\$333,833	\$405,535	21.5%	12.8%	3.2%
<b>Total Unrestricted Earned Revenue</b>	<b>\$2,720,198</b>	<b>\$2,561,850</b>	<b>\$2,444,666</b>	<b>-4.6%</b>	<b>-10.1%</b>	<b>-2.5%</b>
<b>UNRESTRICTED CONTRIBUTED REVENUE</b>						
Board	\$97,986	\$102,612	\$77,878	-24.1%	-20.5%	-5.1%
Individual	\$667,067	\$800,631	\$594,835	-25.7%	-10.8%	-2.7%
Corporate	\$156,256	\$242,881	\$210,015	-13.5%	34.4%	8.6%
Foundation	\$218,492	\$221,866	\$287,488	29.6%	31.6%	7.9%
Other Private Support	\$617,539	\$705,503	\$685,431	-2.8%	11.0%	2.7%
<b>Total Unrestricted Private Support</b>	<b>\$1,757,341</b>	<b>\$2,073,492</b>	<b>\$1,855,646</b>	<b>-10.5%</b>	<b>5.6%</b>	<b>1.4%</b>
<b>Total Unrestricted Government Support</b>	<b>\$1,369,625</b>	<b>\$1,574,839</b>	<b>\$1,595,881</b>	<b>1.3%</b>	<b>16.5%</b>	<b>4.1%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$3,126,966</b>	<b>\$3,648,331</b>	<b>\$3,451,527</b>	<b>-5.4%</b>	<b>10.4%</b>	<b>2.6%</b>
<b>TOTAL OPERATING REVENUE</b>	<b>\$5,847,164</b>	<b>\$6,210,181</b>	<b>\$5,896,192</b>	<b>-5.1%</b>	<b>0.8%</b>	<b>0.2%</b>

### 2014 CONTRIBUTED REVENUE SOURCES

A Individual	\$594,835
B Board	\$77,878
C Corporate	\$210,015
D Foundation	\$287,488
E Other Private Support	\$685,431
F Government Support	\$1,595,881
<b>TOTAL</b>	<b>\$3,451,527</b>



### PERCENT OF TOTAL OPERATING REVENUE



# CANADIAN EXPENSES

# \$25,044,246

## 2014 TOTAL EXPENSE

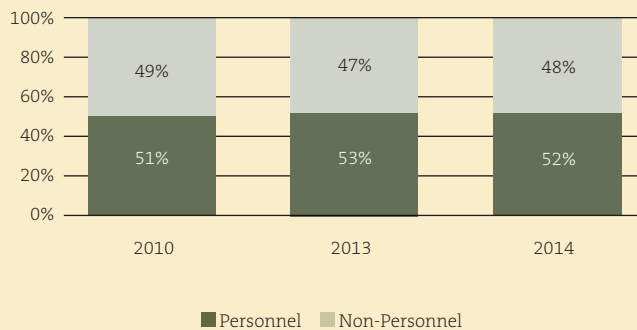
FOR CONSTANT SAMPLE GROUP

### EXPENSES

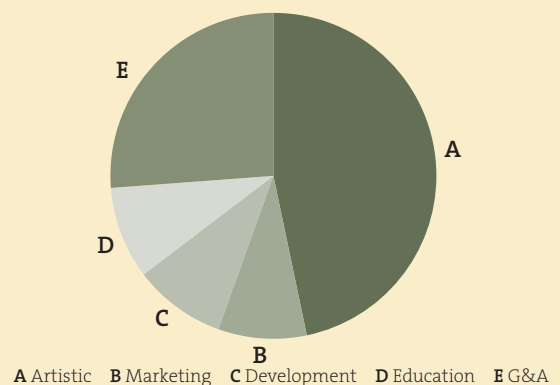
AVERAGE OF CANADIAN CONSTANT SAMPLE GROUP OF (4) COMPANIES

	2010	2013	2014	Pctg. Change		4-yr Annualized
				1-yr	4-yr	Growth Rate
<b>PERSONNEL</b>						
Artistic	\$1,233,905	\$1,005,262	\$1,366,711	36.0%	10.8%	2.7%
Production & Technical	\$548,754	\$652,284	\$597,531	-8.4%	8.9%	2.2%
Singer Training	\$25,161	\$102,503	\$45,013	-56.1%	78.9%	19.7%
Marketing/PR/Box Office	\$211,228	\$352,730	\$203,182	-42.4%	-3.8%	-1.0%
Development	\$193,529	\$169,563	\$222,759	31.4%	15.1%	3.8%
Education	\$41,047	\$69,530	\$22,012	-68.3%	-46.4%	-11.6%
General & Administrative	\$718,330	\$898,915	\$800,086	-11.0%	11.4%	2.8%
<b>Total Personnel Expense</b>	<b>\$2,971,953</b>	<b>\$3,250,786</b>	<b>\$3,257,294</b>	<b>0.2%</b>	<b>9.6%</b>	<b>2.4%</b>
<b>NON-PERSONNEL</b>						
Production	\$867,819	\$357,990	\$1,180,182	229.7%	36.0%	9.0%
Singer Training	\$6,132	\$29,964	\$4,690	-84.3%	-23.5%	-5.9%
Marketing/PR/Box Office	\$622,427	\$913,881	\$396,957	-56.6%	-36.2%	-9.1%
Development	\$307,997	\$481,038	\$404,087	-16.0%	31.2%	7.8%
Education	\$26,579	\$14,572	\$27,591	89.3%	3.8%	1.0%
General & Administrative	\$1,006,093	\$1,101,024	\$990,262	-10.1%	-1.6%	-0.4%
<b>Total Non-Personnel Expense</b>	<b>\$2,837,047</b>	<b>\$2,898,468</b>	<b>\$3,003,768</b>	<b>3.6%</b>	<b>5.9%</b>	<b>1.5%</b>
<b>TOTAL EXPENSE</b>	<b>\$5,809,000</b>	<b>\$6,149,253</b>	<b>\$6,261,062</b>	<b>1.8%</b>	<b>7.8%</b>	<b>1.9%</b>

### PERCENT OF TOTAL EXPENSES

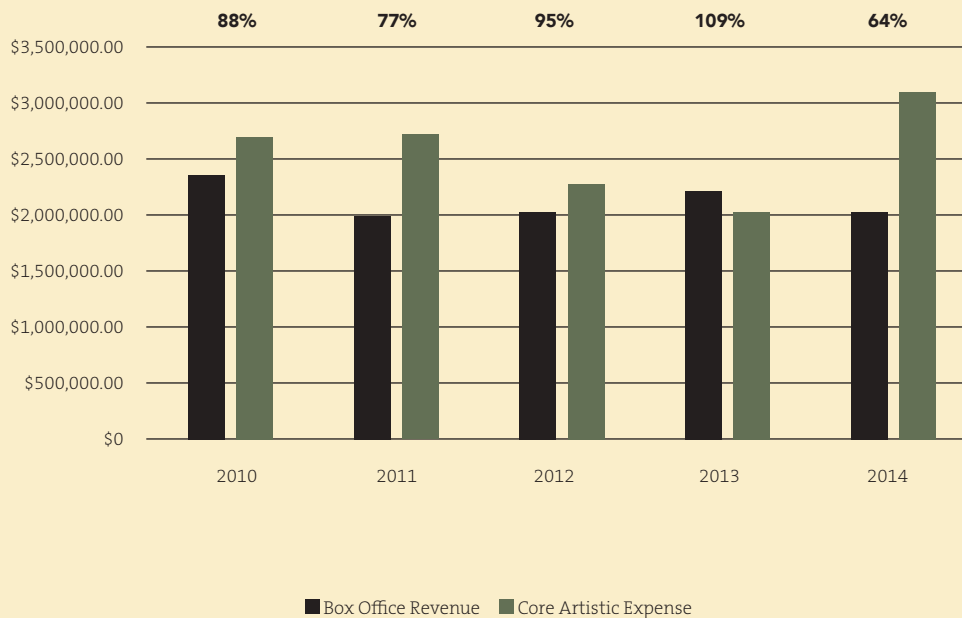


### 2014 EXPENSE BREAKDOWN

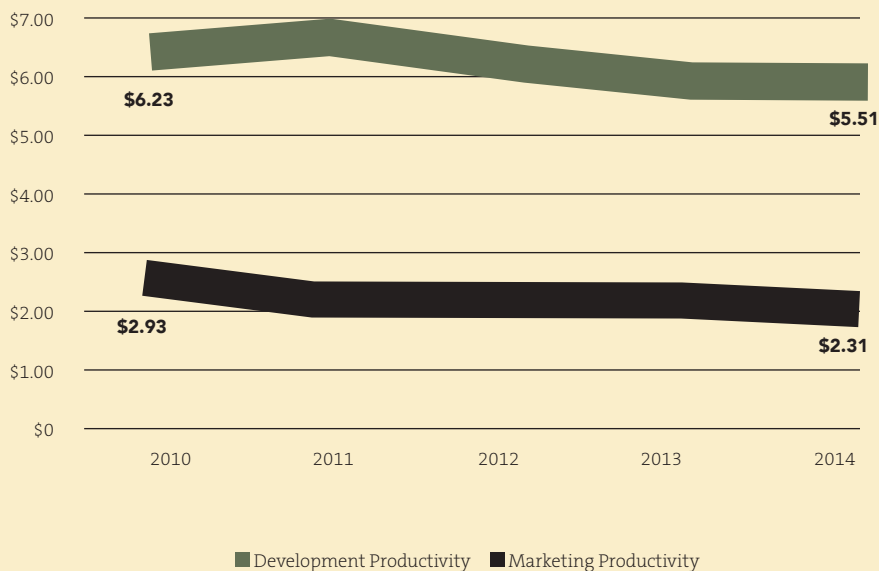


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## PROGRAM COVERAGE — CANADA



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## ADVERTISER INDEX

American Modern  
Ensemble **28**  
Bruce Bryant **42**  
Comnet Marketing **36**  
Encompass New Opera  
Theatre **34**

Florida State  
University **36**  
G. Schirmer **44**  
Manhattan School  
of Music **11**  
Michigan Opera Theatre  
**Inside front cover**

Montclair State  
University  
**Inside back cover**  
Onstage Publications **42**  
Opera Tampa **2**  
Opera Volunteers  
International **41**

PROTOTYPE Festival **10**  
Respiro Opera **12**  
Savannah VOICE  
Festival **12**  
Sarasota Opera **30**  
Schott EAM **8**

University of  
Alabama **12**  
Washington Concert  
Opera **42**

## PROFESSIONAL COMPANY MEMBER INDEX

American Lyric Theater **17, 27**  
American Opera Projects **4**  
The Atlanta Opera **9**  
Austin Opera **56**  
Beth Morrison Projects **24, 27**  
Boston Lyric Opera **25, 56**  
Canadian Opera Company  
**11, 14**  
Chelsea Opera **9**  
Chicago Opera Theater **9, 61**  
Cincinnati Opera **9, 17, 27**  
The Dallas Opera **11, 17, 24**  
Dayton Opera **4**  
Des Moines Metro Opera **61**  
Edmonton Opera **11**  
Florentine Opera Company **22**

Florida Grand Opera **7, 22, 31**  
Fort Worth Opera **26, 56**  
The Glimmerglass Festival **9**  
Hawaii Opera Theater **9, 31**  
HERE **26**  
Houston Grand Opera **5, 13, 28**  
The Industry **16**  
Long Beach Opera **26, 31**  
Los Angeles Opera **5, 31, 37**  
Lyric Opera of Chicago **7, 31, 37**  
The Metropolitan Opera  
**9, 37, 43**  
Michigan Opera Theatre **26**  
Minnesota Opera **17, 21, 26**  
Nashville Opera **9, 27**  
Odyssey Opera **5**

Opera Atelier **9**  
Opera Colorado **9**  
Opera Columbus **29**  
Opera Lafayette **9**  
Opera Lancaster **31**  
Opera Memphis **24, 26, 31**  
Opera Omaha **11**  
Opera Parallèle **27**  
Opera Philadelphia **9, 17, 29**  
Opera San Antonio **7**  
Opera Southwest **31**  
Opera Saratoga **17, 20, 31**  
Opera Tampa **7**  
Opera Theatre of Saint Louis  
**11, 27**  
Pittsburgh Opera **19**

Portland Opera **31**  
PORTopera **9**  
San Diego Opera **23**  
San Francisco Opera **5, 9**  
The Santa Fe Opera **11, 17, 21**  
Sarasota Opera **23**  
Seattle Opera **16, 18, 24**  
Skylight Music Theater **26**  
Tapestry Opera **31**  
Tulsa Opera **26**  
Utah Symphony | Utah Opera  
**4, 31**  
Vancouver Opera **16, 18**  
Washington National Opera  
**16, 24, 37**  
Wolf Trap Opera **24**

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