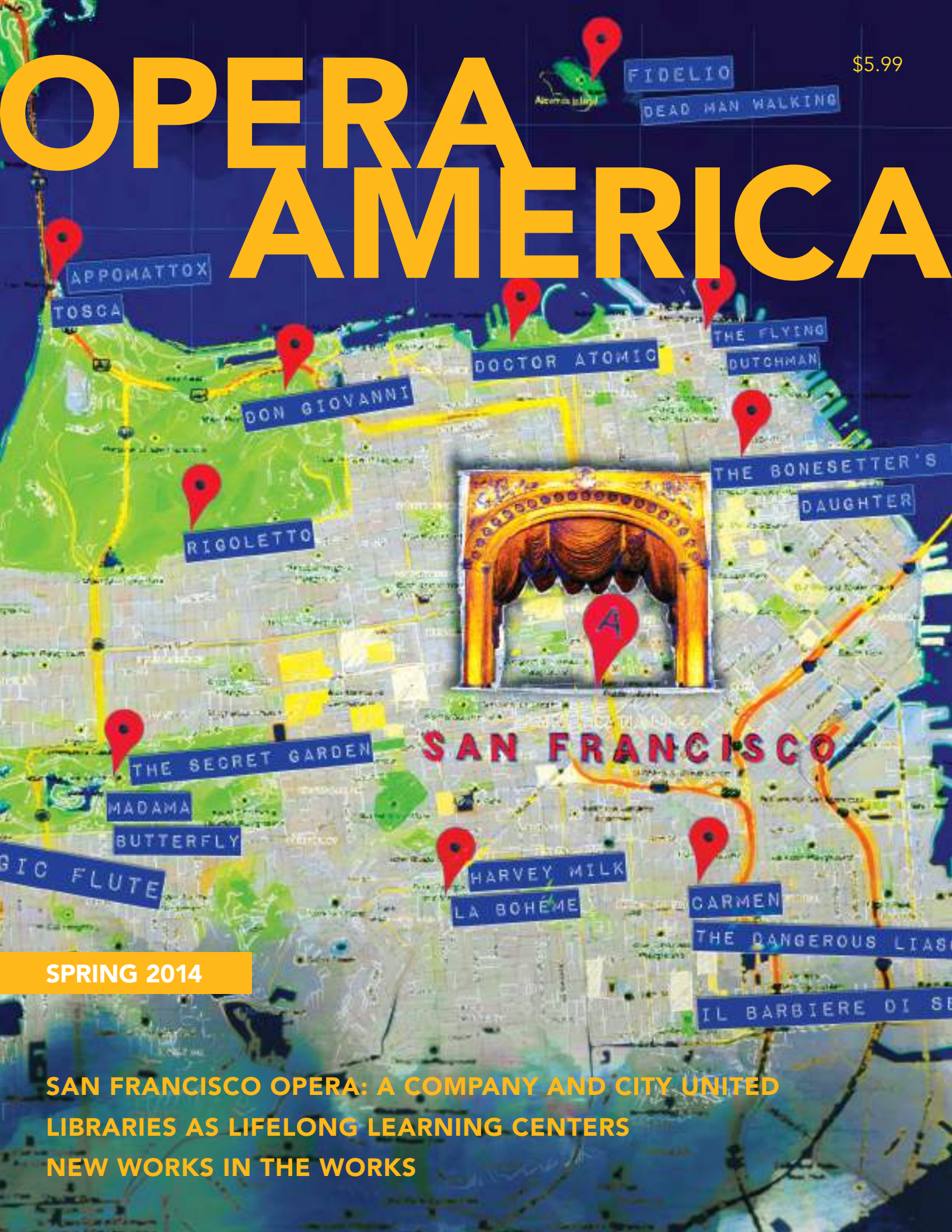


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SPRING 2014

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ON THE COVER:

Scenic designer Tim Brown interweaves site-specific repertoire, geography and history in this celebratory map of The Golden City and its Opera. (See "The Golden City and its Opera," page 12). Says Brown, "This map shows how San Francisco landmarks and neighborhoods could be iconic backdrops classic and commissioned works: *Fidelio* set in Alcatraz, *Tosca* at Fort Point, *Harvey Milk* in the Castro. San Francisco has become the home for these great characters by establishing itself as a home for a great opera." Brown, whose work can be viewed at timbrowndesign.com, was a finalist team member for the 2013 Robert L.B. Tobin *Director-Designer Showcase*. Other members of his team were director Mo Zhou, costume designer Lisa Loen and lighting designer Yi Zhao.

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CULTIVATING CIVIC IMPACT



OPERA America's winter meetings are the most important member gatherings of the year, second only to the annual conference. Members of the Board of Directors, Strategy Committee, Opera Center Board of Overseers and National Trustee Forum convened for focused discussions that spanned four days. The National Opera Trustee Recognition Awards Dinner, generously supported by Bank of America, was the highlight of the week: 40 organizations were represented by 100 members to celebrate outstanding board leadership.

Over the last two years, the Strategy Committee has focused on audience development as a high priority. OPERA America's Annual Field Report, distributed last month, documents that paid attendance for staged performances at most companies has declined significantly over the last 10 years. Diminished attendance has not halted increases in expenses, such that box office income covers only about one-third of expenses. Contributed income must increasingly close the gap.

Increasing attendance is important not only for increasing earned income, but also because full houses demonstrate institutional vigor and encourage people to subscribe, renew and contribute. Yet, even with improved attendance, it is unlikely that box office income will return to levels seen in the past. Most opera companies will continue to depend on philanthropy for a majority of their income.

In this larger context, strategies must be more expansive. While encouraging increased attendance, opera companies must deliver programs and services across their communities that motivate philanthropy. But with increased competition from other worthy causes, and a public policy environment in which attempts are being made to narrow the deductibility of charitable donations, how do opera companies increase civic impact?

Defining civic impact is a necessary first step. Discussion at the Strategy Committee meeting included everything from live transmissions to parks and sports arenas, to performances of a broader repertoire in alternative venues, to improved learning programs for children and adults. Everyone agreed that enhancing the entire opera experience is important, with suggestions that fundamental performance practices must be re-examined and, perhaps, changed to respond to current audience expectations.

Research was seen as a fundamental accompaniment to strategy development and action. A deeper understanding of the perceptions, attitudes and behaviors of current and prospective audiences will help shape pricing and programming decisions, and create the basis for measuring progress. OPERA America can play a vital role in providing research templates, aggregating and analyzing findings, and assessing long term trends. At the same time, OPERA America can invest in experimentation, with documentation and dissemination of findings that can improve practices across the field. New long-term company goals will emerge, supported by new outcome measurements.

OPERA America has had tremendous success over the last three decades working with members and funders to stimulate the establishment of an American opera repertoire through Repertoire Development grants from the *Opera Fund*, New Works Exploration Grants, the New Works Forum, the *New Works Sampler* at the annual conference and other integrated programs and resources. As we look ahead to OPERA America's 50th anniversary in 2020, we hope to achieve similar progress in increasing the impact of the art form and of opera companies in their communities.

Opera Conference 2014: Audiences Reimagined has been designed to instigate more expansive thinking about audiences and civic impact. Join us in shaping this important new phase of our work.

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

Marc A. Scorca
President/CEO

INNOVATIONS

MONTREAL, LOS ANGELES TO LAUNCH INTERNATIONAL EXCHANGE

To foster international perspectives in opera among young professionals, representatives from **Los Angeles Opera** and **Opéra de Montréal** will be crossing the U.S./Canadian border this spring. Four members of Los Angeles Opera's ARIA support group and four from the Young Associates Committee of Opéra de Montréal will be chosen via a drawing to participate.

Representatives of ARIA will travel to Montreal in May and will meet with the Young Associates Committee members and attend *Turandot* at the Place des Arts, along with pre- and post-performance VIP treatment. In June, representatives of the Young Associates from Montreal will be guests of Los Angeles Opera, where they will attend *Thaïs* starring Plácido Domingo at the Dorothy Chandler Pavilion, with an after-party to follow.

ARIA, Los Angeles Opera's initiative for young professionals, offers programs for both those familiar with and those new to opera. ARIA Nights at the Opera include performances, intermission cocktails and an exclusive after-party. Membership is free. The goal of the Young Associates Committee is to help Opéra de Montréal broaden its audience, reaching out to the corporate milieu and mobilizing the community of young professionals. Events include a pre-opera cocktail activity (made possible by National Bank & Alfid Group), a premium ticket to the performance and a post-show meet-and-greet with Opéra de Montréal administrators and artists.

According to Opéra de Montréal Marketing Director Guillaume Thérien, the idea for an "East coast meets West Coast/Canada meets USA" exchange first hatched during a conversation with Los Angeles Opera Marketing Director Julia Rivera at *Opera Conference 2012* in Philadelphia. Further discussions ensued at *Opera Conference 2013* in Vancouver, where the focus turned to their respective young professionals organizations. "Young professionals who attend opera generally identify themselves as foodies and travel aficionados as well, so this seemed like a great way to put a really exciting itinerary together for the ultimate opera experience," says Los Angeles Opera's President and CEO Christopher Koelsch.

Beyond the specific experiential goals of the event, Koelsch sees the venture as an important part of the company's mission. "One of LA Opera's key initiatives is to expand our reach into opera's many communities both here in California and elsewhere," he says. "We are always looking for new and different ways to establish partnerships that enhance our shared operagoers' collective cultural lives." ♦



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Carlton Ford as the Valet, Caitlin McKechny as Inez and Casey Finnigan as Garcin in Florida Grand Opera's production of *No Exit*. Photo by Brittany Mazzurco.

FGO OFFERS THE UNEXPECTED

For the second installment of its “Unexpected Operas in Unexpected Places” initiative, **Florida Grand Opera** (FGO) presented *No Exit*, a one-act opera by Andy Vores, at the nightclub Arena Lounge in Miami Beach from February 27 through March 1. The Saturday performance was live streamed by Xero Media Group.

“Not only are we bringing this opera to a lounge setting on Miami Beach,” said Susan T. Danis, FGO’s general director and CEO, “but we are also adding a high-tech element that will allow anyone in the world to view this unique opera live.”

The three-year “Unexpected” program is funded by the John S. and James L. Knight Foundation as part of its Knight Arts Challenge. The program is designed to bring lesser-known works to unique venues throughout South Florida in an effort to expose new audiences to opera.

An adaptation of Sartre’s celebrated play, *No Exit* is about three damned souls that are condemned to spend all of eternity together in a room with no exits, which they eventually discover is hell. The cast featured members of FGO’s Young Artist Program. ♦

REPERTOIRE ROUND-UP

Opera Philadelphia, in partnership with New York City’s **Gotham Chamber Opera**, has commissioned *Yardbird*, a new opera based on the life of legendary saxophonist Charlie Parker, one of the most influential soloists in the history of jazz and a central figure in the development of bebop. American tenor Lawrence Brownlee will star as Parker in a work written for him by composer Daniel Schnyder, with a libretto by poet and playwright Bridgette A. Wimberly. Soprano Angela Brown will co-star as Charlie’s mother, Addie Parker.

The Shreveport Opera Express, the outreach program of **Shreveport Opera**, has lent its voice to the national anti-bullying movement with *Stop, Bully*, an operatic program for schools across Louisiana, east Texas and south Arkansas. The program is estimated to reach 50,000 people each year. In a similar vein, **Vancouver Opera** (VO) has commissioned an opera from Shane Koyczan, based on his 2008 autobiographical novel, *Stickboy*, detailing his rise from bullied kid to TED Talk superstar. Koyczan will collaborate with composer Jordan Nobles, dramaturg Rachel Peake and VO’s associate conductor and chorus director Leslie Dala. ▶▶

Chicago Opera Theater (COT), in collaboration with the Chicago Jazz Orchestra, presented Duke Ellington's *Queenie Pie* in March. Inspired by the life of Madam C. J. Walker, the African-American self-made millionaire who developed and sold a line of hair and beauty products, *Queenie Pie* was unfinished at the time of Ellington's death in 1974. COT's production, like productions mounted by other companies in the past, interpolates additional songs from Ellington's canon to complete the score and features a new adaptation of the libretto by Ken Roht, as well as new orchestrations by Jeff Lindberg.

As part of a continuing initiative to experiment with performance spaces and bring creative artists new to the genre, **Los Angeles Opera's** Off Grand will present a mash-up of opera and film, *Hercules vs. Vampires*. The production, to be staged at the Dorothy Chandler Pavilion in April 2015, will synchronize an operatic score by composer Patrick Morganelli and will be performed live by members of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program, with visuals of Mario Bava's cult fantasy film *Hercules in the Haunted World*. The opera will be presented in partnership with American Cinematheque.

Washington National Opera has commissioned an hour-long opera for the 2014-2015 season of the American Opera Initiative, its comprehensive development program for contemporary American opera. *Penny*, by composer Douglas Pew and librettist Dara Weinberg, will have its world premiere in January 2015 in the Kennedy Center Terrace Theater. Pew and Weinberg are alumni of the American Opera Initiative; their 20-minute work *A Game of Hearts* had its world premiere during the program's first season in November 2012. *Penny* is an original story developed by Weinberg about Penny Rutherford, a woman with a disability who discovers her voice and her talent for music, and the ensuing conflict with her family as she changes and grows more independent.

In a co-production between New York's Manhattan Center and the Victor Herbert Renaissance Project LIVE, led by its artistic director, Alyce Mott, Herbert's rarely performed serious grand opera *Natoma* will be featured in a three-day showcase with orchestra, soloists and chorus in New York City July 11-13, 2014. Set in 1820s California, *Natoma* chronicles a love triangle between a Native American princess, her Spanish best friend and a young American naval officer. *Natoma* was originally premiered in 1911 by the **Metropolitan Opera**. ♦



OPERA PHILADELPHIA PRESS CONFERENCE

Left to right: Librettist Bridgette Wimberly, Opera Philadelphia General Director David B. Devan, tenor Lawrence Brownlee, composer Daniel Schnyder and director Ron Daniels at the January 31, 2014, announcement of *Yardbird* at the National Opera Center. Photo by Audrey N. Saccone.

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Thomas Hampson



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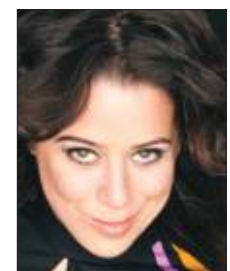
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PEOPLE

James Allbritten, currently artistic director of **Piedmont Opera**, is to become general director of the company, succeeding Frank Dickerson, who will retire effective June 30. Allbritten continues his artistic duties and will assume responsibility for fundraising, budgeting and finance.

Hawaii Opera Theatre (HOT) has named **Elisabeth Case** director of development. Prior to her appointment, Case served as the director of institutional advancement with the Academy of the Pacific.

Lawrence Edelson has been appointed as **Opera Saratoga's** new artistic and general director, succeeding Curtis Tucker. Edelson is the founder and producing artistic director of American Lyric Theater. He will continue in his position at ALT.

The **San Francisco Conservatory of Music** announced the appointment of **Robert Fitzpatrick** as provost and dean. Fitzpatrick succeeds Mary Ellen Poole, who has stepped down after 10 years of service to the school.

Houston's **Opera in the Heights** has named **Stephanie Helms** as its new executive director. Helms had served as director of the National Opera Center since 2011.

OPERA America has appointed **Kurt Howard**, producing director of Fort Worth Opera, as managing director, overseeing finance and operations. Howard led FWO transition into a repertory/festival format as both a production manager and stage manager, including the development of new works.

Ben Makino has joined **Opera Memphis** as music director. The conductor and pianist served as the music director of Opera Memphis' inaugural *30 Days of Opera* in 2012, and most recently worked at Long Beach Opera.

The **Curtis Institute of Music** has elected **Nina Baroness von Maltzahn** as its new chair, following the tenure of H.F. "Gerry" Lenfest. Under Lenfest's leadership the school invested in curricular, faculty and technology initiatives and set a new strategic direction to maintain its position at the leading edge of conservatories worldwide.

Samuel McCoy has been appointed music director and principal conductor at **Chelsea Opera**. Recently, he has served as assistant conductor for the world premiere of Kamala Sankaram's *Thumbprint* with the PROTOTYPE Festival and guest conductor for Chelsea Opera's production of *La pizza con funghi*.

Michael Mori has been appointed artistic director at **Tapestry**. Mori joined Tapestry in 2011, working alongside founder Wayne Strongman for two years as associate artistic director, and for the past eight months as artistic director designate.

Robert Rattray has been appointed the **Metropolitan Opera's** assistant general manager for artistic affairs, succeeding Sarah Billingham, who will retire at the end of this season after two decades at the Met.

Deborah F. Rutter has been named president of the **John F. Kennedy Center for the Performing Arts**, succeeding Michael M. Kaiser. Rutter will oversee the Center's theater, contemporary dance, ballet, chamber music and jazz programs, as well as its affiliates the National Symphony Orchestra and Washington National Opera.

North Carolina Opera has appointed **David Walker** director of development. Previously, Walker held the position of associate director of institutional advancement for The Glimmerglass Festival and also worked in development and marketing with Sarasota Opera.

Lyndsay Werking joined **American Lyric Theater** as director of philanthropy and strategic partnerships in February. Werking previously served as artistic services manager for OPERA America, overseeing the New Works Forum, the *OPERA America Songbook* and grant administration.

The Santa Fe Opera has announced that **Daniel R. Zillmann**, communications manager at Minnesota Opera, has been appointed to be its director of press and public relations beginning May 1. He succeeds Joyce Idema, who has held the position since 1999 and who will retire at the end of the 2014 season.

IN MEMORIAM

Thomson Smillie, former general director of Kentucky Opera, died on January 18 at age 71. Born in Glasgow, Smillie came to Louisville in the early 1980s, working with the company's founder, Moritz Bomhard, before succeeding him. Over the next 15 years, Smillie would be recognized for innovation and creativity. Prior to his work in Kentucky, Smillie held positions at the Scottish Opera, the Wexford Festival and Boston Opera under Sarah Caldwell. He was a past board member and vice chairman of OPERA America.



Thomson Smillie
Photo courtesy of Kentucky Opera

Gerard Mortier, artistic adviser to Teatro Real and former general director of New York City Opera, died on March 8 in Brussels. He was 70. Born in Ghent, he studied law and communications before becoming assistant to Christoph von Dohnanyi at the Frankfurt Opera. He would go on to hold leadership positions with the Paris Opera, the Salzburg Festival and other noted opera companies. Among his recent commissions were *The Perfect American* by Philip Glass and Rudy Wurlitzer, and *Brokeback Mountain* by Charles Wuorinen and Annie Proulx.

KUDOS

Artist manager **Ann Summers Dossena** was presented with the International Citation of Merit by the International Society for the Performing Arts (ISPA). Summers Dossena, who is also founder of Toronto's International Resource Centre for Performing Artists, is the first Canadian to receive this honor.



Ann Summers Dossena
Photo by Tony Hauser

The Association of Performing Arts Presenters has presented **Philip Glass** with the Award of Merit for Achievement in Performing Arts. Glass' notable operas include *Einstein on the Beach* (1976), *Galileo Galilei* (2001), *Waiting for the Barbarians* (2005), *Appomattox* (2007), *Kepler* (2009) and, in 2013, *The Perfect American* and *Spuren der Verirrten (The Lost)*.



Philip Glass
Photo by Steve Pyke

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THE GOLDEN CITY AND ITS OPERA

Since its founding in 1923, San Francisco Opera has reflected and shaped the cultural ambitions of a city madly in love with the art form. THOMAS MAY explores the company's enduring presence in the life of San Francisco.



Opposite: The War Memorial Opera House at 75. Photo by Cesar Rubio.

Left: War Memorial Opera House opening night program.

On October 15, 1932, while the country was sinking deeper and deeper into the quicksand of the Great Depression, San Franciscans took time out to ignore the prevailing gloom and celebrate the official opening of the long-coveted home for their new opera company, the \$5.5 million War Memorial Opera House. The Naples-born conductor and cultural impresario Gaetano Merola, who had founded San Francisco Opera nine years previously with a production of *La bohème*, turned once again to Puccini for the occasion with *Tosca*. Addressing the packed audience during intermission, Wallace M. Alexander, the company's president, proudly announced: "Ladies and gentlemen, this is *your* opera house, your own rich heritage."

"The grand opening was a real spectacle," says William Godward, "and the house still looks almost identical to what it was back then." Godward, who also numbers among SFO's roster of presidents, and who served on the board for nearly four decades, speaks from firsthand memory: now 100 years old and a lifelong San Franciscan, he was an opera-loving undergrad at Berkeley and was in attendance for the opening night.

"People who were interested in the arts and not just the opera, but also the symphony and the ballet, got together to make it happen," Godward says. "Some even took out extra mortgages on their homes. They had a love for the arts and wanted San Francisco to stand out as an arts center." In San Francisco's

earlier years, Godward points out, the impulse to establish an opera company and a proper venue had led to "haphazard" efforts, but the War Memorial's unveiling was the result of meticulous planning, an expression of a homegrown desire for opera that "was not spurred from outside but developed right here."

From the beginning, then, the story of SFO has involved more than merely presenting opera; its success has been inextricably rooted in the company's community over the decades. SFO stands as a powerful example of how stature is achieved over the long term, whether through experiments — failures and successes alike — but also through a consistency of vision and purpose. The company's history recapitulates the dizzying growth, ambition and sheer adventurousness that constitute a recurring pattern for the city at large.

This pattern can be seen not just in the early Gold Rush years, but in the periods when the city has remade itself from the catastrophic earthquake of 1906, to the countercultural revolution of the 1960s and 70s, to the wired culture of our own information age. "As the company approaches its 100th anniversary," says Keith Geeslin, president of the San Francisco Opera Association, "we are augmenting our education and community outreach programs with a growing media presence. And we are examining opportunities to stream our content on the Internet and use social media to further enhance the experience of our opera community." ▶▶



A beloved Bay Area tradition since 1973, San Francisco Opera's free annual concert in Golden Gate Park has featured some of opera's greatest stars, including Luciano Pavarotti in 1979. Photo by Robert Pruzan.

PROSPECTING FOR GOLD

While the get-rich-quick dreams of the mid-19th century Gold Rush dried up, the wave of Forty-Niners set the tone for the metropolis that would mushroom from the Spanish settlement once known as Yerba Buena. San Francisco became identified as an outpost of exuberant diversity and fiercely independent fortune seekers (a large proportion of whom experienced quintessentially operatic reversals of fortune).

And it proved to be richly fertile soil for opera. As early as 1851, an Italian tenor named Innocenzo Pellegrini encountered such a favorable response to his "entertainments," featuring performers from the South American circuit, that he was able to present the city with its first full opera staging on record: Bellini's *La sonnambula*, produced at the 1,000-seat Adelphi Theatre. Pellegrini and his peers were able to offer repeat performances and carried on with an ad hoc season of *Norma* and *Ernani* (with a female lead). As if to foreshadow some of the crises the city and SFO would face in the coming century, the Adelphi, along with the bustling town's other theaters, burned to the ground just a few months after this impressive start.

George Martin's marvelously atmospheric *Verdi at the Golden Gate* captures the sense of an emergent city bursting with colorful contrasts. One newspaper helpfully advised potential patrons to refrain from spitting tobacco juice on "the boots and pantaloons of others" when attending church or the theater. Yet the populace of gruff, hard-driven go-getters revealed a passion for opera that Martin compares to mid-17th century Venice and antebellum New Orleans.

When Merola founded SFO, he was restricted to a brief season because the older San Francisco Symphony — founded in 1911 — shared the same venue and doubled as SFO's orchestra. When he launched the opera in 1923, the offerings included 10 different titles squeezed into two weeks (counting Puccini's triple-bill *Il trittico* as three operas). SFO was able to present its first *Ring* Cycle in 1935, just three years after opening the War Memorial. By 1948, despite financial difficulties during the Second World War and decades before the 1980 opening of Davies Hall allowed the two organizations to run concurrent seasons — SFO had expanded its home season to 30 performances of 17 different productions, as well as an extensive touring season in Los Angeles and elsewhere along the West Coast.

TALES OF THE CITY

Behind SFO's artistic growth lies the vivid history of a company that has evolved in tandem with its surrounding culture. SFO has never been about merely "presenting" the art form; a central facet of SFO's identity has been its enduring presence as part of the texture of San Francisco's cultural fabric. "The War Memorial Opera House itself is symbolic," observes SFO General Director David Gockley. "It's a big, impressive, period-looking building that radiates stature. Physically, it stands out in the heart of the city. That helps the company itself to have a stature that is unusual for American opera companies whose theaters are multipurpose venues."

That stature is not only geographic and architectural: it is civic as well. Even when the Bay Area was rebranded as an epicenter of counter-culture in the 60s, the War Memorial Opera House never lost its cachet. "There was a lot of heat around the Opera," says Jim Meyer, a member of the chorus since 1974, who is also the company's manager. "It was an exciting time because the Opera was constantly in the press, and [legendary *San Francisco Chronicle* journalist] Herb Caen was always including gossip about it in his column." It wasn't simply a matter of the big stars appearing on the imposing stage, says Meyer: "In those days the 'name' singers had their own advertising campaigns and would make appearances in local record stores and elsewhere around the city. They had a major presence when they came to town."

Upon Merola's death, Kurt Herbert Adler became general director, a position he held until 1981. Adler, the Vienna-born assistant to Toscanini who Merola had recruited to lead the SFO Chorus, had an extraordinary ability to lure international star singers, and a good part of the attraction had to do with the amount of attention they would receive during their stay.

Adler's secret? "Charm," says Nancy Adler Montgomery, who worked on the production staff at SFO and married Adler in 1965. "It had to be, because he didn't pay them the huge fees others did. But Kurt made it a point that once here, there was a buzz around them being in the city. They weren't just on the opera stage." In 1971, citizens enjoyed the first "opera in the park" event, a major attraction held during the opening week in Golden Gate Park, which became an annual tradition starting in 1973. "Years after Luciano Pavarotti sang in an opera in the park concert," recalls Montgomery, "he told Kurt he learned from that experience the value of singing in public and the thrill of performing for thousands of fans. For better or worse — depending on one's opinion — that was where he got his idea of stadium and arena concerts."

"Everything nowadays is so fragmented media-wise, but back then it was a company everyone talked about," says Clifford "Kip" Cranna, the long-time director of musical administration. While a graduate student at Stanford in the 1970s, he became a regular attendee and found himself sharing the standing room section with a Whitmanesque assortment of opera-mad humanity. "People would crush together, standing two or three people deep," he says. "You had this incredible social mixture: people in tuxes and shimmering gowns along with guys in drag or men in leather. And it was important to know about the opera. People paid attention, it was cool to talk about it. Amistead Maupin still worked in the PR department and was soon to become a celebrity with the first of his *Tales of the City*."

The glamor attached to SFO opening night is, as in many cities, deeply rooted in San Francisco's traditions. For the 1983 opening, Plácido Domingo was flown across the continent in a Learjet to sing *Otello* after Carlo Cossutta lost his voice only a few hours before showtime. The curtain was held for more than three hours. The *San Francisco Chronicle* report looked to baseball for an analogy: "It was as if Babe Ruth had been suddenly penciled into the starting lineup in the World Series." Domingo was greeted, after arriving with a police escort, "as if he were the President of the United States." ▶▶

COPING WITH CRISES

Domingo's opening-night save became instant legend, but the rest of the decade contained its fair share of crisis and tragedy, events that would underscore SFO's presence as a San Francisco focal point. On opening night in 1989, when the late Lotfi Mansouri had just taken on full-time duties as general director, a roar erupted from the back of the house just before the National Anthem began. A group called Stop AIDS Now or Else launched a protest that rapidly fizzled out. "It does reflect the company's role in the community," says Cranna. "The protestors picked this as a big society night, but it was a miscalculation, since they were alienating a group that was on their side. In fact, we had organized an AIDS benefit just before that."

A month later came the Loma Prieta earthquake; the long-term consequences of the tragedy somehow ended up strengthening the opera. The War Memorial Opera House emerged relatively unscathed—only that evening's *Idomeneo* had to be cancelled — and after a few hastily rescheduled performances in the Masonic Auditorium, SFO was back on its own stage. A massive net had to be placed across the ceiling as a makeshift solution to guard against any loosened plaster until a full-scale renovation began in 1995.

For the 1995 renovation the company faced a potentially disastrous aftermath as it went into temporary "exile" in the opera-unfriendly Bill Graham Civic Auditorium. Sarah Billingham, who spent two decades at SFO before becoming the Metropolitan Opera's artistic manager, recalls the feeling of heading off to the interim house "and putting on opera with lots of pizzazz but little else."

"We ended up offering more performances during those 18 months than we would have done normally," according to Meyer. "There's always been a sense in the top management of this company that we are part of the community. Though we still have financial insecurity and face problems, this has been a company that has not been allowed to fail."

The SFO's symbolic presence, as Gockley refers to it, has in turn played an ongoing role in the city's history: it reflects an urban identity beyond its confines. The 1978 assassinations of City Supervisor Harvey Milk and Mayor George Moscone occurred just a few nights after Milk had spent an exhilarating evening in the company of one of his favorite singers, Bidu Sayão, as they enjoyed Magda Olivero in a performance of *Tosca*. "The next day he wrote Terry [McEwen, then-general director] a letter saying he was over the moon about meeting

Sayão," says Cranna. That *Tosca* performance would become mythologized in Stewart Wallace's score for the opera *Harvey Milk*. A year following the assassinations, President Jimmy Carter spoke in a memorial tribute for Moscone held at the opera house.

"There's always been a sense in the top management of this company that we are part of the community. Though we still have financial insecurity and face problems, this has been a company that has not been allowed to fail."

TAKING IT TO THE PEOPLE

Though the company's early years were strongly defined by the quest for a permanent house, SFO has enhanced its mission by taking opera out of the War Memorial. "Kurt had an absolute conviction that opera was for anybody and everybody," says Nancy Adler Montgomery. "His way to make that possible was to spawn a raft of smaller outreach groups and efforts like the concerts in the park. *All* of these involved different levels of taking opera out of the opera house and into the community, both in the city itself and in the Bay area." While the Berkeley student protests were occupying the press in 1965, the company brought *Lohengrin* to the Hearst Greek Theatre across the Bay.

The "Spring Opera Theater," often held in the Curran Auditorium next to the American Conservatory Theater, stemmed from Adler's desire to improve theatrical values on the mainstage. The result was a fruitful collaboration with director Jean-Pierre Ponnelle, culminating with the American premiere of Aribert Reimann's *Lear*. Soprano Sheri Greenawald, who serves as director of SFO's Opera Center and artistic director of the Merola Opera Program for young singers, singles out that production as a peak experience. "It was incredibly difficult, but had such tremendous dramatic thrust," she says. Greenawald adds that this marked a fascinating counterpart to the "grand opera traditionalism" that often held sway and anticipated the "jump toward modernism" during Pamela Rosenberg's years as general director.

The largest and longest-lasting of Adler's beyond-the-opera-house initiatives was Western Opera Theater (WOT), a shoestring touring group that followed Adler's "vision of bringing opera to the people while providing practical experience to young artists," as principal guest conductor Patrick Summers (himself a WOT alum) has written. Montgomery vividly recalls adventures on the road, from a *Così fan tutte* in an inner-city Los Angeles high school not long after the Watts riots to performances in a piano-less Eskimo village.

Gockley has transferred the legacy of community engagement into his 21st-century vision of SFO. One of his most visible gestures in his first season as general director was to present SFO's first-ever "plazacast," in which *Madame Butterfly* was broadcast to an estimated crowd of 8,000 at the Civic Center Plaza. To fortify this populist impulse, Gockley has pressed for technological developments: a state-of-the-art, on-site media suite for first-class recording; free simulcasts at AT&T Park; and HD screenings, as well as social media efforts to enhance the company's presence.

Kip Cranna, known for his enviable in-depth knowledge of company history, has organized highly regarded networks of community events around such high-profile productions as the *Ring* and the world premieres of John Adams' *Doctor Atomic* in 2005, *Appomattox* by Philip Glass early in Gockley's tenure and last summer's *The Gospel of Mary Magdalene* by Mark Adamo. Community partners have ranged from history-oriented groups like Humanities West and local academic scholars based at the San Francisco Conservatory and Berkeley to the Jewish Community Center, the C.G. Jung Institute, the Stanford Women's Club of San Francisco and Grace Cathedral. Cranna says the opportunity to connect is mutually beneficial: "They're getting their activity exposed to a much wider group, and at the same time we can introduce their audiences to opera."

Despite the fundamental connection of these excursions, the core of San Francisco Opera remains committed to the artistic experience that grand opera alone can offer. Gockley cites upcoming productions of *The Trojans*, *Die Frau ohne Schatten* and *Die Meistersinger* as examples of "great artists in big productions on a big scale." He singles out the SFO's *Ring* as the achievement of which he is proudest during his tenure, since it drew together the core values of singing and theatricality with innovation, technology and outreach to the community.

"When I started out, SFO for me represented the vanguard of what American opera companies needed to be," says Gockley. "SFO has proved you can step out beyond the tried and true and do so successfully, using these steps as a way to build civic interest and pride." ♦



San Francisco Opera has presented seven of its free simulcasts at AT&T Park, including *Turandot* in 2011. Photo by Linda Manyisha.



San Francisco Opera presented its first Grand Opera Cinema Series at theaters nationwide in 2008, including at San Francisco's historic Castro Theatre. Photo by Kristen Loken.

THOMAS MAY is the English program editor for the Lucerne Festival and writes frequently about opera and theater. He blogs at memeteria.com.

SAN FRANCISCO: A TRAVEL GUIDE

This year, OPERA America's annual conference takes place at the Grand Hyatt Hotel in Union Square, a perfect place from which to sample San Francisco's sights, sounds and tastes. *Operaphile* and *Let's Go: San Francisco* co-author OUSSAMA ZAHRA offers conference delegates tips on what to visit before, after (and maybe even during) Opera Conference 2014.

With its vibrant cultural life, dynamic food scene, easy personality and temperate, non-scorching weather, San Francisco is an inspiring summer destination and, given its central location at the heart of downtown San Francisco, Union Square is an ideal point to begin an adventure to the City by the Bay. The neighborhood teems with galleries, cafés and luxury stores, but the most distinctive offering of this shopping district is Maiden Lane, a semi-secret stretch of boutiques. Of particular note is the V.C. Morris Gift Shop, the only Frank Lloyd Wright-designed building in San Francisco: the fanning brick pattern of the entry is almost as lovely as the proto-Guggenheim interior. (Xanadu Gallery, specializing in fine Asian antiques, is the structure's current resident.) Best of all, Maiden Lane closes its gates to traffic and becomes a pedestrian-only boulevard every day from 11:00 a.m. to 6:00 p.m., ideal for a quick stroll between conference sessions or lunchtime networking.



Maiden Lane. Photo by San Francisco Travel Association/Scott Chernis.



Ferry Building. Photo by San Francisco Travel Association/Scott Chernis.

In the city's lively theater district, on the western border of Union Square, acclaimed Broadway productions rub shoulders with experimental theater and more classic fare. The Curran Theatre, which presents shows both before they hit Broadway and after they've cleaned up on the awards circuit, hosts the national tour of *Once* (June 17 through July 13), the awards-laden folk musical set in Dublin. San Francisco Playhouse's production of *Into the Woods* (opening June 28) is the perfect opportunity to enjoy Sondheim's fairy tale mash-up before it hits movie theaters at Christmastime in an all-star bonanza helmed by Rob Marshall. And B.D. Wong, of *M. Butterfly* and *Law & Order: SVU* fame, stars in the U.S. premiere of James Fenton's new adaptation of *The Orphan of Zhao*, the so-called "Chinese Hamlet," at the American Conservatory Theater (June 4-29).

With its Art Deco details, the Ferry Building, located just east of Union Square, is the jewel of San Francisco's waterfront. The best time to go is during one of the thrice-weekly farmers markets (Tuesdays and Thursdays, 10:00 a.m. to 2:00 p.m.; the larger Saturday market opens at 8:00 a.m.). You can sample the fresh, organic, locally sourced fruits and prepared foods outside and then head indoors for a fine selection of artisanal foods and products, including local favorite Blue Bottle Coffee, award-winning Vietnamese restaurant The Slanted Door, gluten-free bakery Mariposa and Heath Ceramics, whose gorgeous mid-century American pottery is made in nearby Sausalito.

San Fran natives are passionate about sustainability, sourcing locally and eating seasonally. The Bay Area is, after all, the birthplace of the modern locavore movement, pioneered by Alice Waters at her legendary Berkeley restaurant Chez Panisse, and the region remains one of the country's premier dining destinations. Three of San Francisco's seven two-star Michelin restaurants are within a 20-minute walk of the Grand Hyatt. Combining French technique with seasonal ingredients, Traci Des Jardins' namesake restaurant, Jardinière, provides the ultimate pre- or post-opera fine-dining experience around the corner from San Francisco Opera's War Memorial Opera House.

The opera calendar in June ranges from intimate to grand to post-modern. San Francisco Opera's trio of summer offerings includes two opportunities to see the wonderful American soprano Patricia Racette, who alternates between *Madame Butterfly* and the role of Julie in Francesca Zambello's production of *Show Boat*. Also on the schedule is John Copley's *La traviata*, starring 2010 Operalia winner Sonya Yoncheva as Violetta. Opera Parallèle, which has been making waves on the West Coast with its mission to promote contemporary chamber opera, offers Adam Gorb's *Anyat17*, a work that seeks to raise awareness around the hideous world of sex trafficking by dramatizing the lives of four women sold into sexual slavery (June 20-22). Cal Performances in neighboring Berkeley hosts the Ojai North Music Festival — a Bay Area edition of the prestigious southern California festival — which is being curated this year by pianist and 2013 MacArthur Fellow Jeremy Denk. The centerpiece of his provocative three-day program (June 19-21) is Steven Stucky's new comic opera *The Classical Style*, conducted by Robert Spano with a libretto by Denk himself, who describes the work as "a satire of classical pomp."

If your idea of branching out from the opera is a night at the symphony, then simply cross the street from the War Memorial Opera House to the San Francisco Symphony's (SFS) Davies Hall, where music director Michael Tilson Thomas will host a mini-lovefest for Benjamin Britten in June. SFS's programs pair the British composer with other 20th-century titans, and highlights include Toby Spence singing Britten's *Serenade for Tenor, Horn and Strings* (June 19-21). It's impossible to host a proper Britten appreciation without *some* opera, so SFS will offer three concert performances of *Peter Grimes* (June 26, 27, 29), starring Stuart Skelton as the misunderstood fisherman and up-and-comer Elza van den Heever as Ellen Orford. Britten connoisseurs might also wish to grab a ticket

for the concert of the opera's *Four Sea Interludes* (June 28), which features video by filmmaker Tal Rosner.

For a uniquely intimate musical experience, Bay Area music lovers head to Oakland for the annual Garden of Memory summer solstice concert (June 21). During this four-hour "walk-through concert," audience members are welcome to wander about the Chapel of the Chimes to enjoy performances amid the property's gardens, alcoves and pools; this year's lineup features the Paul Drescher Ensemble.

The San Francisco Museum of Modern Art (SFMOMA) is closed for construction this year, but it is still presenting exhibits in venues across the city. The Legion of Honor hosts *Matisse from SFMOMA*, which is described as a "jewel-like exhibition" of 23 works from the museum's Henri Matisse collection, including vivid examples of the artist's Fauve period. The Legion of Honor is far removed from the downtown cluster of museums and galleries in the South of Market (SoMa) district, so visitors may opt to check out the accessible Contemporary Jewish Museum or the Museum of the African Diaspora. San Francisco specializes in the bar lounge/art gallery hybrid, with spaces such as 111 Minna Gallery and Varnish Fine Art drawing hipper-than-usual happy hour crowds.

While in SoMa, museumgoers can stop by the Yerba Buena Gardens Festival, where most days during the summer there are art and poetry events, as well as jazz, classical and global music concerts (check the festival's website for details). ▶▶



The rooftop sculpture garden of the San Francisco Museum of Modern Art provides a pedestal for this giant arachnid by artist Louise Bourgeois. Photo by San Francisco Travel Association/Scott Chernis.

Any trip to San Francisco is incomplete without a jaunt up to Wine Country. It's 75 minutes north of the city on the 101, which gives you an excuse actually to *use* the Golden Gate Bridge rather than go out of your way just to gawk at it. Savvy vacationers know to head straight for the posh and serene town of Yountville in Napa Valley. It's the mission control center of restaurateur Thomas Keller's French empire, including Bouchon, Ad Hoc and, of course, The French Laundry. Napa offers innumerable wineries from which to choose, but Darioush is especially memorable, not only for its striking, sand-colored Persian architecture but also for its exquisite cabernet franc, a rarity in a land dominated by cabernet sauvignon.

If you're planning to extend your stay after the conference, keep in mind that San Francisco's LGBT Pride weekend is June 28-29. Hotels will book up quickly to accommodate the hundreds of thousands of visitors who descend ever so fabulously upon the city every year at this time. Even for those who don't partake in the festivities, it's a wonderful time to be in San Francisco, when the city's positivity and progressivism shine brightest. ♦



Photo by San Francisco Travel Association/Scott Chernis.



Photo by San Francisco Travel Association/Scott Chernis.



Market Street has long been the setting for civic celebrations in San Francisco ranging from the annual Chinese New Year parade to the World Series Championship parades held in 2010 and 2012 for the San Francisco Giants. In this view of the annual Pride Celebration and parade, the Ferry Building looms in the background. Photo by San Francisco Travel Association/Scott Chernis.

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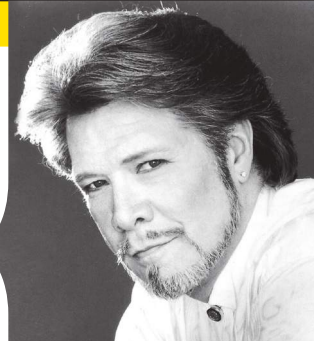
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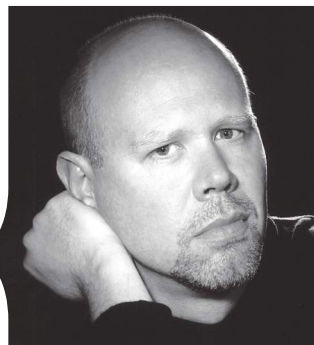
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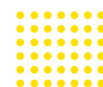
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LIBRARIES AS LEARNING CENTERS

Much like opera companies, today's public and academic libraries have transformed themselves from guardians of the past to avatars of creativity for their communities.

OPERA America President/CEO Marc A. Scorca spoke with SUSAN H. HILDRETH, director of the Institute of Library and Museum Services, on the various roles that culture plays in lifelong learning.



MAS: Even though both of our fields have gone well beyond 19th-century stereotypes, do you still find yourself fighting antiquated perceptions?

SH: All the time. Just recently I saw a commercial on television featuring a stodgy librarian with glasses, blowing her nose and shushing everybody. Libraries have really risen above that, but people who don't interact with a librarian in the 21st century still have a very traditional view of what it was like when they were kids. And everybody has some kind of library story. Most of them are good, but some of them are about that nasty librarian.

MAS: How have you developed communication strategies to transform perception?

SH: We mostly rely on the good work we do to speak for itself. But one of the things we do here at the Institute of Museum and Library Services (IMLS) is focus on making sure that our message is about learning, how we contribute to the fabric of our communities and the health of our communities by providing great informal learning experiences. We're always trying to promote the unique role of libraries and museums in the 21st century with everything that we do.

MAS: Your use of the word "learning" resonates with the realization that there is an appetite for knowledge from childhood through adulthood.

SH: Absolutely. One of the key roles of libraries and museums is that of being institutions of lifelong learning. We try to provide different sources of knowledge for where people are in their lives, what they're experiencing and help them get through that stage. There are not a lot of institutions that have that kind of a span. It also can be challenging because you're not always focused on one thing. You cannot be as strategic as you want to be.

MAS: Libraries have expanded their mission to address the issue of literacy and to bridge the digital divide. Especially in rural areas libraries are an essential place to get connected. Did the role of libraries in providing such services come about from a top-down strategic review or a bottom-up reaction to what customers were asking for?

SH: The idea of libraries as a means to literacy dates back to the wonderful years of Andrew Carnegie, one of our great benefactors. Carnegie was concerned about the working class getting an education. We had huge waves of immigrants into the United

States in the early 1900s and libraries filled that role of helping them become familiar with the culture. So it's something that we have always done. Since the advent of the computer age and the Internet age, many public libraries offer the only free Internet access point in the community. It's how folks can apply for jobs and get health benefits. We must have that connectivity available to our community.

MAS: How do libraries listen to community needs? Does grassroots responsiveness lead up to policy at IMLS? Or is there a strategic process that guides the field?

SH: Libraries provide service in the purely local context. So although IMLS is a federal agency representing libraries and museums, we try to identify best practices and get models out there for our institutions to look at and possibly try. But I think it's really a local decision: the effective library is engaged in its community in many different ways. Hopefully they have a strategic planning process where they check in with their community on a regular basis to make sure they understand the needs of the community and that they're responding to them. IMLS highlights what we know is going on and tries to help those new service models be replicated, but it really is about what you know about your local community. And that's something you have to do every day.

MAS: With so much knowledge so readily available it would seem that literacy is no longer just about comprehension and critical thinking but about navigation. Do you see libraries as places of instruction for how to use digital tools?

SH: Everybody who goes on Google thinks they're a librarian! What our librarians do is help individuals understand how they should navigate this sea of information on the Internet. The librarian's role has changed from gatekeeper to navigator to coach. We help them judge the information they get on the Internet.

MAS: Will the architecture of your facilities need to change to accommodate these new roles?

SH: Collaborative learning is an important trend that we see in education at all levels. Because there's so much group learning that's going on an academic library will need classrooms and spaces for students to work together. It's really effective for the library to have those spaces where students can avail themselves of the libraries' resources, but also share that knowledge to further their learning.

MAS: You are also encouraging young people to be content creators with the Learning Lab program you are developing with the MacArthur Foundation. That's an interesting twist: changing an institution from a repository of static expertise from the past to a forum for imagining the future. How does that work?

SH: We've created 24 of these Learning Labs around the country based on the YOUmedia lab model at the Chicago Public Library. The focus is on how young people learn, and they learn most effectively when they're doing something that interests them. These kids are somewhat familiar with digital media tools, but we help them become more familiar, and then, ultimately, they create products that could ultimately be sold and packaged. They have the ability to create skills that they could use in the marketplace. We've found we can engage young people by going to their interest level, to the world that they live in, the digital media world, and help them navigate that and develop skill sets that they can use in their careers.

One of the key roles of libraries and museums is that of being institutions of lifelong learning. We try to provide different sources of knowledge for where people are in their lives, what they're experiencing and help them get through that stage.

MAS: I just read an article about a library that loans musical instruments, and others that lend telescopes and microscopes and even cooking utensils. It's just wonderful to think about what could be loaned from a communal source. Do you have any particular favorites of things that are not books that are being made available at libraries?

SH: Some libraries are loaning out, you might say, human expertise. They'll have a program in an auditorium or meeting rooms where they assemble experts on all kinds of topics: artists, painters, therapists, historians. And the public will be able to come in, book time with an expert on a topic, and then also get

some additional resources in the library. It creates an environment where experts have the opportunity to meet the general public and talk to them about their areas of expertise at no cost. It's beginning to happen in public libraries around the country.

MAS: At our annual conference in Vancouver last year, we heard about the concept of a community "Culture Pass," whereby libraries offer a fixed number of circulating passes that enable free attendance at various events and venues, with performing arts organizations contributing tickets. It was an idea our members embraced enthusiastically. If we wanted to encourage more of this, how would we go about it?

SH: First we'd have to do some research to identify where this is going on successfully, and I know of a few places from experience, but I'm sure it's happening in many different places. And it would be great if we could establish a model. Then we could work with OPERA America, and perhaps other arts associations, to expand the model.

MAS: I'll be sure to put that idea on the agenda of the Performing Arts Alliance, which includes national arts service organizations like OPERA America, the League of American Orchestras, Dance/USA and Chorus America. I know they would be enthusiastic about helping libraries create such a program.

SH: We would really be enthusiastic about that! One of the things that IMLS as a federal agency can do is create opportunities for libraries and museums throughout the country. We really don't have a huge budget, we can't fund a huge number of pilots, but we can showcase exciting activities and create momentum for other folks to replicate those programs. We would be glad to work with you on that.

MAS: You mentioned Andrew Carnegie's name early on in our conversation and he is so closely associated with the creation of beautiful public library facilities. Do you think we would be where we are today even if he had not been so philanthropic?

SH: Libraries were developing around the country prior to Carnegie, and of course Ben Franklin really started the concept very early on in Philadelphia. The efforts were sporadic and depended mostly upon strong-willed females in the community who wanted to make sure there were educational opportunities. But Andrew Carnegie's investment in the physical infrastructure of buildings came at a very critical time, and really made a difference in terms of making these opportunities

available. I would be remiss without mentioning that the Andrew Carnegie of our time is the Bill and Melinda Gates Foundation because they stepped up early on in the 1990s and funded public access to computers at public libraries. In fact, the public access computers in libraries were the very first philanthropic effort of Bill Gates before the Gates Foundation was even organized. So Andrew and Bill are the grandfather and father of modern-day library service.

MAS: If there were a third wonderful philanthropist who would transform the life of libraries in this country today, what would you ask her for?

SH: I would want her to support libraries and museums by becoming more active at the policy-making level in our communities. Because one of our challenges, circling back to the beginning of our conversation, is that many of our policy makers still have a very traditional view of cultural institutions and they just don't understand the capacity we have to make a difference in our communities: to be welcoming, to open our doors to all, to really leverage the infrastructure that we have to make a difference in the lives of our communities. Creating the capacity for libraries and museums to be involved at the highest level in policy making of our communities is what I would ask that person to support. ♦

"The Andrew Carnegie of our time is the Bill and Melinda Gates Foundation because they stepped up early on in the 1990s and funded public access to computers at libraries."

SUSAN H. HILDRETH was appointed by President Barack Obama as director of the Institute of Museum and Library Services in January 2011. Hildreth had previously been city librarian of Seattle and state librarian of California. She began her career as a branch librarian at the Edison Township Library in New Jersey. Hildreth is serving a four-year term as the director of the IMLS, which alternates between individuals from the museum and library communities. An independent agency of the United States federal government, the IMLS was established in 1996. It is the main source of federal support for libraries and museums within the United States.

OA NEWS

TRUSTEES HONORED FOR EXEMPLARY LEADERSHIP

On February 21, at a dinner ceremony in New York City, six board members of Professional Company Members were honored for exemplary leadership as part of OPERA America's 2014 National Opera Trustee Recognition Program. The recipients were **Kenneth G. Pigott, Lyric Opera of Chicago**; **Michael and Noémi Neidorff, Opera Theatre of Saint Louis**; **Ruth W. Orth, M.D., Pensacola Opera**; **Robert L. Roschel, M.D., OperaLancaster**; and **Michael O'Brian, Vancouver Opera**. Now in its seventh year, the program is sponsored by Bank of America.

Each year, OPERA America Professional Company Members are invited to nominate a trustee for the prize. One honoree is chosen from each of OPERA America's four budget levels, recognizing that devoted trustees are an integral part of opera companies large and small. American honorees were selected through a competitive adjudication process in conjunction with a similar process led by Opera.ca for the Canadian honoree. The committee was led by OPERA America Board Member Carol F. Henry, chairman of the board of directors' executive committee, Los Angeles Opera.

"OPERA America's commitment to recognizing the multi-faceted contributions of opera company trustees is inspiring," stated Henry. "As an opera company trustee, I understand the level of commitment the nominees make to the art form and to the opera companies they love. Therefore, I am deeply honored to commend their achievements on a national scale." ♦



TRUSTEE DINNER

Michael O'Brian, Noémi and Michael Neidorff, Carol F. Henry, OPERA America Chairman Frayda B. Lindemann, Kenneth G. Pigott, Ruth W. Orth. Not pictured: Robert L. Roschel. Photo by Jeff Reeder.



NEW WORKS FORUM EXPANDS SCOPE

Now in its third year, OPERA America's annual New Works Forum continues to offer artists, producers and publishers opportunities to experience emerging works by American composers. Convened each winter at the National Opera Center in New York City, the event offers performances, showcases, facilitated discussions and networking time. The program is made possible through the generous support of The Andrew W. Mellon Foundation.

"The goal of the New Works Forum is to increase the number and quality of new works in the field at large," says OPERA America President/CEO Marc A. Scorca. The program has grown in size and scope since its founding, with more than 75 individuals participating in the January 2014 Forum.

Panels at the January meeting included leaders from both inside and outside the opera field. A panel discussion on dramaturgy featured John Steber of New Dramatists and Adam Greenfield of Playwrights Horizons, as well as Peggy Monastra from the music publisher G. Schirmer and Paul Cremona, dramaturg of the **Metropolitan Opera**. A session on pitching new works featured Brian Cohen, author of *What Every Angel Investor Wants You to Know*, who offered a snapshot of information potential donors want to know before investing in a project. Linda Brumbach of Pomegranate Arts shared a pitch for *United States Five*, a new project by Laurie Anderson. New to the Forum was a day-long examination of the developmental process, including a libretto, piano-vocal and orchestral reading of a single piece: *The Summer King* with music by Daniel Sonnenberg and libretto by Sonnenberg and Daniel Nester.

NEW WORKS

Aja Houston and Vladimir Versailles in a libretto reading of *The Summer King* by Daniel Sonnenberg and Daniel Nester at the New Works Forum. Photo by Audrey N. Saccone.

This year's New Works Forum was designed to coincide with the second annual PROTOTYPE Festival, which presents innovative chamber-scale opera and music-theater works at alternative venues throughout New York City. The combination enabled Forum participants to attend productions offered through the festival, as well as presentations offered by OPERA America. Among the OPERA America presentations were **Washington National Opera's** showcase of *A Game of Hearts* by composer Douglas Pew and librettist Dara Weinberg; excerpts from *Dog Days* by composer David T. Little and librettist Royce Vavrek, produced by **Beth Morrison Projects**; *Airline Icarus*, with music by Brian Current and words by Anton Piatigorsky; and *Judgment of Midas* by composer Kamran Ince and librettist Miriam Seidel, produced by **American Opera Projects**. Performances at the National Opera Center were streamed live online. For continued exposure and promotion, composer and librettist interviews and recordings of the performances will continue to be available on YouTube.com/OperaAmerica.

Exploring and evaluating creative development, as well as performance, has been an ongoing objective of the Forum. "I was interested to learn more about the process," says **Hubbard Hall Opera Theater** Artistic Director Alix Jones. "I was really happy to see different works at different stages. It was fun to know that I can produce or present on a variety of levels, that I can serve both the composer and the audience."

For Michael Heaston, director of the young artist programs at Washington National Opera and **The Glimmerglass Festival**, the New Works Forum was an opportunity to expand his network: "I have a better sense of the community of people and organizations invested in new works," he says. For Deborah Sandler, general director of **Lyric Opera of Kansas City**, the Forum presented her with an opportunity to place nationally recognized works in a local context. Sandler says that the ongoing question for her is: "What will be possible for my community and what will work?" ♦

NEW WORKS SELECTED FOR OPERA CONFERENCE SHOWCASE

The following works have been selected for the *New Works Sampler* on June 22 at *Opera Conference 2014* in San Francisco. Works were submitted for consideration by Professional Company, Educational Producing Associate, Associate and Business Members of OPERAAmerica, with selections made by an independent panel of adjudicators.

FRAU SCHINDLER

Thomas Morse, composer

Ken Cazan, librettist

Submitted by G. Schirmer Inc.

PAST THE CHECKPOINTS

David Hanlon, composer

Joann Farias, librettist

Submitted by Houston Grand Opera's HGOco

BREAKING THE WAVES

Missy Mazzoli, composer

Royce Vavrek, librettist

Submitted by Opera Philadelphia

ABANDONED

Kamran Ince, composer

Jerre Dye, librettist

Submitted by Opera Memphis

THE LONG WALK

Jeremy Howard Beck, composer

Stephanie Fleischmann, librettist

Submitted by American Lyric Theater

"ANOTHER SUNRISE" FROM OUT OF DARKNESS: A TRIPYTYCH OF HOLOCAUST STORIES

Jake Heggie, composer

Gene Scheer, librettist

Submitted by Festival Opera

SPACE TO CREATE: LEE DAY GILLESPIE ADMINISTRATIVE SUITE

To recognize her longstanding contributions to the field of opera, the administrative suite of OPERA America's headquarters in New York City has been named in memory of **Lee Day Gillespie**. "With her remarkable generosity and passion for nature and the arts, Lee is unforgettable to this day," says The Santa Fe Opera General Director Charles MacKay. "She radiated energy and purpose, and was a pioneering leader and advocate in the field of opera. With John Ludwig at the National Institute for Music Theater, with OPERA America in the early days, and with companies all over the map she helped to plant the flourishing garden that OPERA America cultivates today."

Lee Perry, currently a trustee of Boston Lyric Opera and the New England Conservatory, began his association with Gillespie in the late 1970s. Despite the various iterations of the Boston opera community over the decades — Boston Concert Opera, Boston Opera Theatre, Opera Company of Boston and now Boston Lyric Opera — Perry says Gillespie was "always there."

"She'd come to rehearsals, production meetings, opening night dinners, cast parties," says Perry. "She loved to offer her appreciation to singers and the other stage and artistic people. She really was very hands-on in terms of her support and appreciation of what the artists were doing." ♦

OPERA AMERICA WELCOMES NEW MEMBERS

OPERA America is pleased to welcome **Guerilla Opera** (Boston, MA), **Lyric Opera of the North** (Duluth, MN), **Opera Naples** (Naples, FL), **Opera on Tap** (Brooklyn, NY) and **Solo Opera** (Concord, CA) as new Professional Company Members.

New Associate Members are **Fresh Squeezed Opera Company** (New York City) and **Overtone Industries** (Los Angeles). **New York University Steinhardt School's Vocal Performance Program** has joined OPERA America as an Educational Producing Associate Member. ♦

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AND Farewell Tribute



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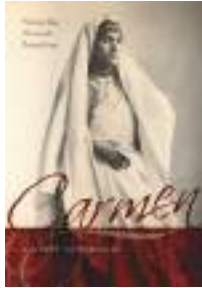
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6:00PM – 9:00PM / The Sainte Claire Hotel, San José
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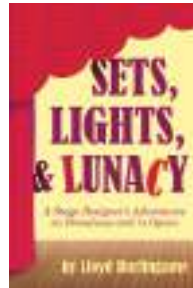
PUBLICATIONS



CARMEN, A GYPSY GEOGRAPHY

Ninotchka Devorah Bannahum
Wesleyan University Press

Bannahum traces the genealogy of the female Gypsy presence in her iconic operatic role from her genesis in the ancient Mediterranean world, her emergence as flamenco artist in the architectural spaces of Islamic Spain, her persistent manifestation in Picasso and her contemporary relevance on stage.



SETS, LIGHTS, AND LUNACY: A STAGE DESIGNER'S ADVENTURES ON BROADWAY AND IN OPERA

Lloyd Burlingame | Design Adventures

Designer for over 40 Broadway shows, plus off-Broadway, opera and regional theater, Burlingame led the design department of NYU's Tisch School from 1971 until 1997. His memoir focuses primarily on the 1960s and 70s, and includes collaborations with directors as Franco Zeffirelli, George Abbott, Peter Brook and Peter Hall.



HANDBOOK OF THE ECONOMICS OF ART AND CULTURE, VOLUME 2

Victor A. Ginsburgh and David
Throsby, Ed.s | North Holland

This volume emphasizes the economic aspects of art and culture, with its inherent problems for quantitative concepts and tools. Building bridges across disciplines such as management, art history, art philosophy, sociology and law, editors Victor Ginsburgh and David Throsby assemble chapters that yield new perspectives on the supply and demand for artistic services, the contribution of the arts sector to the economy and the roles that public policies play. Available from Elsevier at store.elsevier.com/9780444537768.



REGINA MINGOTTI: DIVA AND IMPRESARIO AT THE KING'S THEATRE, LONDON

Michael Burden | Ashgate

A considered survey of Mingotti's London years, including material on her publication activities, management and choice of repertory. Burden argues that Mingotti's years with Farinelli influenced her understanding of drama, fed her appreciation of Metastasio and were partly responsible for London labelling her a "female Garrick."



SENTIMENTAL OPERA: QUESTIONS OF GENRE IN THE AGE OF BOURGEOIS DRAMA

Stefano Castelvechhi
Cambridge University Press

Like their counterparts in drama, literature and painting, works of bourgeois drama brought to the fore serious contemporary problems including the widespread execution of deserters, the treatment of the insane and anxieties relative to social and familial roles. This wide-ranging study involves such major cultural figures as Goldoni, Diderot and Mozart, refining our understanding of the theatrical genre system of their time.



OPERA AS SOUNDTRACK

Jeongwon Joe | Ashgate

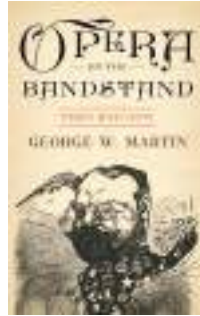
The author traces the history of opera in film and argues that opera excerpts appear at critical moments of the film, usually associated with the protagonists, and the author explores why it is opera, not symphony or jazz, that accompanies poignant scenes like these. Joe examines primary sources such as production files, cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach.



BRITTEN: ESSAYS, LETTERS AND OPERA GUIDES

Hans Keller | Boydell & Brewer

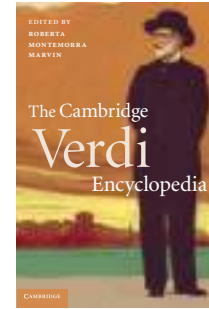
The young Hans Keller became Britten’s most fervent advocate, devoting to him a whole issue of Music Survey and the first comprehensive book on his music. This volume is a selection of the best of his writings, an illustrated study of the correspondence between Britten and Keller, a reprint of handbooks on *The Rape of Lucretia* and *Albert Herring*, and items from the Keller Archive at Cambridge. Illustrated with drawings from life by Milein Cosman.



OPERA AT THE BANDSTAND: THEN AND NOW

George W. Martin | Scarecrow Press

Martin advocates for renewed interest among concert bands in operatic excerpts, for the good of both the bands and opera. The volume features the Dodworth bands from the 1850s through the American tour of French conductor and composer Louis Antoine Jullien, bandmaster Patrick S. Gilmore’s Jubilee festivals, the era of John Philip Sousa from 1892 to 1932, that of the Goldman Band of New York City from 1920 to 2005, to finally the wind ensembles sparked by Frederick Fennell.



THE CAMBRIDGE VERDI ENCYCLOPEDIA

Roberta Montemorra Marvin, Ed.
Cambridge University Press

Over 1,000 comprehensive entries discuss all of Verdi’s known compositions—published and unpublished—and contain the most recent international scholarship on specific works, people, places and concepts in Verdi’s music and his world. Extensive appendices list Verdi’s known works, the characters in his operas and the singers who created them, and a chronology of his life.



GIOVANNI BATTISTA RUBINI AND THE BEL CANTO TENORS: HISTORY AND TECHNIQUE

Dan H. Marek | Scarecrow Press

With Rubini’s rise tenors came to sing roles written specifically for them by Rossini, Bellini and Donizetti, among other bel canto composers. Signaling the end of the dominance of castrati on stage, this period would last some 40 years until the advent of Grand Opera, Wagner and Verdi, followed by the tradition leading to Caruso, Pavarotti and Domingo. Marek offers resolutions to the challenges presented by high tessitura of bel canto operas for tenors.



THE OPERA MANUAL

Nicholas Ivor Martin
Scarecrow Press

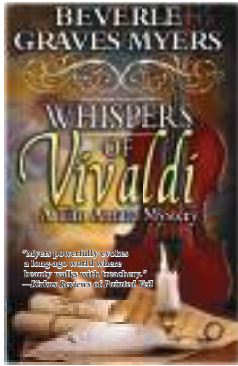
A comprehensive resource for opera lovers, professionals, scholars and teachers, featuring plot summaries for more than 550 operas — including standard and rediscovered contemporary works. Includes facts about staging, orchestral and vocal requirements.



ANYTHING GOES: A HISTORY OF AMERICAN MUSICAL THEATRE

Ethan Mordden
Oxford University Press

A grand revue of musicals from the 20s through the 70s, narrated in Ethan Mordden’s witty, scholarly and conversational style. Mordden examines the music, of course, but also more neglected elements, including the changing structure of musical comedy and operetta, and the evolution of the role of the star.



**WHISPERS OF VIVALDI:
A TITO AMATO MYSTERY**
Beverle Graves Myers
Poison Pen Press

A singer turned director is accused of killing a rival maestro so he can become the principal director of the fictional Teatro San Marco in this thriller for opera lovers. His own life, as well as the future of opera in Venice, now depend on his skills as a sleuth!



MASCULINITY IN OPERA
Philip Purvis, Ed. | Routledge

Masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s, but the relationship between masculinity and opera has so far escaped detailed critical scrutiny. Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify, this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject.



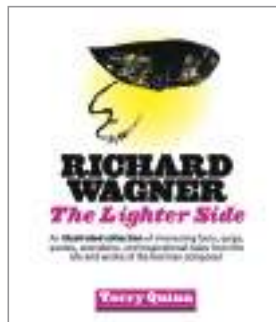
**FRIEDELIND WAGNER:
RICHARD WAGNER'S REBELLIOUS
GRANDDAUGHTER**
Eva Rieger | The Boydell Press

Richard Wagner's independent-minded granddaughter despised her mother's close liaison with Hitler and was the only member of the Wagner clan who fled Germany in protest. She travelled to London and published articles pillorying the Nazi elite. After the war, forced out of Bayreuth management, she still made a remarkable effort to find a niche in post-war German society and culture, and did her best to cope with a family notorious for its intrigues past and present.



**STAND UP STRAIGHT
AND SING!**
Jessye Norman
Houghton Mifflin Harcourt

Raised in Georgia amid Jim Crow racism, but nurtured by a close family and tight-knit community, Norman rose from church spirituals to a dazzling career as an international opera. An extraordinary account of an astonishing life.



**RICHARD WAGNER:
THE LIGHTER SIDE**
Terry Quinn | Amadeus Press

Trivia, facts, anecdotes and quotations about the man and his operas. For more than 20 years, Quinn has collected information on each of Wagner's 13 completed operas and the difficulties encountered in staging them; famous Wagnerian directors, conductors and singers; key persons in the composer's life, especially the women, not to mention the dysfunctional Wagner family; Wagner's visits to London; the festival and theater he created in Bavaria; and a great deal more.



**OPERA IN THE BRITISH ISLES,
1875-1918**
Paul Rodmell | Ashgate

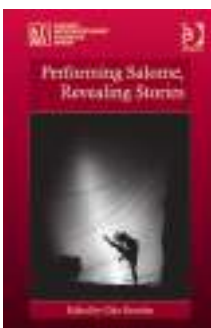
More than 100 serious operas by British composers were premiered between 1875 and 1918. The author examines the nature of operatic culture, the way opera was produced and consumed by companies and audiences, repertory performed, social attitudes to opera, the dominance of West End and touring companies and the position of British composers within this realm of activity.



**READING CAVALLI'S
OPERAS FOR THE STAGE:
MANUSCRIPT, EDITION, PRODUCTION**

Ellen Rosand, Ed. | Ashgate

The composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period. These essays consider the Cavalli revival from various points of view. In particular, they explore the multiple issues involved in the transformation of an operatic manuscript into a performance.



**PERFORMING SALOME,
REVEALING STORIES**

Clair Rowden, Ed. | Ashgate

This volume explores Salome as a cultural icon in fin-de-siècle society, whose appeal for ever new interpretations of the biblical story still endures today. Each chapter suggests new ways in which performing bodies reveal alternative stories, narratives and perspectives and offer a range and breadth of source material and theoretical approaches. ♦

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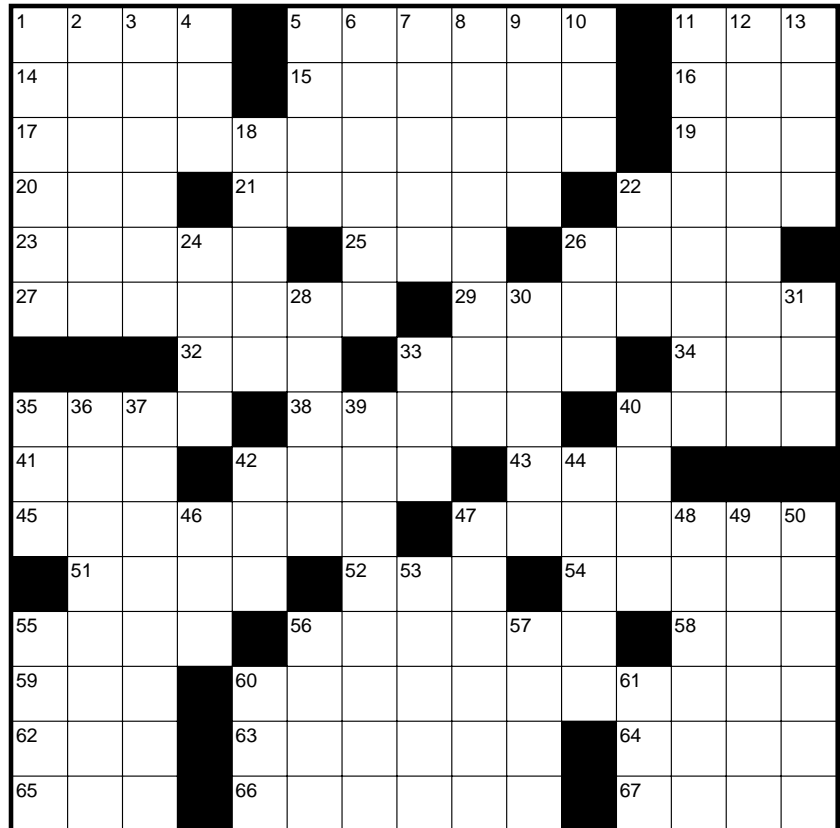
BY
DAVID J. KAHN

ACROSS

1. Volstead Act opponents
5. Title for 37-Down's husband, and others
11. Goal of some candidates
14. ___ Plus (razor brand)
15. Was triumphant in the end
16. Turnabout, for short
17. Opera's Carmen and Zerbinetta, e.g.
19. Trip option: Abbr.
20. It's nothing
21. Racetrack bet
22. Iago, notably
23. Soprano Shade
25. Verbal shrug
26. Shacks
27. Paraphrase, say
29. Family in 1980s news
32. Bud abroad
33. Puts together
34. Not, from a Scot
35. "___ do wonders for you"
38. Composer and librettist of 60-Across
40. *Madama Butterfly* subplot
41. 1950 film noir
42. Baseballer in 2014 headlines
43. Way of the world?
45. Pop-top spot
47. See 11-Down
51. Unfaithful director Adrian
52. Start of many an opera title
54. Massenet opera
55. Host
56. Pungent cheese
58. Green prefix
59. Wrapper that's too tight?
60. 1998 opera about growing up during the American Civil War, and a hint to solving this puzzle
62. Footnote abbr.
63. Fess Parker's TV co-star
64. Former follower of the news?
65. Mad Men actress Davidtz
66. Most festive
67. Without ___ (unsafely)

DOWN

1. His Die Feen wasn't produced until after his death
2. French star
3. Chat room nuisances
4. Needing a lift
5. Mars bar
6. It's in your ballpark
7. "Have ___ life"
8. Grand Canyon area
9. Faulkner character ___ Varner
10. G.P.S. data
11. Opera by 47-Across, with I
12. Run into unexpected difficulty
13. Stag party attendees?
18. Morning time
22. Blockhead
24. Authors' list ender
26. Experiences
28. Head stones?
30. Online message
31. Squalid
33. Name in Gordon's *The Grapes of Wrath*
35. Fingers, quickly
36. Machine shop area
37. Soprano role in a Verdi opera
39. 2003 Linkin Park song
40. Woody trunk
42. Crack
44. O.K.
46. "___ thoughts?"
47. *Grey Gardens* mother and daughter
48. Rink caretakers
49. Christians' ___ Creed
50. Defensive reply
53. Blackjack request
55. Fit
56. "Ritorna vincitor!" singer
57. Exploit
60. Race part
61. Motor additive?



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

CONFERENCE SPONSORS

OPERA America acknowledges the generous contributions of the following businesses and corporations who sponsored events and sessions for *Opera Conference 2013: Opera Out of Bounds*, that was held in Vancouver, May 7-11, 2013.



WINTER 2013 CROSSWORD SOLUTION

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I	D	I	O	T		E	B	E	R	T		A	L	I
R	E	F	E	R		L	O	H	E	N		G	R	I
L	A	T	R	A	V	I	A	T	A			R	I	T
						E	A	T	A	T		A	S	E
M	I	R	A	G	E					H	O	N		
G	I	U	S	E	P	P	E	V	E	R	D	I		
S	I	E	P	I		T	A	I		M	A	O	R	I
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I	S	H				E	R	R	O	R		D	I	D
S	E	T				A	S	O	N	E		S	T	O

The winner of the Winter *Opera America Magazine* crossword contest is Jonathan Pell, artistic director of The Dallas Opera.

Contest rules: Completed puzzles must be received by midnight May 1 via mail, fax (212.796.8621) or email attachment to Editor@operaamerica.org. Please include name, email address and daytime phone number. A winner will be chosen by drawing from among correct answers. The winner will receive an OPERA America gift.

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In Conversation with Lawrence Brownlee

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CREATORS IN CONCERT

Wednesday, April 2 at 7:00 p.m.

Music and Words with Paola Prestini

Paola Prestini's music takes the listener on a journey through different life experiences, creating an aural and visual map of the many countries and cultures that have inspired her.



Wednesday, May 7 at 7:00 p.m.

Music and Words with Ricky Ian Gordon,
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Ricky Ian Gordon has emerged in the U.S. as a leading writer of vocal music that spans art song, opera and musical theater, and he writes in an idiom that evokes American memory.



MAKING CONNECTIONS

Tuesday, April 29 at 7:00 p.m.

SUPERFANS: Opera's Devoted Online Community

How has the rise of the blogosphere changed our awareness and enjoyment of opera? Meet some of the web's most committed commenters and journalists, and learn if anonymity makes the art grow fonder.

Following the events, attendees are invited to an informal wine reception. Advanced registration is recommended and can be made online at **operaamerica.org/ForArtists**. Fees may apply for certain events.

All events are presented at the National Opera Center in New York City and will be streamed online at operaamerica.org.

MY FIRST OPERA



FREDERICK W. PETERS

is chair of New Music USA, a board member of Beth Morrison Projects and a member of the Board of Overseers of the National Opera Center. He is president of the New York City-based real estate firm Warburg Realty.

I didn't always like opera. My first love was piano music, a love fostered by my mother, who found in me the concert companion she had been seeking for years. Month after month we heard all the great pianists as they cycled through Carnegie Hall: Rubenstein (our favorite), Richter, the young Ashkenazy, then Watts with his stamping foot, still later Pollini and Zimmerman and Goode, singing along with himself as he played. For my 12th birthday I received a box set of the 32 Beethoven piano sonatas recorded by Schnabel. I rushed out to buy the print editions, then shut myself for days in our library (locus of the record player) with the LPs and scores, learning every note. Later that year, my mother became friends with the first violinist of the Amadeus Quartet and I heard Schubert's "Death and the Maiden" for the first time. Love at first hearing! I was crazy about classical music. But I had no interest in opera.

That all changed in college. During my junior year, a friend took me with his grandparents to hear *Un ballo in maschera* at the Met. I was thrilled by Ulrika's low register but remember little else about the performance. The next year, however, I randomly signed up for a course on German Romantic vocal music being given in the music department at Yale, primarily because I was interested in the poetry. During the first few weeks we studied Schubert's *Winterreise*. I was hooked. I bought the music and night after night played through the songs on my old Yamaha upright, which had been pushed, pulled and lifted by me and a hearty and obliging group of friends to my fourth floor walk-up dorm room. Almost overnight I discovered the extraordinary emotional power of the voice: we went on to Schumann's *Dichterliebe*, then Hugo Wolf and then, at the end of the course, to *Tristan*. What a revelation that was! I sat in the college music library that December listening over and over again to the Prelude, the love duet and the *Liebstdod*. And when I learned that Jon Vickers and Birgit Nilsson would be singing *Tristan* at the Met, I was so excited that I decided I would drive down from New Haven on my birthday to hear it.

As it turned out, there was a blizzard that evening and I wrecked my car by skidding into a fence. Undaunted, I had it towed to a garage, took a cab to the train and arrived in time for the beginning of Act II.

The rest of this story simply chronicles my growing obsession. I went to the Met as often as I could during my remaining months in college. That summer, I bought scores and LPs of the entire *Ring Cycle* and retreated once again to the family library for several weeks, not emerging till I knew every leitmotif. In the fall, I decided to devote myself to the composition of vocal music and sat home writing every morning, then bought standing room tickets for whatever was playing at the Met that night and passed hours at the Performing Arts Library listening to and reading through the score of whatever I was about to hear. Then I persuaded the brilliant, hugely knowledgeable and preternaturally grumpy opera composer and pedagogue Hugo Weisgall to take me on as a student and *he* became my opera companion, illuminating Berg, Britten and Bartók. His composition classes were full of memorable opera moments: how he said one day "There are only three real ladies in all of opera: the Countess, Violetta and the Marschallin," or on another day, trying to explain what a musical gesture was, he sat down at the piano and tossed off the opening bars to *Der Rosenkavalier*, then sat back beaming and said, "Now *that's* a gesture!"

Since the end of my graduate school experience I have remained in love with opera, less as a composer now than as a supporter and champion. I have served on many opera company boards, always attempting to champion the new music I came to love and appreciate under Weisgall's tutelage. My wife Alexandra and I have commissioned new works outright and joined consortia to commission others. We were proud producers of the revival of Weisgall's *Esther* at New York City Opera (much mourned) a few years back. And a new work or a transformative revival or a revelatory performance still opens in me the vistas of the soul which I first experienced so profoundly over 40 years ago when my chain-smoking lieder professor at Yale put the Fischer-Dieskau recording of *Winterreise* on the turntable and that extraordinary voice poured forth its tale of woe over the strophic setting: *Fremd bin ich eingezogen, und fremd jetzt geh ich weck...* ♦

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Willard Spiegelman, *Opera News* July 2013

"This is no fictional dialogue...but the real, powerful emotional struggles of two flesh-and-blood human beings caught up in a drama neither one of them wanted or created...a terrifically powerful work, superbly written..."

Lynn René Bayley, *Fanfare Magazine* Jan/Feb 2014

"Mr. Cipullo's vocal writing is angular and declamatory at times, but he has a keen sense of when to let that modernist approach melt into glowing melody, and he has an even keener ear for orchestral color."

Allan Kozinn, *New York Times* November 12, 2010

"...a luminous score that offered vivid embodiments of the protagonist's mental states."

Joan Reinthaler, *Washington Post* April 3, 2011

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Olin Chism, *Fort Worth Star-Telegram* April 25, 2013

"...a powerfully realistic thriller and an unabashedly honest commentary on the America of the 1960s and '70s."

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