

2014 YEAR IN REVIEW

It can now be safely said that opera no longer belongs in the opera house — well, not just the opera house. After a decade of innovation beyond the proscenium, opera now flourishes equally well in intimate venues and stadiums, in public spaces and private homes, through satellite broadcasts and on mobile devices. It belongs anywhere performers can go, and in any form audiences will engage with it. Opera is no longer fixed in space. Opera makes its own place.

THE FIELD

American opera singers, who once upon a time fought their way onto international stages, are now global media ambassadors. The 2014 Super Bowl drew 111.5 million viewers, and opera was there: Renée Fleming, a Pennsylvania native, sang *The Star-Spangled Banner*. Game Seven of the 2014 World Series reached 23.5 million viewers, and opera was there: Joyce DiDonato, a Kansas native, sang our national anthem. From San Francisco to Dallas to Washington, D.C., opera is live-streamed to playing fields where opera lovers and opera discoverers sit side-by-side.

Opera no longer belongs just in the back pages of newspapers, among the reviews and entertainment listings. Opera can now command the front page, engaging civic issues of local, national and international scope. **SAN DIEGO OPERA**, on the brink of closure, generated headlines when it averted dissolution by galvanizing local opera lovers and national opera leaders to reimagine its future and establish a more sustainable business model. **THE METROPOLITAN OPERA**, with its new production of *The Death of Klinghoffer*, sparked a vociferous international dialogue on the role of opera in tackling controversial issues. **OPERA THEATRE OF SAINT LOUIS** positioned itself as a civic leader when it collaborated with Jazz St. Louis and other organizations for “A Concert for Peace and Unity,” an appeal for social harmony in the wake of violence in Ferguson, Missouri.

Opera companies continue to present classics from the European canon, masterpieces from the 20th- and 21st-century repertoire, and beloved works from the American musical theater, but they increasingly look to contemporary American composers and librettists to generate large-scale operas that resonate with the past and the present. This year, **HOUSTON GRAND OPERA**, **LYRIC OPERA OF CHICAGO**, **THE DALLAS OPERA**, **MINNESOTA OPERA** and **CINCINNATI OPERA** all announced major commissions and co-productions that will resonate for years. Puccini, Verdi and Mozart have nothing to fear, nor do Gershwin, Bernstein, Sondheim and Floyd, but they are increasingly enjoying the good company of John Adams, Mark Adamo, Kevin Puts, Jake Heggie and Ricky Ian Gordon, whose works, both in number of productions and performances, continue to rise on the charts. Prolific American librettists are also forging their own brands: Gene Scheer, Mark Campbell, Terrence McNally and Royce Vavrek have established themselves as integral members of the operatic landscape.

A terrain long dominated by men is now seeing the emergence of the female voice. Pulitzer Prize-winning composer Jennifer Higdon’s opera *Cold Mountain*, with a libretto by Gene Scheer based on Charles Frazier’s novel, is a triple co-commission poised for an August premiere at **THE SANTA FE OPERA**, with performances to follow at **OPERA PHILADELPHIA** and Minnesota Opera. Additional seeds have been planted by OPERA America through its Opera Grants for Female Composers program, launched with Discovery Grants to individuals. One such grant was awarded to Laura Kaminsky for *As One*. With a libretto by Mark Campbell and Kimberly Reed,

Continued on page 18



Opéra de Montréal's *Turandot* with Guy Bélanger (Emperor Altoum) and Galina Shesterneva (Turandot). Conducted by Paul Nadler, and directed and choreographed by Graeme Murphy. Scenic and costume design by Kristian Fredrikson, and lighting design by John Drummond Montgomery.



Monteverdi's *Il combattimento di Tancredi e Clorinda* as performed by Gotham Chamber Opera in The Metropolitan Museum of Art's Emma and Georgina Bloomberg Arms and Armor Court, with (l-r) Craig Verm (Tancredi), Beth Clayton (Clorinda) and, in plaid skirt, Abigail Fischer (Testo). Conducted by Neal Goren and directed by Robin Guarino. Scenic design by Andromache Chalfant, costume design by Gabriel Berry, lighting design by Jane Cox and choreography by Bradon McDonald.

Long Beach Opera's *The Death of Klinghoffer* by John Adams and Alice Goodman, with (l-r) Alex Richardson (Molqi), Roberto Perlas Gomez (Rambo), Robin Buck (Leon Klinghoffer) and Suzan Hanson (Marilyn Klinghoffer). Conducted by Andreas Mitisek and directed by James Robinson. Scenic design by Allen Moyer, costume design by James Schuette, lighting design by Christopher Akerlind and video design by Gregory Emetaz.



KEITH IAN POLAKOFF

Beth Morrison Projects and HERE's world premiere of *Thumbprint* by Kamala Sankaram and Susan Yankowitz at the PROTOTYPE Festival, with (l-r) Theodora Hanslowe (Mother), Kamala Sankaram (Mukhtar), Leela Subramaniam (Annu) and Kannan Vasudevan (Shakur). Conducted by Steven Osgood and directed by Rachel Dickstein. Scenic design by Susan Zeeman Rogers, costume design by Kate Fry, lighting design by Jeanette Yew, and video design by Shaun Irons and Lauren Petty.



NOAH STERN WEBER



Madison Opera's *Tosca* with Nmon Ford (Scarpia) and Melody Moore (Tosca). Conducted by John DeMain and directed by A. Scott Parry. Scenic design courtesy of Seattle Opera, costume design by Andrew Marlay and Heidi Zamora, and lighting design by John Frautschy.

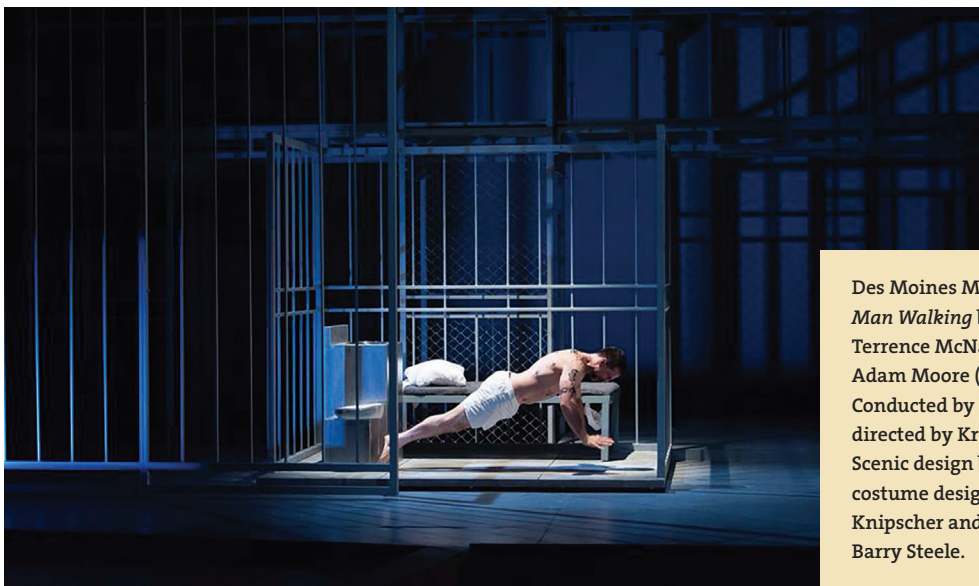
As *One* was brought to life in September by **AMERICAN OPERA PROJECTS** at the Brooklyn Academy of Music and is now scheduled for performances in Logan, Utah, and the University of California at Berkeley.

Developing new work is no longer a sideline or fringe event; it has become part of the mission of companies of all sizes. Opera Philadelphia and **WASHINGTON NATIONAL OPERA**, no less than **BETH MORRISON PROJECTS**

or **THE INDUSTRY**, have solidified the developmental process with residencies and workshops that enable composers, librettists and directors to bring their stories to fruition without the high-wire risk of full productions. These incubators are now generating works that gain traction. *The Long Walk*, commissioned and developed by **AMERICAN LYRIC THEATER**, will have its world premiere at **OPERA SARATOGA** next summer.

The opera, by Jeremy Howard Beck and Stephanie Fleischmann, is based on the book by Brian Castner. *Dog Days*, by David T. Little and Royce Vavrek, was nurtured by Beth Morrison Projects and will soon be seen by the audiences of **FORT WORTH OPERA** and **LOS ANGELES OPERA**.

Innovation requires artistry, but it also requires an investment of time and money with a view toward the long term. Even as companies continue



DES MOINES METRO OPERA

Des Moines Metro Opera's *Dead Man Walking* by Jake Heggie and Terrence McNally, with David Adam Moore (Joseph De Rocher). Conducted by David Neely and directed by Kristine McIntyre. Scenic design by R. Keith Brumley, costume design by Jonathan Knipscher and lighting design by Barry Steele.



KEN HOWARD

Opera Theatre of Saint Louis' world premiere of *27* by Ricky Ian Gordon and Royce Vavrek, with Elizabeth Futral (Alice B. Toklas) and Stephanie Blythe (Gertrude Stein). Conducted by Michael Christie and directed by James Robinson. Scenic design by Allen Moyer, costume design by James Schuette and lighting design by James F. Ingalls.

to recover from the economic shock of 2008, which required many to reduce the number of productions or performances, new models of sustainability have emerged, to which alternative forms and forums contribute. A chamber opera in a black box theater, a collaboration with an art museum and a full-on *Aida* all contribute to building a viable portfolio of earned and contributed revenue.

Opera Theatre of Saint Louis, which performs in a unique and intimate venue,

last season presented the premiere of *Champion*, the story of ill-fated boxer Emile Griffith, by Terence Blanchard and Michael Cristofer, and this season offered *27*, an exploration of the life of Gertrude Stein and Alice B. Toklas by Ricky Ian Gordon and Royce Vavrek. Since 2013, OTSL's subscription sales have doubled, with new households now accounting for 26 percent of its audience. Lyric Opera of Chicago's American Musical Theater Initiative continues to broaden

its audience base. More than 25 percent of tickets for the 2013–2014 season were purchased by people attending Lyric for the first time. Of that new-to-Lyric total, more than 40,000 were *The Sound of Music* ticket buyers.

Major gifts from individuals emerged at companies of all sizes, for purposes of all kinds. Houston Grand Opera received \$1 million to endow its chorus master chair. The Dallas Opera and **PALM BEACH OPERA** each received

generous challenge grants (\$2.5 million and \$500,000 respectively) to support education. A gift of \$600,000 to **TULSA OPERA** will be acknowledged with naming rights to its music library. Foundations also continue their support of opera: The Andrew W. Mellon Foundation awarded \$750,000 each to Houston Grand Opera and Minnesota Opera to support multiple new productions. The Wallace Foundation unveiled a \$40 million initiative to build audiences for the arts, with opera a key focus of their research.

A fickle global economy cannot be controlled by our shared passion for opera, but audiences and contributors can be cultivated to reward artistic success. The breathless pace of emerging entertainment options cannot be restrained, but that need not diminish our commitment to telling stories relevant to our lives that resonate in our hearts.

And isn't it there where opera truly belongs? ●

— Matthew Sigman

Michigan Opera Theatre's *A View from the Bridge* by William Bolcom, Arnold Weinstein and Arthur Miller, with (l-r) Jonathan Lasch (Marco), Beverly O'Regan Thiele (Beatrice), Kim Josephson (Eddie), Kiri Deonarine (Catherine) and Eric Margiore (Rodolpho). Conducted by Suzanne Mallare Acton and directed by Tazewell Thompson. Scenic and costume design by Robert O'Hearn and lighting design by Kendall Smith.



JOHN GRIGALITS, MICHIGAN OPERA THEATRE

Opera Idaho's production of *Gianni Schicchi* with (front row, l-r) Alagio Laurino (Maestro Spinelloccio), Marcus Shelton (Rinuccio), Michiko Miller (La Ciesca), Michele Detwiler (Buoso Donati), Rebecca Pearce (Nella) and Jason Detwiler (Gianni Schicchi), and (back row, l-r)

Adam Wade Duncan (Gherardo), Richard Burgess Block (Betto di Signa) and Michal Jarolimek (Marco). Conducted by Michael Porter and directed by Cindy Sadler. Scenic design by Fran Maxwell, costume design by Rebecca Hoffman and lighting design by Raquel Davis.



DAVIA ANDERSON



Fort Worth Opera's production of *With Blood, With Ink* by Daniel Crozier and Peter M. Krask, with Audrey Babcock (Countess Maria Louisa) and Vanessa Becerra (Young Sor Juana). Conducted by Timothy Myers and directed by Dona D. Vaughn. Scenic design by Erhard Rom, costume design by Austin Scarlett and lighting design by Sean Jeffries.

EILEEN APPEL



TIM MATHESON, COURTESY OF VANCOUVER OPERA

Vancouver Opera and Pacific Opera Victoria's co-production of *Albert Herring* by Benjamin Britten and Eric Crozier, with (l-r) Peter McGillivray (Mr. Gedge), Melanie Krueger (Miss Wordsworth), Sally Dibblee (Lady Billows), Susan Platts (Florence Pike), Michael Colvin (Mayor Upfold) and Giles Tomkins (Superintendent Budd). Conducted by Leslie Dala and directed by Glynis Leyshon. Scenic and costume design by Patrick Clark and lighting design by Michael Walton.



2014 YEAR IN REVIEW OPERA AMERICA

In 2014, OPERA America continued its mission to serve opera companies, artists and audiences throughout North America. While advocating for opera on a national level, OPERA America also worked with its members to achieve local goals and respond to the needs of their communities. The results succeeded in strengthening collaboration, reinforcing leadership, inspiring artistic excellence and engaging audiences, all in the service of advancing a thriving art form.

OPERA America continued to enhance its role in promoting communication among its members, bringing together professionals to address topics that affect the entire field. In addition to facilitating communications via digital media, OPERA America convened Forums at which representatives from the field explored topics such as marketing, singer training and education. These gatherings provided a much-needed arena for opera company staff to discuss common

James Buckhouse of Twitter
delivered a talk on user experience
(UX) at *Opera Conference 2014* in
San Francisco.

JERRY PLACKEN/MEYER SOUND

issues, share best practices and offer support to one another.

The spirit of collaboration and open dialogue was exemplified by *Opera Conference 2014*, hosted in June by **SAN FRANCISCO OPERA**. The event attracted more than 600 individuals from over 200 organizations, setting an all-time attendance record. Conference discussions centered on ways of engaging new audiences and engendering interest in the art form — topics to be revisited and reframed at *Opera Conference 2015*, hosted by **WASHINGTON NATIONAL OPERA**, which will examine opera's civic impact.

In addition to catalyzing collaboration among today's working professionals, OPERA America also continued initiatives

designed to bolster future leadership at opera companies nationwide. Fourteen promising professionals were selected to participate in the third annual Leadership Intensive, sponsored by American Express. This unique program brought together experts from development, artistic administration, education and other fields to participate in leadership-building seminars at the National Opera Center as well as focused sessions at *Opera Conference 2014*.

OPERA America has also made it a priority to fortify board leadership at member companies, ensuring that the field is steered with long-term viability in mind. In addition to hosting the National Trustee Forum,

which allowed trustees to share governance strategies, OPERA America provided board members with onsite consultations and benchmarking reports to help them evaluate the state of their companies. To celebrate exemplary board leadership, the annual National Opera Trustee Recognition Program, sponsored by Bank of America, identified five outstanding leaders who serve on the boards of Professional Company Members.

In tandem with providing services to administrators and board members, OPERA America continued to help foster the careers of artists who bring opera to life both onstage and off. This year, the Artistic Services department instituted Career

THE OPERA FUND 2014: REPERTOIRE DEVELOPMENT GRANTS

Since its inception more than two decades ago, *The Opera Fund* has provided nearly \$13 million in support of new works and related programming. In 2014, OPERA America awarded nine grants from *The Opera Fund* for the development of new repertoire. These grants provide financial support to OPERA America members in order to buoy the quality, quantity and creativity of new opera and music-theater works.

JFK

Music by David T. Little
Libretto by Royce Vavrek
Produced by American Lyric Theater in partnership with Fort Worth Opera

AGING MAGICIAN

Music by Paola Prestini
Libretto by Rinde Eckert
Produced by Beth Morrison Projects in partnership with VisionIntoArt

PRINCE OF PLAYERS

Music by Carlisle Floyd, based on the play *Compleat Female Stage Beauty* by Jeffrey Hatcher
Produced by Houston Grand Opera

BEL CANTO

Music by Jimmy López
Libretto by Nilo Cruz, based on the novel by Ann Patchett
Produced by Lyric Opera of Chicago

A BLIZZARD ON MARBLEHEAD NECK

Music by Jeanine Tesori
Libretto by Tony Kushner
Produced by the Metropolitan Opera

CHARLIE PARKER'S YARDBIRD

Music by Daniel Schnyder
Libretto by Bridgette A. Wimberly
Produced by Opera Philadelphia

SHALIMAR THE CLOWN

Music by Jack Perla
Libretto by Rajiv Joseph, based on the novel by Salman Rushdie
Produced by Opera Theatre of Saint Louis

DREAM OF THE RED CHAMBER

Music by Bright Sheng
Libretto by David Henry Hwang, based on the 18th-century Chinese novel
Produced by San Francisco Opera

AN AMERICA SOLDIER

Music by Huang Ruo
Libretto by David Henry Hwang
Produced by Washington National Opera



Blueprints for Singers, a new five-day program that provided emerging singers with seminars on a range of topics — from audition etiquette to the business of being a professional singer. The department also continued to host its popular Feedback Auditions, which allow singers to perform their audition repertoire and receive constructive feedback, as well as Recording Days, which give artists the chance to create high-quality audio recordings at an affordable rate.

Composers and librettists were offered an opportunity to experiment and present works in various stages of development at OPERA America's New Works Forum, made possible through the support of The Andrew W. Mellon Foundation. Inaugurated in 2011, the Forum allows creative teams to showcase works, participate in facilitated discussions, examine

the creative process and network with potential producers. Composer-librettist teams and the companies producing their operas are also able to showcase their compositions at the *New Works Sampler* at the annual opera conference.

Coupled with OPERA America's duty to support those in the field is its mission to engage members of the public and build interest in opera. OPERA America was able to reach varied audiences — from specialists to those new to the art form — through public events at the National Opera Center. The *Creators in Concert* evenings featured leading American composers of opera, who participated in lively discussions with audience members and presented excerpts from their recent works. In the *Conversations* series, industry luminaries joined OPERA America President/CEO Marc A. Scorca to offer their



Top: Composer Ricky Ian Gordon and pianist Thomas Bagwell accompanied mezzo-soprano Deanne Meek during a *Creators in Concert* evening. **Middle:** Director Christopher Alden spoke with OPERA America President/CEO Marc A. Scorca as part of the *Conversations* series. **Bottom:** Amy Burton and Joan Morris performed at a special cabaret event benefitting the Patricia Scimeca Fund for Emerging Singers.

2014 YEAR IN REVIEW

OPERA AMERICA



A ceremony was held in New York for honorees of the 2014 National Opera Trustee Recognition Program. Pictured here (l-r): Michael O'Brian, Vancouver Opera; Noémi and Michael Neidorff, Opera Theatre of Saint Louis; OPERA America board member Carol F. Henry; OPERA America Chairman Frayda B. Lindemann; Kenneth G. Pigott, Lyric Opera of Chicago; Ruth W. Orth, Pensacola Opera. Not pictured: Robert L. Roschel, OperaLancaster.

behind-the-scenes perspectives on the field. Young talent was spotlighted in the *Emerging Artist Recital Series*, which presented competition winners and singers from professional training programs around the U.S. The reach of these programs was extended nationally through live-streaming via OPERA America's YouTube channel.

To engage those who may have had little or no experience with opera, OPERA America's Marketing and Communications department coordinated a 35-page advertorial entitled "The Future of Opera," which appeared in the August issue of *US Airways Magazine*. A nationally coordinated marketing campaign that highlighted local opera company brands, this collective ad buy included 26 OPERA America members, providing them with international exposure to US Airways' seven million monthly travelers.

OPERA America and its members again demonstrated the scope and variety of opera

to a broad audience through National Opera Week, held from October 24 to November 2. New for 2014, OPERA America positioned Opera Week as a communications focal point for the industry. In addition to offering public programs, participants made announcements about their positive year-round impact, creating a concentrated critical mass of opera messaging. OPERA America was privileged to have acclaimed bass-baritone Eric Owens serve as honorary chairman of the annual event.

To ensure that opera companies receive the robust philanthropic support they require, OPERA America's Government Affairs department called upon members to urge Congress to reinstate the Individual Retirement Account (IRA) charitable rollover, a provision allowing those 70½ and older to make up to \$100,000 in tax-free charitable contributions from their IRA accounts. In a major victory for nonprofits, the

BUILDING OPERA AUDIENCES GRANTS

Since its inception in 2013, OPERA America's Building Opera Audiences grant program, funded by the Ann and Gordon Getty Foundation, has awarded \$600,000 to support innovative marketing projects. In 2014, the grant program funded seven initiatives designed to increase first-time attendance and improve audience retention rates.

¡VIVA LA OPERA!

Arizona Opera's statewide initiative, created in partnership with Univision, welcomes underserved communities to opera. Previously supported by a 2013 Building Opera Audiences grant, the program received a second award this year to further the goals of the project.

BOOMER BUS

To attract individuals aged 50 to 65, Central City Opera will transport participants by bus to performances at its opera house, providing entertaining and educational experiences while on the road, such as a Q&A session with the company's education team and a presentation on Central City Opera's history.

THE OPERA EXPRESS

Cincinnati Opera will convert a semi-trailer into a mobile opera theater to bring opera performances to unconventional locations. Short performances of 10 to 15 minutes will feature professional singers, lighting, costumes and scenery.

RE-BRANDING OPERA

To integrate positive opera-related stories and references into film, television and advertisements, Los Angeles Opera will partner with a content marketing agency to pitch opera as valuable and viable storyline options for entertainment industry professionals.

CAMINOS A LA ÓPERA

Lyric Opera of Chicago will offer relevant programming to Chicago's Latino communities in the opera house and neighborhood venues. This initiative will foster new community partnerships, promote involvement with schools and increase targeted marketing efforts.

CONSUMER ENGAGEMENT RESEARCH

Consultants from outside the arts will use surveys, focus groups and experience mapping to evaluate how audiences perceive Opera Philadelphia's brand. The results will inform marketing strategies that address consumer motivations.

OPERA @ THE WATERFRONT

Palm Beach Opera's free custom app will engage participants in a curated arts experience by providing a two-way dialogue between audiences and staff through real-time updates, such as fun facts, aria translations and surveys.

House of Representatives passed the bill to make the IRA rollover permanent. The legislature now awaits review by the Senate.

OPERA America's commitment to opera on both a local and national level is embodied by the National Opera Center, which serves local, national and international visitors alike. Since its opening in September 2012, the Opera Center has evolved beyond a rehearsal and performance venue: Visitors frequently describe it as "a home for opera." OPERA America strives to make it a place that both nurtures and showcases the art form.

Place-making like this would not be possible without the many artists and professionals who visit the Opera Center each day, shaping its character, reinventing its function and contributing to its creative energy. In the past year, an ever-growing and diverse



AUDREY N. SACONE

As part of OPERA America's new professional development program, Career Blueprints for Singers, participants had new headshots taken.

2015 ROBERT L.B. TOBIN DIRECTOR-DESIGNER SHOWCASE FINALISTS

OPERA America's Robert L.B. Tobin *Director-Designer Showcase* is a biennial program, now entering its fourth cycle, that brings emerging talent to the attention of the field, connecting promising directors and designers with those who are in a position to advance their careers. At the end of 2014, four finalist teams were each awarded \$2,000 to develop their proposals for opera productions. Representatives from each finalist team will attend *Opera Conference 2015* in Washington, D.C., to present their proposals to opera producers at a special live-streamed session. Over the next two years, each team will also have their designs featured in a six-month exhibition at the National Opera Center.



Four Saints in Three Acts

By Virgil Thomson and Gertrude Stein

Director:

Mary Birnbaum

Set Designer:

Grace Laubacher

Costume Designer:

Moria Clinton

Lighting Designer:

Anshuman Bhatia

Choreographer:

Adam Cates



Lizzie Borden

By Jack Beeson and Kenward Elmslie

Director:

Andreas Hager

Set Designer:

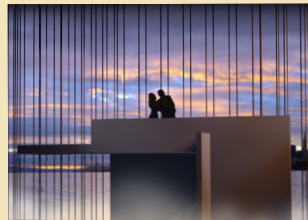
Kate Noll

Costume Designer:

Seth Bodie

Lighting Designer:

Solomon Weisbard



Three Decembers

By Jake Heggie and Gene Scheer

Director:

Joshua Miller

Set Designer:

William Anderson

Costume Designer:

Hope Bennett

Projection Designer:

Stephanie Busing



The Cradle Will Rock

By Marc Blitzstein

Director:

Alison Moritz

Set Designer:

Charles Murdock Lucas

Costume Designer:

Dina Perez

Lighting Designer:

Kyle Grant

OPERA CENTER 2014 FACTS



52,126 visitors to the Opera Center



260 Studio Savings Cards purchased

(Studio Savings Cards provide a 10% discount off studio rentals and were first introduced in July 2013.)



90 rehearsals and auditions held by member organizations



285 audio recordings created



13 performances and discussions presented as part of OPERA America's annual season of events



4 exhibits presented in the Opera Center's production design galleries

ICONS: THE NOUN PROJECT

constituency benefited from the Opera Center and used its facilities in increasingly varied and innovative ways: More than 52,000 people — as many as 5,000 per month — visited the Opera Center for public programs, auditions, recitals, recording sessions, workshops, performances and meetings, among other events.

Energized by the accomplishments of the past year, OPERA America looks forward to 2015 with renewed commitment to serve the field and to strengthen the role of opera across North America.

As part of its core mission to support the creation, presentation and enjoyment of opera, OPERA America will devote increasing resources to enhance opera's civic impact. The organization calls upon its members to join in this effort — to work toward a better understanding of their communities' priorities, to forge beneficial relationships within their cities and to allocate creative assets to address pressing civic needs. ●

—Nicholas Wise



AUDREY N. SACCONI

The New York Opera Alliance hosted a showcase of opera excerpts as part of the National Opera Center's second anniversary celebrations in September.

MAKE YOUR VOICE HEARD

Opera America Magazine inspires and informs the opera field with a spectrum of insightful news items and feature stories.

Advertise in *Opera America* Magazine and you'll reach thousands of decision-makers, such as artistic and general directors, trustees and philanthropists, fundraising and marketing leaders, artists, and passionate operagoers.

To learn more, contact
Ben Newman: 646.699.5237
BNewman@operaamerica.org



OPERA GRANTS FOR FEMALE COMPOSERS

In 2014, OPERA America inaugurated Opera Grants for Female Composers, supported by The Virginia B. Toulmin Foundation, which is a two-year project supporting individual composers as well as opera companies producing work by women. In the first year, Discovery Grants of \$12,500 were awarded to eight female composers to help fund works in progress, and in the second year, Commissioning Grants totaling \$100,000 were awarded to Professional Company Members to support commissions. The Toulmin Foundation has generously renewed the program for another two years, with the next set of Discovery Grants to be awarded in spring 2015.

2014 DISCOVERY GRANTS

ANNA CLYNE

As Sudden Shut weaves music, poetry, animation and choreography to create a multisensory path into the wildly explosive imagination of Emily Dickinson.

MICHELLE DIBUCCI

Charlotte Salomon: Der Tod und die Malerin (Death and the Painter), is a ballet-opera inspired by the artwork of the acclaimed German-Jewish artist Charlotte Salomon.

LAURA KAMINSKY

A multimedia chamber opera, *As One* explores the revelatory, redemptive journey of a transgender individual wrestling with profound ontological issues.

KRISTIN KUSTER

Old Presque Isle explores the fable of a deactivated lighthouse, believed to be haunted, that continues to shine.

ANNE LEBARON

Psyche & Delia charts the ramifications of Albert Hofmann's discovery of LSD in 1943. Science, murders and CIA experiments provide panoramic settings for meetings of extraordinary minds.

FANG MAN

Golden Lily, inspired by the classic 16th-century Chinese novel *Jin Ping Me*, focuses on Jinlian, one of the most infamous femmes fatales in Chinese literature.

SHEILA SILVER

Based on the novel by Khaled Hosseini, *A Thousand Splendid Suns* examines the ways in which bonds between mothers and daughters can transcend brutality.

LUNA PEARL WOOLF

Based on Diana Henriques' bestselling book *The Wizard of Lies: Bernie Madoff and the Death of Trust*, *THE PILLAR* treats the Bernard Madoff scandal as a meditation on loyalty, corruption and love.

2015 COMMISSIONING GRANTS

AMERICAN OPERA PROJECTS

Wang Jie's *To Kill That Bird*, written with librettist Anne Babson, is a double bill chamber opera about strong female artists contending against the oppressive bureaucracy of zodiac animal overlords.

ARIZONA OPERA

Gabriela Lena Frank joins librettist Nilo Cruz to examine the complex and powerful relationship between the highly influential artists Frida Kahlo and Diego Rivera in *The Last Dream of Frida & Diego*.

BETH MORRISON PROJECTS

Set in a Southern gothic landscape, Ellen Reid and librettist Amanda Jane Shank's *Winter's Child* conjures a world of rough earth, quiet prayer and a mother's fight to change her youngest daughter's fate.

THE GLIMMERGLASS FESTIVAL

Three of Oscar Wilde's fairy tales — "The Happy Prince," "The Remarkable Rocket" and "The Selfish Giant" — are brought together by Laura Karpman and librettist Kelley Rourke into *Wilde Tales*, a three-act opera written for adults as well as children.

OPERA PHILADELPHIA

Missy Mazzoli and librettist Royce Vavrek's adaptation of Lars von Trier's 1996 film *Breaking the Waves* tells the story of Bess McNeill, a woman with a history of psychological problems, and her complex relationship with her husband, Jan.

THE INDUSTRY

Ellen Reid joins and librettist Mandy Kahn, along with five other composer-librettist teams, will collaborate on *HOPSCOTCH*, The Industry's groundbreaking opera that will tell its story in 18 different cars zigzagging throughout Los Angeles.