

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

OPERA America presents

***Conversations***

**Lawrence Brownlee**

**In Conversation with OPERA America  
President/CEO Marc A. Scorca**

National Opera Center  
Tuesday, April 8, 2014 | 7:00 p.m.

The most in-demand American tenor in the world in the bel canto repertoire, **Lawrence Brownlee** continues to astonish audiences with the power and agility of his instrument.

Brownlee begins his 2013-14 season with the Seattle Opera, as Tonio in *La fille du régiment*. He then travels down the Pacific coast to make his Los Angeles Opera debut as Tamino in *The Magic Flute*. Brownlee appears this winter at the Wiener Staatsoper and the Bayerische Staatsoper in productions of *L'elisir d'amore*, in which he portrays Nemorino, *Il turco in Italia*, in the role of Narciso, and as Ramiro in *La Cenerentola*. His season ends with *I Puritani* at the Metropolitan Opera. One of the non-operatic highlights of the season will be his appearance with Damien Sneed in *Spiritual Sketches* at Lincoln Center's American Songbook series. Brownlee will also be giving a recital at the Grand Théâtre de Genève in Switzerland and with the Vocal Arts Society in Washington, D.C.

The 2012-2013 season opened with a solo recital program at the Wigmore Hall in London. He then debuted at the Grand Théâtre de Genève in a production of *Il barbiere di Siviglia*. His season also featured a U.S. recital tour, including recitals at Carnegie Hall, Cincinnati's Conservatory of Music and SUNY Potsdam. Brownlee also made his stage debut at the Santa Fe Opera with long-time collaborator Joyce DiDonato in a new production of *La donna del lago*. Additionally, Brownlee performed at Houston Grand Opera in *L'italiana in Algeri* and *Le comte Ory* with Cecilia Bartoli at the Theater an der Wien, and a performance of *Carmina Burana* in Russia. The season ended with *La Fille du régiment* and *L'elisir d'amore* at the Hamburgische Staatsoper. Brownlee also had the honor of opening the Mostly Mozart Festival in New York with Louis Langrée and the Mostly Mozart Orchestra.

Brownlee has been featured in nearly every major theater in the world and enjoys a relationship with many premiere conductors and symphony orchestras. Among his other memorable engagements are: *La Cenerentola* in Milan, Houston, Philadelphia and the Metropolitan Opera; *L'italiana in Algeri* in Milan, Dresden, Boston and Seattle; *Il turco in Italia* in Toulouse and Berlin; *Tancredi* with the Detroit Symphony and on an eight-city European tour with the Orchestre des Champs-Élysées; *La donna del lago* in Washington; *Semiramide* and *L'elisir d'amore* at the Caramoor Festival; *Armida* at the Metropolitan Opera; *La fille du régiment* in Hamburg, Cincinnati and at the Metropolitan Opera; Salieri's *Axur, re d'Ormus* in Zurich; *L'ape musicale* in Vienna and the world premiere of Lorin Maazel's *1984* at Covent Garden.

In the orchestral arena, he has been heard in Bach's *Magnificat* in Cincinnati; *Messiah* in Houston, San Francisco, Detroit, Baltimore and Indianapolis; *Israel in Egypt* in Cleveland; the Mozart *Mass in C Minor* in Chicago and Baltimore; *Carmina Burana* with the Boston Symphony Orchestra and San Francisco Orchestra and highlights from *Porgy and Bess* with the New York Philharmonic (including a Live From Lincoln Center telecast). Brownlee has performed recitals at the Kennedy Center, Lincoln Center's Avery Fisher Hall, in Atlanta, Tokyo and on London's Rosenblatt Series.

**Marc A. Scorca** joined OPERA America in 1990 as president/CEO. Under his leadership, OPERA America has administered landmark funding initiatives in support of the development of North American operas and opera audiences, which have awarded nearly \$13 million to opera companies and their partners from a permanent endowment, *The Opera Fund*. Numerous new programs have also been introduced to support the career development of singers, composers, librettists, stage directors and scenic designers.

OPERA America's relocation from Washington, D.C., to New York City in December 2005 — the first step in the construction of a National Opera Center that opened to great acclaim in September 2012 — has increased communication and collaboration with and among members both locally and nationally. The Opera Center provides a number of unique facilities and related services for organizations and artists that have never before been available under one roof.

A strong advocate of collaboration, Scorca has led several cross-disciplinary projects, including the Performing Arts Research Coalition and the National Performing Arts Convention (2004 and 2008). He has led strategic planning retreats for opera companies and other cultural institutions internationally, and has participated on panels for federal, state and local funding agencies, as well as for numerous private organizations. He is currently a member of the U.S. delegation to UNESCO, an officer of the Performing Arts Alliance, and serves on the Curtis Institute of Music Board of Overseers, on the Music Advisory Board of Hunter College (CUNY), and on the Boards of Opera.ca (Toronto) and Opera Europa (Brussels and London). Scorca also appears frequently in the media on a variety of cultural issues.

## **JOIN US FOR THESE FUTURE EVENTS IN THE NATIONAL OPERA CENTER:**

### **Feedback Auditions**

Thursday, April 24, 2014 from 6:30 to 9:30 p.m.

These special auditions offer singers an opportunity to perform their audition repertoire and receive constructive written feedback from a panel of industry professionals, including stage directors, coaches, management representatives and artistic directors. Panelists evaluate what they hear, the audition repertoire on offer and the singers' written materials, visual presentation and preparation.

### **Making Connections | SUPERFANS: Opera's Devoted Online Community**

Tuesday, April 29, 2014 at 7:00 p.m.

Opera journalism is reinventing itself and blogging has emerged as a medium to encourage a new way of audience interaction. Unlike static websites, blogs make it possible for the reader to get involved in the discussion, get the latest news and feel personally connected with opera. The blogosphere has provided a global voice to journalists, artists and industry professionals, making their web presence more important than ever. Meet some of the web's prominent opera bloggers and learn how the rise of the blogosphere is improving awareness and enjoyment of opera.

### **Creators in Concert | Music and Words with Ricky Ian Gordon, presented in collaboration with Cincinnati Opera**

Wednesday, May 7, 2014 at 7:00 p.m.

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. Join us for a concert featuring musical highlights from his collaboration with Cincinnati Opera and a discussion with the composer.

Register for future events at [operaamerica.org/ForArtists](http://operaamerica.org/ForArtists)

Speak to an OPERA America staff member if you are interested in purchasing any of our publications or becoming a member.