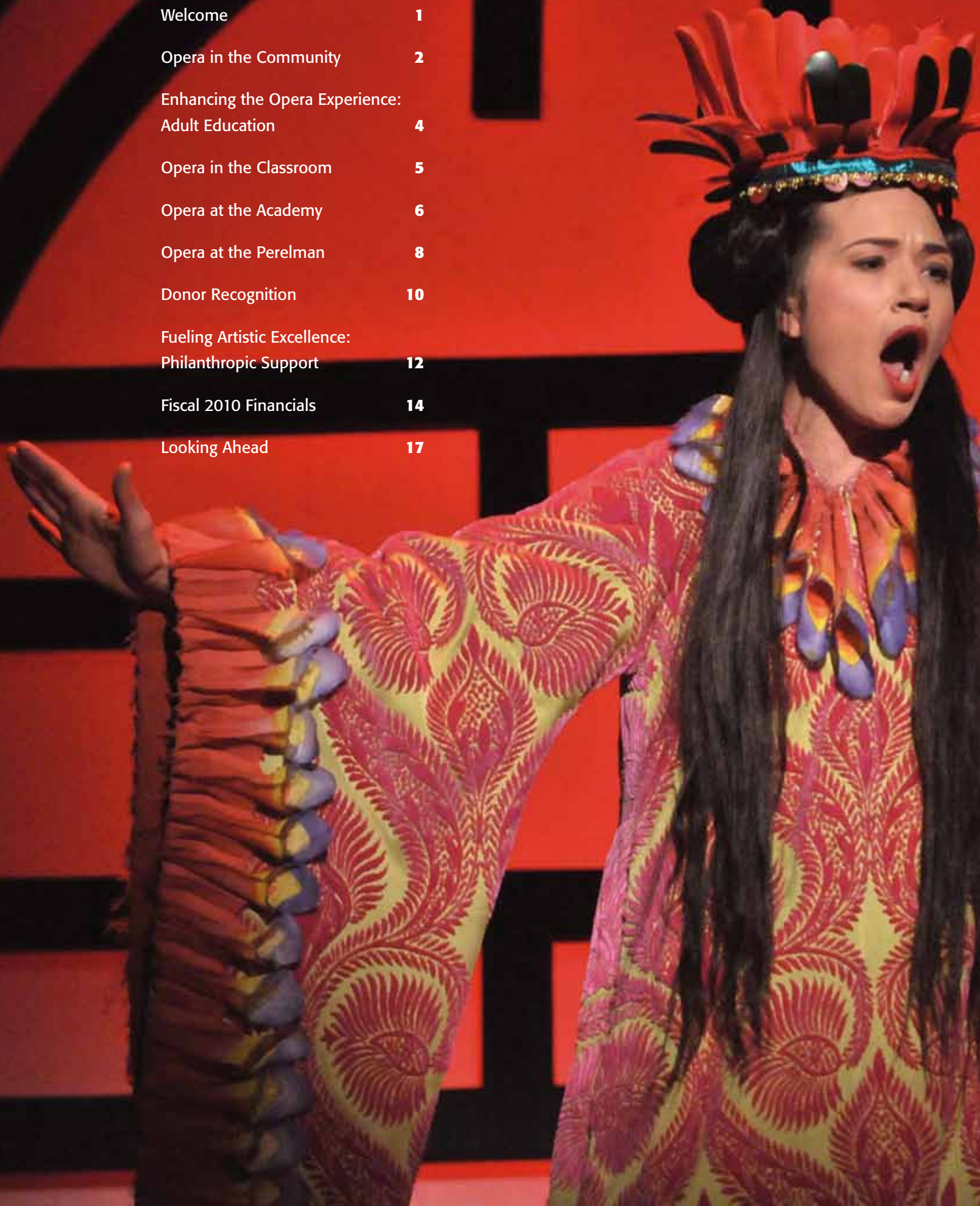




Opera Company of Philadelphia 2009-2010 Annual Report



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celebrating
35
 YEARS
 of OPERA

On September 30, 2010, the Opera Company of Philadelphia celebrated the 35th Anniversary of its first performance at the Academy of Music. Formed by a merger between the Philadelphia Lyric Opera and the Philadelphia Grand Opera, the melding of these two companies was a brave and forward-thinking decision for the stewards of opera in our community, aimed at rallying strength and resources around the highest quality of opera for a city that has always been deeply connected to this art form.

Today, the Opera Company of Philadelphia is proudly recognized as one of the cornerstones of the cultural community. The 2009-2010 Season enjoyed both a modest growth in subscriber audience, and overall attendance of 92% of full-view capacity at the Academy of Music. The inaugural season of the Opera at the Perelman Series sold out on subscription months before opening night. Attendance at audience engagement activities reached a high-water mark. OCP's donor family grew through the addition of 488 new donors and the Company successfully completed a \$5 million major gift campaign to invest in artistic excellence.

Within these pages, you will see snapshots of our work both in and out of the opera house. Behind this work is a strong foundation of strategic planning and a clearly defined mission that guides our season from start to finish.

Nothing that we do would be possible without the generous support of our community, in its many forms. From audience members who act as opera ambassadors, bringing friends and family to our performances; to members of the press and community partners who join us in extolling their excitement about our art form; to our deeply-committed community of donors – foundations, corporations, and individuals – all of whom have made it clear to us that a healthy and thriving opera company is an essential part of the Philadelphia that they love... we sincerely thank you for your support.

As we look towards the next 35 years, we savor the possibilities and the irrepressible energy that has become a part of our Opera Company of Philadelphia culture. Star voices, new works and cutting-edge productions await... and at the heart of it all, we celebrate the transformative and boundless beauty of the voice.

Sincerely,

Stephen A. Madva

Robert B. Driver

David B. Devan

Steve Madva
 Chairman

Robert Driver
 Artistic Director

David Devan
 Executive Director

IN THE Community

The 2009-2010 Season began with an exciting citywide collaborative art exhibit – ***On the Wings of Music: Art, Opera and You***. Celebrating the East Coast Premiere of an original production of *Madama Butterfly* from famed contemporary artist **Jun Kaneko**, the project brought Kaneko's large-scale, ceramic art to four prime Center City venues, helping arts enthusiasts from all over the region to become familiar with his gift for bridging the visual and performing arts with power, grace, and symmetry. Kaneko's work was on exhibit at **City Hall's Courtyard** and the **Kimmel Center for the Performing Arts' Commonwealth Plaza** for six weeks, and the **Philadelphia Museum of Art's Perelman Building** for eight months, culminating in a national ceramics conference. Additionally, **Locks Gallery**, a long-time friend and partner, hosted *Jun Kaneko: Intimate Relationships* at their Washington Square Gallery for six weeks.



TOP LEFT CLOCKWISE: INSTALLING JUN KANEKO'S HEADS, SCULPTURES WEIGHING OVER ONE TON EACH, AT CITY HALL | A PIECE FROM THE LOCKS GALLERY EXHIBIT | KANEKO'S DANGOS ON DISPLAY AT THE PERELMAN BUILDING AND BEING INSTALLED AT THE KIMMEL CENTER.



In November, **Mayor Michael Nutter** issued a proclamation in recognition of the first annual **National Opera Week**, spearheaded by **OPERA America**, the national service organization for opera, and the **National Endowment for the Arts**. The Opera Company of Philadelphia celebrated with public costume exhibits at **King of Prussia Mall** and the **Shops at Liberty Place**, daily trivia contests, and spotlights on opera productions from partners including the **Academy of Vocal Arts** and **Curtis Opera Theatre**. The week culminated with a free recital generously hosted by **Old Pine Street Presbyterian Church**, featuring Opera Company favorites and international voices



William Burden and **Troy Cook**, and drawing a crowd of opera subscribers. In lieu of admission, guests provided non-perishable food items that were donated to **Project H.O.M.E.** for the holiday season.

Throughout the season, the Opera Company of Philadelphia maintains a rich and varied array of Community programs. *Opera at the Movies* continued with the **Bryn Mawr Film Institute (BMFI)**, where movies were shown on themes of each of the operas in the season, ranging from *M. Butterfly* to *Camille* and the Oscar-winning *Cleopatra*. **OCP Director of Community Programs Michael Bolton** also gave informal talks before BMFI's European opera broadcasts, connecting new audiences to the Opera Company of Philadelphia.

Pennsylvania Academy of Fine Arts continued to partner with the Opera Company for its *A Taste of Opera* program, and the **Gershman Y** hosted a class with the Community Programs department.

While student and adult opera education remains a key strategic goal for the Opera Company, among the department's most rewarding programs are its custom programs for groups like the **HMS School for Children with Cerebral Palsy** and **Crossroads Hospice of Philadelphia**, where the focus is improving the quality of life through the transcendent power of music.

ABOVE LEFT TO RIGHT: STAR VOICES TROY COOK (CENTER) AND WILLIAM BURDEN (RIGHT) PERFORMED A FREE RECITAL FOR THE FINALE OF NATIONAL OPERA WEEK, WITH TIM RIBCHESTER ACCOMPANYING AT OLD PINE STREET PRESBYTERIAN CHURCH | COSTUME DESIGNER RICHARD ST. CLAIR'S DIVA DESIGNS WERE ON DISPLAY AT THE SHOPS AT LIBERTY PLACE (SHOWN) AND KING OF PRUSSIA MALL FOR A MONTH SURROUNDING NATIONAL OPERA WEEK.

BELOW: DRESSED IN A PEASANT COSTUME, SOPRANO VERONICA CHAPMAN-SMITH READ A STORY AND SANG TO STUDENTS FROM THE HMS SCHOOL FOR CHILDREN WITH CEREBRAL PALSY AS PART OF THEIR GUEST READER PROGRAM.



A Taste of Opera

A Taste of Opera is a long-format program offered by the Opera Company at the **Pennsylvania Academy of Fine Arts** one week prior to the opening of each production. *A Taste of Opera* offers a unique opportunity to enrich your understanding and enjoyment of the season through free programs which feature **preview recitals** or **informative interviews with members of the cast and creative team**.

Opera Overtures

Opera Overtures are more informal, 30-minute pre-opera talks at the **Academy of Music** and **Perelman Theater** held one hour prior to curtain time for each performance. Attendance for *Opera Overtures* increased 70% during the 2009-2010 Season as these talks were made available to all ticket holders for the first time.

Downloadable Podcasts

For both opera lovers and novices alike, the OCP Community Programs department has prepared **informative podcasts** which feature engaging plot synopses, musical excerpts, history of the production and artist interviews which are **available for download at operaphila.org**.

ENHANCING
THE

The more you know about opera, the more you enjoy it, and the Opera Company of Philadelphia offers a vast number of free educational opportunities for audience members who want to learn more.

Opera Experience



ABOVE LEFT TO RIGHT: SOPRANO EVELYN SANTIAGO-SCHULZ AND TENOR DAVID PORTILLO GIVE AUDIENCES A TASTE OF *MADAMA BUTTERFLY* DURING A *TASTE OF OPERA* RECITAL | DIRECTOR OF COMMUNITY PROGRAMS MICHAEL BOLTON TELLS A *TASTE OF OPERA* AUDIENCES ABOUT THE BACKGROUND OF VERDI'S *LA TRAVIATA*.

IN THE Classroom

Sounds of Learning™

For 20 seasons, the Opera Company of Philadelphia's *Sounds of Learning*™ student education program has been helping to fill the need for music education in our region. This curriculum-based program provides education guides and teacher development seminars to assist in teaching students about the opera. The program culminates in a fully funded trip to the Opera Company's final dress rehearsal at the Academy of Music or Perelman Theater.

In 2009-2010, nearly 4,500 students and chaperones from 128 schools participated in the *Sounds of Learning*™. While over 50% of participating schools are within the city of Philadelphia, the program involves students from all over the tri-state area, including those who travel from greater distances such as Mays Landing and Egg Harbor, New Jersey; Wilmington, Delaware; and Coatesville, Downingtown and Reading, Pennsylvania.

This season the *Sounds of Learning*™ program also initiated individual, in-class educational sessions that reached over 800 students in 21 schools in Pennsylvania and Delaware. These classes are customized to the needs of the classroom and the age of the student audience, and range from lessons about breath control and the physical act of singing, to plot study on arias that align in theme with popular music.

Since 2008, the *Sounds of Learning*™ has used Internet2 technology – a closed circuit, high-speed data network for educators – to connect with students beyond the traditional geographic reach of the program in educational interactive teleconferences. This season, over 450 students from Lehigh Valley and Lancaster County, northern New Jersey, and even Kentucky participated in two events focused on careers in the arts. Students guided the interview by asking questions through closed circuit, live web connection to opera stage director Cynthia Stokes and costume director Richard St. Clair about their career path and artistic process.

5



ABOVE LEFT TO RIGHT: STUDENTS FROM THE JULIA R. MASTERMAN MIDDLE AND HIGH SCHOOL, AND FROM ELKINS PARK SCHOOL ENJOY A FINAL DRESS REHEARSAL AT THE ACADEMY OF MUSIC.

Opera AT THE ACADEMY

Madama Butterfly Puccini

October 9 – 18, 2009

Conductor
Corrado Rovaris

Director
Cynthia Stokes

Set & Costume Design
Jun Kaneko

Lighting Design
Drew Billiau



Ermonela Jaho
Cio-Cio San



Roger Honeywell
Pinkerton



Troy Cook
Sharpless



Maria Zifchak
Suzuki

"Even the savviest American opera companies have a devil of a time finding their way into 21st-century theater.... That's why OCP's new *Madama Butterfly* signifies more than just its own excellence – because it rises above so many missteps that have come before it."

—*The Philadelphia Inquirer*

"...the finest, most consistently expert production the OCP has ever proffered since it was founded in 1975. It's a resounding triumph both musically and theatrically – and it shouldn't be missed by anyone who loves Italian opera."

—*The Chestnut Hill Local*

Tea: A Mirror of Soul Tan Dun

February 19 – 28, 2010

Conductor
Tan Dun
David Hayes

Director
Amon Miyamoto

Set Design
Rumi Matsui

Costume Design
Masatomo Ota

Lighting Design
Drew Billiau



Haijing Fu
Seikyo



Kelly Kaduce
Lan, the Princess



Roger Honeywell
The Prince

"Opera Company of Philadelphia's current presentation of *Tea: A Mirror of Soul* will naturally attract a cosmopolitan, inquisitive audience....[*Tea*] does whatever is necessary to create a hot or entrancing moment from the beginning..."

—*The Philadelphia Inquirer*

"Whether you are an opera fan or novice, *Tea: A Mirror of Soul* will change your opinion of opera and the Opera Company of Philadelphia."

—*Philly2Philly.com*

On Stage Highlights of the



CLOCKWISE FROM LEFT: A SCENE FROM JUN KANEKO'S *MADAMA BUTTERFLY* | SCENES FROM *LA TRAVIATA* FEATURING OCP'S DANCE TROUPE (TOP) AND SOPRANO LEAH PARTRIDGE AND TENOR CHARLES CASTRONOVO (BELOW) | SOPRANO KELLY KADUCE AND BARITONE HAIJING FU IN TAN DUN'S *TEA: A MIRROR OF SOUL*.



"Operaphiles may admire certain elements of an opera – the musicality, the rendering and melody of a memorable aria or clever libretto, the singing, or the set and lighting. *Tea* needed every production element to come off perfectly for its impact to succeed so staggeringly. And it did."

—BroadStreetReview.com

Conductor
Corrado Rovaris

Director
Robert B. Driver

Set Design
Paul Shortt

Costume Design
Richard St. Clair

Lighting Design
Boyd Ostroff

La traviata Verdi

May 7 – 16, 2010



Leah Partridge
Violetta



Charles Castronovo
Alfredo



Mark Stone
Germont

"Happily, you couldn't decide who deserved more credit – Verdi or [Music Director Corrado] Rovaris – in an ensemble scene joined by the chorus in which every line was discernible."

—*The Philadelphia Inquirer*

"... this is a first-rate production, with two ideally cast new faces in the leads. Soprano Leah Partridge makes a credibly gaunt Violetta, displaying remarkable range and vocal power for such a slender body..."

—*Broad Street Review*

2009-2010 Season



Opera AT THE PERELMAN

Generously underwritten by the Wyncote Foundation



At a time when creating a distinctive artistic product is the backbone of any successful performing arts organization, the Opera Company of Philadelphia's Opera at the Perelman Series has garnered national attention for its ability to bring cutting-edge, intimate performances of new and lesser-known works to its loyal opera audience.

Audiences first voyaged into the Perelman Theater in 2008, when OCP formally offered subscribers the Curtis Opera Theatre area premiere of Osvaldo Golijov's exhilarating *Ainadamar* in association with the Kimmel Center. Opera subscribers opted in to this high level student performance in droves, eager to experience the Grammy-winning work in a new production. The benefit was immediately felt: While Curtis enjoyed marketing and audience support from the Opera Company of Philadelphia, the Opera Company was able to offer its audience diverse, progressive programming. Perhaps most importantly, OCP audiences enjoyed the rising star qualities in these students who are being nurtured



and trained to perform on the world's greatest stages. The goal of the collaborative presentation was to strengthen Philadelphia's operatic fabric, and the program was an immediate success.

In 2009, Curtis Opera Theatre produced an electric *Wozzeck* starring Tony-winning alumnus Shuler Hensley in the title role, supported by a stellar cast of student voices. Ticket sales were strong again, with OCP audiences anxious to experience an opera which had not been seen in Philadelphia since its 1931 American Premiere here. That year, the Opera Company added its own Perelman production – the Company Premiere of Britten's *The Rape of Lucretia*, starring Tamara Mumford in the title role, with baritone Nathan Gunn, tenor William Burden, and graduates of both Curtis Institute of Music and Academy of Vocal Arts in supporting roles. Pairing young talent with internationally-established voices has become a signature of the Opera Company's programming, and five performances of *Lucretia* were nearly sold out.

With the launch of the 09-10 Season, the Opera Company inaugurated the Opera at the Perelman Series, featuring Barber's *Antony & Cleopatra* in celebration of the Curtis alumnus's centenary, and Gluck's *Orphée et Eurydice* starring Ruxandra Donose and Maureen McKay. The Series debut was met with overwhelming success: **The 2010 Opera at the Perelman Series sold out in less than 90 days on subscription.**

"The simplicity of the Perelman venue seemed to bring out the best in director Chas Rader-Shieber and his usual designers, David Zinn (sets) and Lenore Doxide (lights). They kept things simple and – as much as the material permitted – fluid, while not excluding a sense of pageantry, sensuality and ritual..."

—Opera News

LEFT TO RIGHT: SOPRANO ALLISON SANDERS SINGS THE TITLE ROLE WITH BASS EVAN BOYER AS ENOBARBUS IN THE CURTIS OPERA THEATRE PRODUCTION OF BARBER'S *ANTONY & CLEOPATRA* | TENOR CHRISTOPHER TIESI AS CAESAR IN *ANTONY & CLEOPATRA* | SOPRANO MAUREEN MCKAY AND MEZZO-SOPRANO RUXANDRA DONOSE IN THE TITLE ROLES OF THE OCP PREMIERE OF *ORPHÉE & EURYDICE* AT THE PERELMAN.



With sold-out conditions once again for the 2010-2011 Opera at the Perelman duo of Janáček's *The Cunning Little Vixen* from Curtis Opera Theatre in association with OCP and the Kimmel Center, and the American Premiere of Hans Werner Henze's *Phaedra*, Opera at the Perelman can safely be called one of the hottest tickets in town.

"In the world's most complicated art forms, simplicity is tough. But that's what is called for in Christoph Willibald Gluck's *Orphée et Eurydice*, an occasion for which the Opera Company of Philadelphia made pared-back production values not just a virtue but an eloquent artistic statement."

—*The Philadelphia Inquirer*

Maestro Corrado Rovaris, the Jack Mulroney Music Director at the Opera Company of Philadelphia,



led the inaugural production of Osvaldo Golijov's *Ainadamar* with Curtis Opera Theatre. He has subsequently led *Wozzeck* and the OCP Premiere of Gluck's *Orphée & Eurydice*, as well as the majority of Opera at the

Academy performances each season. Since his appointment in 2004, he has consistently worked with the talented Opera Company of Philadelphia Orchestra and with OCP Chorus Master Elizabeth Braden to achieve the highest quality in performance. Of his *La traviata* performance, *The Philadelphia Inquirer's* Peter Dobrin praised, "The Opera Company orchestra was flexible and expressive under the leadership of music director Corrado Rovaris, the chorus rock solid."

Today for Tomorrow

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During the 2009-2010 Season, OCP successfully completed a \$5 million campaign to support the Company's future artistic planning. The Opera Company of Philadelphia is grateful for the tremendous generosity of these special donors who enabled stunning productions like Jun Kaneko's *Madama Butterfly* and Tan Dun's *Tea: A Mirror of Soul* to come to life. The campaign also supported the performances of both emerging and established operatic stars like Nathan Gunn, William Burden, Ermonela Jaho, Ruxandra Donose, Kelly Kaduce, and Leah Partridge.

The Opera Company would like to extend special thanks to the **Wyncote Foundation** for underwriting the Opera at the Perelman Series, and to **Agnes Mulroney**, for underwriting Corrado Rovaris's position, formally named the Jack Mulroney Music Director in memory of the Mulroney's family's extraordinary commitment to the Opera Company of Philadelphia.

RIGHT TO LEFT: A SCENE FROM JUN KANEKO'S *MADAMA BUTTERFLY* | MEZZO-SOPRANO RUXANDRA DONOSE STARRED IN THE TITLE ROLE OF THE OPERA AT THE PERELMAN PRODUCTION OF *ORPHÉE & EURYDICE* IN JUNE 2010.



Institutional Donors

The following foundations, corporations, and government agencies recognized the excellence of OCP's programming through a variety of grants

and sponsorships during the 2009-2010 Season. OCP salutes these prestigious institutions for their sustaining support of civic life in Philadelphia.

FOUNDATION

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Pennsylvania Council on the Arts
Pennsylvania Department
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Development



Individual Donors

The Opera Company of Philadelphia celebrates the thousands of individuals who supported the 2009-2010 Season.

Special thanks go to all who participated in our spring **Fueling Excellence** Challenge. In response to a \$100,000 challenge grant from **The Horace W. Goldsmith Foundation**, OCP received an astonishing \$350,000 in new and increased gifts between March 1 and May 31, 2010.

The achievements of OCP's 2009-2010 Season are a direct result of the 862 individuals who renewed their support and the 488 new members who joined our donor family this year. Cheers on a wonderful year of opera made possible by YOU!

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Dr. and Mrs. Stanton Smullens
Ms. Kathleen Stephenson and
Dr. James E. Colberg
Dr. and Mrs. Michael D. Strong
Dr. and Mrs. Richard N. Taxin
Dr. Leah L. Whipple
Mrs. Ethel B. Wister
Ana-Maria Zaugg and
David Anstice

**FRIENDS OF OCP
PARTNER [\$1,000 – \$1,499]**
Anonymous (2)
Ms. Susan Asplundh
Anne M. and William B. Carey
Mrs. Peggy Cheston
Mr. and Mrs. Walter Garrison
Mr. and Mrs. James H. Gately
Deborah E. Glass
Mr. John Heck
Mr. and Mrs. William W. Heilig
Hannah L. Henderson
Mr. and Mrs. Richard J. Herring
Linda E. Howard
Dr. Jeffrey Jowett
Dr. Richard B. Kent
Merle and Marvin Levy
Ms. Christine L. Mulrone
Ms. Pam Phelan
Dr. Mary R. W. Reardon
Michael Sanyour and Laurada Byers
Mr. and Mrs. Joseph Shanis
Dr. and Mrs. Robert Sharrar
Dr. and Mrs. Robert G. Somers
Ms. Stephanie A. Stachniewicz
Estate of Elsie Steelman
Estate of Morton Steelman
Ms. Lynne Van Buskirk
Adriane Ann Wallace

AFFILIATE [\$500 – \$999]
Anonymous
Mr. Ronald M. Agulnick
Ms. Lydia Alvarez and
Ms. Isabelle Ferguson
Mr. and Mrs. Robert H. Asplundh
Mr. and Mrs. Donald A. Ballard
Frances and Michael Baylson
Drs. Deidre and Michael Blank

Dr. and Mrs. Jeff Bohn
Mr. David Bowman
Dr. and Mrs. Murray Brand
Lynn and Jerri Burket
Ms. Annie Burridge and
Mr. Paul Richichi
Mr. Michael F. Cade
Mrs. Mary E. Chomitz and
Mr. Morton A. Collier
Mr. Patrick Connolly
Dr. and Mrs. Michael Conrad
Mr. and Mrs. Claude DeBotton
Ms. Ruth A. Dombkoski
Lois and John Durso
Mr. John Erickson and
Mr. Harry Zaleznik
Dr. and Mrs. Paul J. Fink
Mr. and Mrs. Anthony Fiorenza
Judith Durkin Freyer
Ms. Bettina M. Frost
Mr. and Mrs. Randall P. Gaborialut
Mr. Andrew R. Gelber
(in memory of Sylvia Gelber)
Mr. James J. Gillin
Dr. Stephen Goldstein
Ms. Cheryl D. Gunter and
Mr. Paul A. Rabe
Dr. and Mrs. B. David Grant
Mr. and Mrs. John B. Hagner
Mr. and Mrs. William Hanaway
Mr. Timothy Harris
Ann and David Harrison, Esqs.
Dr. Mark Hemling and
Mr. John Marrazzo
Mr. and Mrs. Joseph J. Hill
Terry and Paul Hirshorn
Mr. and Mrs. Richard V. Holmes
Miss Eleanor Hopkin
Ms. Elizabeth Hornberger
Ms. Martha R. Hurt
Mr. and Mrs. Joel Jensen
Dr. Wieslawa Kaczanowska
Mrs. Sheila Kessler
Dr. and Mrs. Richard P. Kluff
Mr. and Mrs. John W. Kolb
John A. Kotyo, M.D.
Ms. Dolores S. Kuenzel
Mr. and Mrs. Charles B. Landreth
Dr. and Mrs. J. Frederick Laucius
Bernice and Igor Laufer
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Mr. Joseph Maressa and
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George L. Matlack
Dwight and Christina McCawley
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Mr. Andrew Mulrone
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Drs. Herbert and Joann Nevyas
Dr. and Mrs. A. H. Nishikawa
Mr. Earl R. Oberholtzer, Jr.
Ms. Barbara Oldenhoff
Mr. and Mrs. Mario Palumbi
Ms. Harriet Potashnick and
Mr. Marshall Levine
Dr. and Mrs. William P. Potsic
Mr. and Mrs. Robert A. Prentice
Mr. Daniel T. Regan
Dr. Sevgi Rodan
Mr. and Mrs. Daniel R. Ross
Mr. and Mrs. Donald H. Sachs
Ms. Margot Savoy
Mr. and Mrs. Edgar Scott, Jr.
Dr. and Mrs. Paul Shaman
Mr. and Mrs. James L. Smith
Ms. Patricia Squire
Katarzyna & Edward Tobe,
Natalie Lessey
Dr. and Mrs. R. J. Westcott
Mr. and Mrs. William Wheatley
Mr. Robert Yonaitis

DEVELOPMENT Events

The Opera Company of Philadelphia hosts numerous events throughout the Season to provide our donor family insider-access to the art of creating opera. Highlights from the 2009-2010 Season included:

Season Prelude OCP's annual *Season Prelude* hailed the start of the Season with a preview recital and a decadent dinner served in the stunning gardens of Claire DiLullo and Toto Schiavone.

Opening Night Celebration The Opening Night performance of Jun Kaneko's striking *Madama Butterfly* was celebrated with a cocktail reception in the Academy of Music lobby, a formal dinner in the newly renovated ballroom, and a post-party with the cast and creative team at Sotto Varalli.

Meet the Artists OCP hosted several events inviting patrons to mix and mingle with our operatic stars, such as the *Today for Tomorrow* party hosted by board member Dan Meyer and Fred Haas with special guests Nathan Gunn and Bill Burden.

Director's Salon OCP also offered numerous opportunities to intimately delve into the process of creating opera through Costume Shop Tours hosted by OCP Costume Designer Richard St. Clair and the annual Director's Salon, led by Artistic Director Robert Driver and Jack Mulroney Music Director Corrado Rovaris.

Tiger Ball This year, OCP's annual black-tie fundraising gala celebrated the East Coast Premiere of Tan Dun's *Tea: A Mirror of Soul* and the Chinese New Year – the year of the Tiger. *Tiger Ball* Co-Chairs Nicholas and Kathleen Chimicles, Honorary Chair Margaret Kuo, and Guest of Honor Tan Dun led the extravagant evening honoring Asian cuisine and culture.



TOP RIGHT, CLOCKWISE: OCP RANG IN THE YEAR OF THE TIGER AND HONORED OSCAR AND GRAMMY-WINNING COMPOSER TAN DUN AT THE *TIGER BALL* | BOARD MEMBERS ROSALIE BURNS GOLDBERG, AGNES MULRONEY, AND GABRIELE LEE AT THE *SEASON PRELUDE* | STEPHEN MADVA, CHAIRMAN OF THE BOARD; BOARD MEMBER ALICE STRINE AND HER HUSBAND WALTER STRINE; AND DAVID B. DEVAN, EXECUTIVE DIRECTOR, CELEBRATE THE OPENING OF THE 2009-2010 SEASON | ELIANA PAPADAKIS WITH *TIGER BALL* CO-CHAIRS NICHOLAS AND KATHLEEN CHIMICLES | EXECUTIVE DIRECTOR DAVID B. DEVAN, GRAMMY-WINNING COMPOSER TAN DUN, BOARD MEMBER STEPHEN T. JANICK AND HIS PARTNER RUSSELL PALMER | FRED HAAS AND DAN MEYER (CENTER) CONGRATULATE BARITONE NATHAN GUNN (LEFT) AND TENOR WILLIAM BURDEN (RIGHT) ON THEIR PERFORMANCE AT THE *TODAY FOR TOMORROW* COCKTAIL PARTY.

The Opera Company of Philadelphia
STATEMENT OF FINANCIAL POSITION
 May 31, 2010

ASSETS

Current Assets

| | |
|--------------------------------|--------------|
| Cash and cash equivalents | \$ 1,622,918 |
| Unconditional promises to give | 1,476,833 |
| Prepaid expenses and other | 250,481 |

| | |
|-----------------------------|------------------|
| Total current assets | 3,350,232 |
|-----------------------------|------------------|

| | |
|--|---------|
| Investments | 74,428 |
| Unconditional promises to give | 605,883 |
| Beneficial interest in remainder trust | 231,846 |
| Property and equipment, net | 331,588 |
| Security deposits | 7,180 |

| | |
|--|------------------|
| | 1,250,925 |
|--|------------------|

| | |
|---------------------|---------------------|
| Total assets | \$ 4,601,157 |
|---------------------|---------------------|

LIABILITIES AND NET ASSETS

Current Liabilities

| | |
|---------------------------------------|------------|
| Accounts payable and accrued expenses | \$ 337,826 |
| Deferred revenue | 1,243,143 |
| Note payable | 650,000 |
| Current portion of mortgage payable | 254,551 |

| | |
|----------------------------------|------------------|
| Total current liabilities | 2,485,520 |
|----------------------------------|------------------|

Net Assets

| | |
|------------------------|-----------|
| Unrestricted | 605,010 |
| Temporarily restricted | 1,485,645 |
| Permanently restricted | 24,982 |

| | |
|-------------------------|------------------|
| Total net assets | 2,115,637 |
|-------------------------|------------------|

| | |
|---|---------------------|
| Total liabilities and net assets | \$ 4,601,157 |
|---|---------------------|

The Opera Company of Philadelphia

STATEMENT OF ACTIVITIES [UNRESTRICTED]

Year Ended May 31, 2010

Operating revenues and support

| | |
|---|--------------|
| Ticket sales | \$ 2,313,161 |
| Contributions | 4,758,444 |
| Special events, net | 126,188 |
| Other income | 94,258 |
| Investment return designated for operations | 3,358 |

Total operating revenues and support **7,295,409**

Operating expenses

| | |
|------------------------|-----------|
| Program services | 5,630,109 |
| Management and general | 868,375 |
| Fund-raising | 500,499 |

Total expenses **6,998,983**

Change in net assets from operations **296,426**

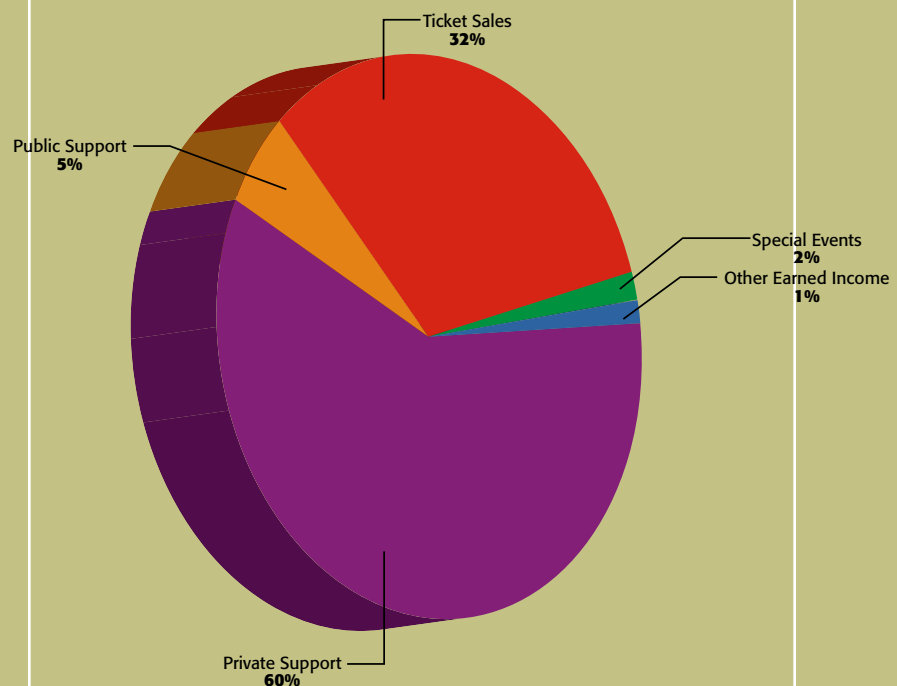
Other changes

| | |
|---|-------|
| Investment return, net of amounts designated for operations | 8,951 |
|---|-------|

Change in net assets **305,377**

Unrestricted net assets, beginning **299,633**

Unrestricted net assets, ending **\$ 605,010**





Pop-Up Opera...

On April 24, 2010, the Opera Company of Philadelphia Community Programs Department led over 30 members of the OCP Chorus and principals to one of Philadelphia's most popular weekend destinations, Reading Terminal Market. The occasion was the Italian Festival, and the choristers had just finished rehearsing for *La traviata* – which would open the following week at the Academy of Music. Milling around the market in their everyday clothes, backpacks and sodas in hand, they looked like any other weekend shoppers – until Verdi's familiar and contagious music for the *Brindisi* chorus began piping through the sound system, and suddenly... there was singing.

The Opera Company of Philadelphia's "Flash Opera" performance of the *Brindisi* was captured on video for public distribution. Beyond the overwhelming sense of palpable joy in the air that day at the Market, with stunned, open-mouthed smiles and dancing in the aisles, the video has been viewed by over 3.2 million people on YouTube over the last five months. Comments have been posted in every language and letters have flooded into the Opera Company marketing and outreach mailboxes from people who want to share their appreciation. Some want to convey that this moment of beauty through music has helped them during a difficult time; others have used it as a springboard for igniting interest in music education. Requests for "Pop-Up Opera" performances have poured in from around the region.

This is opera at its best, and as this Annual Report went to press, the Opera Company celebrated a subsequent "Random Act of Culture" funded by the John S. and James L. Knight Foundation which brought over 650 community choristers to the

Selections from over 1,500 comments on our YouTube page:



“Incredible! So fabulous! I’ve watched it 30 times and wish I had been there. BRAVO!”

One step closer to restoring my faith in humanity. Well done. Thank you very much!

Absolutely wonderful. Wish I was there too. I just wish someone would’ve screamed, “THANK YOU” to those wonderful voices.

Fabulous! Reminds me that we need our Opera now in these troubled times more than ever. Thank you Operaphila!

Brought tears to my eyes. So much joy! I hope to be in the crowd next time one of these spontaneous performances happens!! ”

Macy's in Center City Philadelphia for a rousing rendition of the "Hallelujah" chorus from Handel's *Messiah*, accompanied by the famed Wanamaker Organ. More "Random Acts of Culture" will be popping up around the Philadelphia area over the next year thanks to this partnership which aims to transport classical music out of the opera house and into the streets, viscerally brightening and enriching the world through the arts.

The Opera Company extends its sincere thanks to members of the OCP Chorus who participated in these special events with all of the heart that we've come to expect from their performances... Bravi, tutti!

Looking Ahead

The Opera Company of Philadelphia remains committed to our three-fold mission to:

Deliver **outstanding productions** of traditional repertoire, often presenting these operas in innovative and technologically creative ways, and to underwrite and produce new and exciting operatic works that appeal to a socially and culturally diverse audience;

Identify and cultivate **rising young talent** and cast these future stars alongside internationally-acclaimed singers in appropriately scaled productions;

Develop **educational programs** geared toward introducing the rich heritage of opera to the multi-cultural Philadelphia region by enriching the curriculum of public and private schools, as well as sponsor programs that appeal to both long-time and new opera fans.

As part of our strategic plan, the Opera Company is already commissioning new works with emphasis on the development of new American repertoire and solidifying our position as an industry leader in presenting chamber works through our successful Opera at the Perelman Series. OCP continues to cultivate strong relationships with all

of our fellow opera providers in the Philadelphia area, including the Academy of Vocal Arts and the Curtis Institute of Music, where rising stars join us for supporting roles and develop long-term ties to the Opera Company of Philadelphia. More innovative “Pop-Up Opera” performances are in the works, and our Community Programs department is constantly expanding in scope and creating new partnerships.

In 2012, Philadelphia will host the national OPERA America Conference, bringing our colleagues from all over the United States and the world to our city for a week of industry advancement, led by our national service organization. The Conference will showcase the Opera Company of Philadelphia’s co-commission of *Dark Sisters*, a new American opera by acclaimed composer and librettist Nico Muhly and Stephen Karam, highlighting the Opera at the Perelman Series as a new model for opera innovation.

We look forward to continuing to serve the Philadelphia community, and to providing the high quality of opera performance that our audiences so richly deserve.

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Vice-Chair
Kimberly V. Strauss
Vice -Chair
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Vice-Chair
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Peter Whatnell †

List as of October 2010

† Denotes chairperson of a Board Committee: Finance, Governance, Audit, Branding, Institutional Advancement or Community Engagement

**Ex officio

celebrating
35
YEARS
of OPERA

"Ticket sales are growing, fundraising is progressing,
and ambitious new programming is in the works."

—*The Philadelphia Inquirer*, February 2010

Opera Company of Philadelphia

1420 Locust Street, Suite 210

Philadelphia, PA 19102

Administration: 215-893-3600

Subscriber Services: 215-732-8400

Fax: 215-893-7801

Ticket Philadelphia

Individual Show Hotline: 215-893-1018

www.operaphila.org

2010-2011 Season

Opera **AT THE ACADEMY**

Giuseppe Verdi

Otello

COMPANY PREMIERE

Performed in Italian with English translations

October 1, 3m, 6, 10m & 15, 2010

Charles Gounod

Romeo & Juliet

NEW PRODUCTION

Performed in French with English translations

Last OCP performance in 1994

February 11, 13m, 16, 18 & 20m, 2011

Giacomo Puccini

Tosca

Performed in Italian with English translations

Last OCP Performance in 2000

April 29, May 1m, 4, 6 & 8m, 2011

Opera **AT THE PERELMAN**

Kimmel Center Presents Curtis Opera Theatre's

Leoš Janáček

The Cunning Little Vixen

NEW PRODUCTION

Performed in Czech with English translations

Last OCP performance in 1981

March 16, 18 & 20m, 2011

Hans Werner Henze

Phaedra

AMERICAN PREMIERE

NEW PRODUCTION

Performed in German with English translations

June 3, 5m, 8, 10 & 12m, 2011