



Opera Company of Philadelphia

2010-2011 Annual Report





Welcome	1
Opera at the Academy	2
Aurora Series at the Perelman	4
Artistic Initiatives	6
Fueling Artistic Excellence: Philanthropic Support	8
Special Events	11
Community Programs	12
Random Acts of Culture	13
Fiscal 2011 Financials	14
Family Day at the Opera	16
Looking Ahead	17

Dear Friends,

As we reflect upon the 2010-2011 Season, it is truly thrilling to consider the accomplishments that unfolded during a landmark year for opera in Philadelphia.

The fall season featured the company premiere of Verdi’s epic *Otello* and the announcement of the first opera in our American Repertoire Program, Nico Muhly’s *Dark Sisters*, a co-commission and co-production with New York’s Gotham Chamber Opera and Music-Theatre Group. Off stage, we rallied 650 of our closest friends in the choral community to perform a Knight Foundation “Random Act of Culture” at Macy’s in Center City, drawing national press attention and over 7 million YouTube hits for our “Hallelujah Chorus” video.

In the spring, we announced the nation’s first collaborative Composer in Residence Program, funded by a \$1.4 million grant from The Andrew W. Mellon Foundation, and we received a generous \$1.17 million grant from the Kresge Foundation in support of our company’s institutional capitalization efforts. We were also awarded a Knight Arts Challenge Grant, setting the stage for a fall simulcast of *Carmen* in 2011, and we presented the critically-acclaimed U.S. Premiere of Henze’s *Phaedra* as part of the Aurora Series for Chamber Opera. While audiences were experiencing *Phaedra*, some of the top creative forces from around the world gathered at the Opera Company of Philadelphia for our inaugural Chamber Opera Symposium to discuss the future of this intimate, theatrical genre.

None of these accomplishments would be possible without the unwavering support of the Philadelphia community. Even with the exciting full houses which the company has been drawing, the need for donations that support the ever-escalating quality of artistic work which Philadelphia wants and deserves is greater than ever. We offer our heartfelt thanks to every individual, every foundation, and every corporate partner that contributes to our success.

In a final bittersweet note, at the Annual Meeting in June 2011, Artistic Director Robert B. Driver announced that after 20 years, he plans to retire at the end of the 2011-2012 Season. Aside from spending more well-earned time with family, Robert has several return engagements to direct at OCP, so he will continue to be a part of our family. It is hard to imagine where this company would be without the leadership, creativity, and infectious enthusiasm that have been the hallmarks of his tenure. He has been a great friend and mentor to everyone here, and these words can never capture our gratitude for his gifts. We all look forward to celebrating his legacy in the coming months.

Sincerely,


Stephen A. Madva
Chairman


David B. Devan
General Director



LEFT: SOPRANO AILYN PÉREZ AS JULIET IN THE OPERA COMPANY OF PHILADELPHIA’S NEW, FASHION-BASED PRODUCTION OF GOUNOD’S *ROMEO & JULIET* IN 2011.
ABOVE RIGHT: CHAIRMAN STEPHEN A. MADVA AND GENERAL DIRECTOR DAVID B. DEVAN.

On Stage Highlights of the 2010-2011 Season

Company Premiere **Otello** **Verdi**

October 1 – 15, 2010



Clifton Forbis
Otello
Allan Glassman
Otello (Oct. 3)
Norah Amsellem
Desdemona
Mark Delavan
Iago

“Even the most stringent *Otello* snobs, though, might consider the evening well spent if only for Amsellem’s Act 4 ‘Willow Song’: Suddenly, her voice became deep and rich and her theatrical timing was flawless, aided by Driver’s sensitive staging...”
—*The Philadelphia Inquirer*

“The Opera Company of Philadelphia’s first-ever staging of Verdi’s *Otello*, which continues in the Academy of Music through October 15, is one of its most admirable mountings in its 35-year history.”
—*The Chestnut Hill Local*

A New Production **Romeo & Juliet** **Gounod**

February 11 – 20, 2011



Stephen Costello
Romeo
Ailyn Pérez
Juliet

“... the chief attraction is the casting of America’s fastest-rising husband-and-wife opera stars in the title roles: tenor Stephen Costello and soprano Ailyn Pérez... Costello, winner of the 2009 Richard Tucker Award, is a prodigiously gifted singer whose voice makes an immediate impact... Pérez’s lyric soprano is pure and honeyed in tone, and she deploys it with elegance and tenderness.”
—*Associated Press via ABC News*

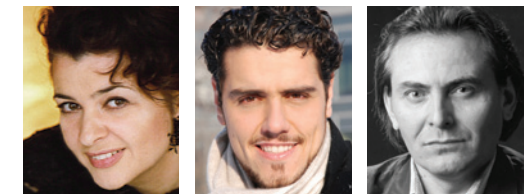
“Pérez is the sort of singer who finds the soul of a character... [Costello] knows how to excite audiences with his brilliant sound and attenuated phrases at any given climax.”
—*The Philadelphia Inquirer*

Conductor
Jacques Lacombe
Director
Manfred Schweigkofler
Set Design
Nora Veneri
Costume Design
Richard St. Clair
Lighting Design
Drew Billiau



Tosca **Puccini**

April 29 – May 8, 2011



Adina Nătescu
Tosca
Thiago Arancam
Cavaradossi
Boris Statsenko
Scarpia

“... the production was indicative of the advances Opera Company has made since the last *Tosca* 11 years ago... with music director Corrado Rovaris giving an account of the work with exceptional authority.”
—*The Philadelphia Inquirer*

“If a *Tosca* richly sung is what you’re looking for, this production will serve nicely.”
—*The Broad Street Review*

“Brazilian tenor Thiago Arancam was a dramatic stunner and vocal wonder as her lover Mario Cavaradossi... Russian baritone Boris Statsenko was deliciously malevolent as Baron Scarpia.”
—*The Chestnut Hill Local*

Conductor
Corrado Rovaris
Director
Jonathan Eaton
Set Design
Boyd Ostroff
Costume Design
Richard St. Clair
Lighting Design
Boyd Ostroff

Opera AT THE ACADEMY



ABOVE FROM LEFT: CLIFTON FORBIS IS OTELLO WITH NORAH AMSELLEM AS DESDEMONA IN ROBERT DRIVER’S COMPANY PREMIERE OF *Otello*; NORAH AMSELLEM IS DESDEMONA WITH MEMBERS OF THE OPERA COMPANY CHORUS. OPPOSITE PAGE, TOP: STEPHEN COSTELLO AND AILYN PÉREZ ARE THE TITLE CHARACTERS IN *ROMEO & JULIET*. LOWER RIGHT: ADINA NăTESCU SINGS THE TITLE ROLE WITH TENOR THIAGO ARANCAM AS CAVARADOSSI IN *TOSCA*.

Production Underwriters
Jacob Burns Foundation, Inc.
(*Tosca*)
Mr. Joel M. Koppelman
(*Otello*)
Mr. Richard B. Worley
and Ms. Leslie Anne Miller
(*Otello*)

Orchestra Underwriters
Mrs. John P. Mulroney
Alice and Walter Strine, Esqs.

Artist Underwriters
Mrs. Anne W. Banse
(Adina Nătescu)
Pamela R. and Kenneth B. Dunn
(Norah Amsellem)
Mr. and Mrs. Mark Hankin
(Clifton Forbis)
Mr. and Mrs. Frederick P. Huff
(Tamara Mumford)
Ellen and Jerry Lee
(Brandon Cedel)

Marguerite and Gerry Lenfest
(Margaret Mezzacappa,
Jeremy Milner, Cody Austin,
Joseph Barron, Olivia Vote,
Justin Hopkins, Christopher Tiesi)
Stephen A. Madva and Denise C. Creedon
(Mark Delavan, William Burden)
Mr. and Mrs. Bernard J. Poussot
(Boris Statsenko)
Scott F. and Roberta C. Richard
(Taylor Stayton)
Lee Steinberg
(Marian Pop)
Ms. Barbara Augusta Teichert
(Thiago Arancam)
Mrs. Robert A. Watts
(Ailyn Pérez and Stephen Costello)
Mr. and Mrs. Peter Whatnell
(Daniel Mobbs)

Conductor Underwriters
Drs. Renato and Beverly Baserga
(*Otello*, *Tosca*, *Phaedra*)



AuroraSeries AT THE PERELMAN

Generously underwritten by the Wyncote Foundation

The Opera Company of Philadelphia’s Aurora Series for Chamber Opera at the Perelman Theater continued to garner national attention during the 2010-2011 Season as a platform for cutting-edge, intimately-scaled operatic works. Featuring one production from Curtis Opera Theatre under Artistic Director Mikael Eliassen in association with the Kimmel Center for the Performing Arts, and one production from the Opera Company of Philadelphia, the Aurora Series has enjoyed packed houses and critical acclaim since its inception. Curtis Opera Theatre’s *The Cunning Little Vixen* in tandem with OCP’s American Premiere of Hans Werner Henze’s *Phaedra* embodied the spirit of discovery and exploration of rarely-performed works that has characterized the series.



Curtis Opera Theatre’s The Cunning Little Vixen

Janáček

March 16 – 20, 2011

In association with the Opera Company of Philadelphia and Kimmel Center Presents

“... unlike so many conceptual stagings, this one puts complete trust in the music... the music was in unusually good hands... one fully matured voice after another... All said, this is one of the operatic events of the season.”

—The Philadelphia Inquirer

“Curtis Opera Theatre scored another bull’s-eye on March 16 in its ongoing yearly staged presentations in the Perelman Theater, with its intimate sightlines and fine acoustics.”

—Opera News

Conductor
Corrado Rovaris
Director
Emma Griffin
Set Design
Laura Jellinek
Costume Design
Jessica Trejos
Lighting Design
Tyler Micoileau



The American Premiere of Phaedra

June 3 – 12, 2011



Tamara Mumford
Phaedra



William Burden
Hippolyt



Anthony Roth Costanzo
Artemis



Elizabeth Reiter
Aphrodite

Conductor
Corrado Rovaris
Director
Robert B. Driver
Set & Lighting Design
Philippe Amand
Costume Design
Richard St. Clair

“For the past few seasons, Opera Company of Philadelphia has experimented with new and lesser-known works, presenting them at the Kimmel Center’s 550-seat Perelman Theater... It’s a savvy move that’s been a success with audiences...”

—Wall Street Journal

“The company’s music director, Corrado Rovaris, conducted the orchestra with seeming mastery over the details of this difficult score.”

—Associated Press

“... using simple moving walls, projections and shadows, director Robert B. Driver and set and lighting designer Philippe Amand effectively created a timeless natural landscape.”

—Associated Press

“*Phaedra* seems to come from a force and range of expression that can’t be fettered by anything traditional... Just fasten your seat belt and take the ride.”

—The Philadelphia Inquirer

Two Decades of Operatic Excellence

Robert B. Driver

At the 2011 Annual Meeting, Artistic Director Robert B. Driver shared with the Board of Directors his plan to retire at the close of the 2011-2012 Season. Though he will return to direct future operas, we are proud to celebrate over 20 years of his leadership during which the Opera Company dramatically increased its annual performances, its audience size, and the breadth of experiences offered to opera lovers in the Philadelphia community.

From his creation of the Opera Company of Philadelphia Production Center, which built countless new productions starting with *The Magic Flute* in 1994, to the work he did to develop the Opera Company’s *Sounds of Learning™* program, which has brought music education and operatic performances to over 130,000 students in the region since its inception, Robert’s tenure has been filled with forward strides and innovation. His encouragement of young operatic talent, from directors and designers to vocal artists, has brought voices such as Stephanie Blythe, William Burden, Juan Diego Flórez, and Denyce Graves to OCP audiences early in their careers. A champion of co-productions and the first general director to helm a triumvirate of opera companies before coming to Philadelphia, Robert has directed over 30 productions here, while also guest directing in the U.S., Europe, and Canada. His recent U.S. Premiere of Hans Werner Henze’s *Phaedra* was lauded by national press and by enthralled audiences.

In addition to a host of standout productions, Robert’s considerable legacy includes his appointment of Corrado Rovaris as music director, and his identification of now-General Director David B. Devan, illustrating his commitment to securing the future of this company that he has worked so hard to build.

The Opera Company of Philadelphia staff and board of directors express their deepest gratitude to a leader who has always given generously of himself to the great benefit of opera lovers in Philadelphia. We know that many of his greatest performances are yet to come.

If you are interested in supporting the Robert B. Driver Legacy Fund for new productions, please contact Annie Burrigde, director of development, at 215-893-5906.



A SEASON OF Groundbreaking Artistic Development

The Opera Company of Philadelphia won industry-wide recognition during the 2010-2011 Season with the introduction of several artistic initiatives aimed at ensuring that OCP is a meaningful part of the creation and performance of important new works of operatic literature. Enthusiasm from artists, audiences, and supporters alike has created palpable momentum around upcoming premieres, sparking dialogue about the role of 21st century opera companies in nurturing new work.

The American Repertoire Program is OCP's formal intent to produce an American work as a part of each season for the next ten years. The first opera in the series, *Dark Sisters*, was announced as part of the Aurora Series for Chamber Opera in fall 2010. With music by Nico Muhly and a libretto by Stephen Karam, *Dark Sisters* has been co-commissioned with New York's Gotham Chamber Opera and Music-Theatre Group and tells the story of a woman's struggle to break away from her life in a polygamist family. It comes to Philadelphia in June 2012.

In February 2013, *Silent Night*, a co-production with Minnesota Opera, takes the Academy stage. Created by composer Kevin Puts and librettist Mark Campbell, this new American opera premiered in November 2011 and tells the story of the Christmas Eve truce between opposing troops during World War I. Additional new co-commissions and co-productions are currently planned through 2016.

Long known as a nurturing force for emerging vocal talent, the Opera Company expanded that commitment in a new direction with the announcement of the nation's first comprehensive, collaborative operatic **Composer In Residence (CIR) program** – once again in collaboration with Gotham Chamber Opera and Music-Theatre Group in New York. Funded over five years by a \$1.4 million grant from The Andrew W. Mellon Foundation, the CIR program provides a highly individualized professional development path for two of today's most promising opera composers, selected on a competitive basis, with a goal of fostering tomorrow's American operatic masterpieces through personalized creative development and intensive, hands-on composition opportunities.



After an intensive application process that yielded over 170 candidates, composer **Lembit Beecher** became the inaugural Composer in Residence in September 2011. He graduated magna cum laude from Harvard University in 2002 and holds a Masters of Music in composition from Rice University (2005); he earned his Doctor of Musical Arts in composition from the University of Michigan in 2009. "I would like to explore the connection between true stories from people's lives and the fictional stories that they find particularly important." A second CIR track will begin in 2012.

The Opera Company is grateful to the **Pew Center for Arts and Heritage through the Philadelphia Cultural Management Initiative** for providing funding for the first annual **Chamber Opera Symposium (COS)** in June 2011. This three-day, by-invitation conference brought together leading



producers and commissioners of chamber opera from the U.S., Canada and Europe for an in-depth, facilitated discussion of the future of this unique, intimately-scaled genre. The 2011 Chamber Opera Symposium coincided with the Opera Company of Philadelphia's Aurora Series at the Perelman production of *Phaedra*, while the 2012 COS will convene around the premiere of Nico Muhly's *Dark Sisters* and the annual OPERA America Conference here in Philadelphia. The goal of the Chamber Opera Symposium is not only to address the challenges of chamber opera, but to explore opportunities for collaboration as companies work to bring today's opera audiences cutting-edge theatrical experiences.



Maestro Corrado Rovaris, the Jack Mulroney Music Director at the Opera Company of Philadelphia since 2004, continued his tenure during the 2010-2011 Season with grand-scale productions of *Otello* and *Tosca*, and Aurora Series at the Perelman chamber-scaled works with the American Premiere of *Phaedra* and Curtis Opera Theatre's *The Cunning Little Vixen*. Developing the Opera Company Orchestra and embracing a blend of cutting-edge repertoire and classics, Maestro Rovaris makes his home in Philadelphia while performing guest engagements throughout Europe and the United States.

"... the production was indicative of the advances Opera Company has made since the last *Tosca* 11 years ago... with music director Corrado Rovaris giving an account of the work with exceptional authority."

—The Philadelphia Inquirer on *Otello*

"Conductor Corrado Rovaris drew a lively, multihued performance from the 25-member orchestra."

—The Wall Street Journal on the American Premiere of *Phaedra*

ABOVE LEFT: LEMBIT BEECHER WAS CHOSEN IN 2011 AS THE OPERA COMPANY'S FIRST COMPOSER IN RESIDENCE. ABOVE RIGHT: BOARD CHAIRMAN STEVE MADVA (FAR LEFT) AND GENERAL DIRECTOR DAVID DEVAN (FAR RIGHT) JOIN THE *DARK SISTERS* CREATIVE TEAM, INCLUDING COMPOSER NICO MUHLY, DIRECTOR REBECCA TAICHMAN, AND LIBRETTIST STEPHEN KARAM AT A PRESS EVENT AT NEW YORK'S CHELSEA ART MUSEUM. TOP RIGHT: A SCENE FROM THE MINNESOTA OPERA WORLD PREMIERE OF *SILENT NIGHT*, WHICH COMES TO PHILADELPHIA IN FEBRUARY 2013.

Fueling Artistic Excellence

In April 2010 the Opera Company of Philadelphia launched a three-year, \$10 million campaign to fund the Company’s continued pursuit of excellence in all aspects of operatic production.

The *Fueling Artistic Excellence* campaign supported the performances of numerous emerging and established stars during the 2010-2011 Season, including Bill Burden, Ailyn Pérez, Stephen Costello, Mark Delavan, Adina Nătescu, and Thiago Arancam. Generous support was also provided to ensure the continued development of the OCP Orchestra under the leadership of Jack Mulrone Music Director Corrado Rovaris, and the campaign directly funded the expanding scope of our programming by underwriting the Company Premiere of *Otello* and the American Premiere of *Phaedra*.



The Opera Company of Philadelphia is deeply grateful to the individuals and foundations who have invested so generously in our ongoing work to bring outstanding opera to Philadelphia.

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Mr. Peter Benoliel and Ms. Willo Carey Gabriele Lee Mr. and Mrs. Thomas Mahoney Mr. and Mrs. Harold Rosenbluth

List as of July 2011

OPPOSITE PAGE, BOTTOM: MARK DELAVAN AND CLIFTON FORBIS STAR IN THE COMPANY PREMIERE OF *OTELLO*. BELOW, LEFT: DANIEL MOBBS AND MODEL SUPERNUMERARIES FROM THE JOHN ROBERT POWERS SCHOOL TOOK THE STAGE FOR A FASHION-BASED *ROMEO & JULIET*. RIGHT: WILLIAM BURDEN (CENTER) WAS HIPPOLYT WITH TAMARA MUMFORD IN THE TITLE ROLE (LEFT) AND ELIZABETH REITER AS APHRODITE IN THE AURORA SERIES AMERICAN PREMIERE OF *PHAEDRA*.



Institutional Donors

The following foundations, corporations, and government agencies recognized the Opera Company of Philadelphia’s impact in the community through

generous grants, sponsorships, and matching gifts during the 2010-2011 Season.

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GOVERNMENT

National Endowment for the Arts
The Philadelphia Cultural Fund
Pennsylvania Council on the Arts
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The Opera Company is especially grateful to businesses who participate in the Commonwealth of Pennsylvania’s Educational Improvement Tax Credit program, which grants lucrative tax credits to eligible businesses who donate to approved educational program’s like OCP’s *Sounds of Learning*™ EITC donors during FY11 included the Mutual Fire Foundation, Universal Health Services, and Mellon Bank, N.A.

Individual Donors

The Opera Company of Philadelphia received 1,341 contributions from individuals during the 2010-2011 Season, meaning that the OCP donor family has extended to include more than 2,500 people! This ever-growing community of enthusiastic stakeholders makes our work on the stage and in the community possible, and together we will continue to make our region a more joyous and prosperous place to live.

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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
Mr. Arthur F. Ferguson
Mr. and Mrs. Anthony Fiorenza
Ms. Bettina M. Frost
Mr. and Mrs. Randall P. Gaboriault
Mr. Andrew R. Gelber (in memory
of Sylvia Gelber)
Mr. James J. Gillin
Ms. Cheryl D. Gunter and
Mr. Paul A. Rabe
Mr. and Mrs. John B. Hagner
Mr. and Mrs. William Hanaway
Mr. Timothy Harris
Ann and David Harrison, Esqs.
Mr. and Mrs. Joseph J. Hill
Terry and Paul Hirshorn
Dr. and Mrs. Howard E. Hudson
Mr. and Mrs. Joel Jensen
Dr. Wieslawa Kaczanowska
Ms. Aileen Kennedy
Dr. and Mrs. Richard P. Klufft
Mr. Nicholas Kovletsis and
Mr. Jeffrey Zarnoch
Ms. Dolores S. Kuenzel
Mr. and Mrs. Charles B. Landreth
Dr. and Mrs. J. Frederick Laucius
Ann Csink and John Link
Mr. and Mrs. Robert A. Lukens
Belinda Manning and
David Bowman
Mr. Jeffrey A. Martin
Dwight and Christina McCawley
Mr. C.J. Moore
Mr. and Mrs. George Morris
Mr. and Mrs. Gordon Moskowitz
Mr. and Mrs. Benjamin R. Neilson
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
Mr. Daniel T. Regan
Mr. and Mrs. Daniel R. Ross
Mr. and Mrs. Donald H. Sachs
Michael Sanyour and Laura Byers
Ms. Margot Savoy
Mr. and Mrs. Edgar Scott, Jr.
Mr. and Mrs. Henry G. Scott
Dr. and Mrs. Paul Shaman
Mr. and Mrs. James L. Smith
Katarzyna and Edward Tobe,
Natalie Lessey
Mr. and Mrs. Anthony Vale
Dr. and Mrs. R. J. Westcott
Mr. Horace E. Williams
Ms. Nancy Brett Wingo
Mr. Thomas Woodward
Mr. Robert Yonaitis

2010-2011
SPECIAL EVENT Highlights

Gala The Opera Company of Philadelphia's *L'Amour & Couture Gala* took place on February 5th, and was inspired by the season's new production of Gounod's *Romeo & Juliet* in which the Montagues and Capulets were portrayed as modern-day fashion houses. To create many of the couture costumes featured in the production, OCP partnered with the fashion design programs at Drexel University, Moore College of Art & Design, and Philadelphia University. The 275 guests gathered at the Loews Philadelphia Hotel to enjoy a special preview runway show of the 16 winning student designs that appeared in the production, as well as a cocktail hour, seated dinner, live and silent auctions, a musical performance, and a greeting from the evening's Guests of Honor Stephen Costello and Ailyn Pérez, the real-life spouses who starred in the production's title roles.

Encore Society Luncheon On May 16th, long-standing supporters of the Opera Company gathered at the Hyatt at the Bellevue for a gourmet luncheon sponsored by OCP's Encore Society and Silver Bridge Advisors. Attendees enjoyed a stunning performance by Bill Burden and an informative presentation by Kelley Reilly of Silver Bridge Advisors about the various ways nonprofits can be incorporated into long-term financial plans.

Spain During Summer 2011, 20 OCP patrons joined General Director David Devan and Artistic Director Robert Driver on a 10-day tour of Spain! The trip's highlight was a performance of Osvaldo Golijov's *Ainadamar*, conducted by OCP Music Director Corrado Rovaris in Granada. The travelers also enjoyed exquisite cuisine, fantastic sight-seeing, and an array of operatic and musical performances in Barcelona, Cordoba, Seville, and Madrid.



TOP RIGHT, CLOCKWISE: OPERA COMPANY GENERAL DIRECTOR DAVID DEVAN AND BOARD CHAIR STEPHEN MADVA WITH *L'AMOUR & COUTURE* CO-CHAIRS MARIA AND ELIANA PAPADAKIS | *L'AMOUR & COUTURE* GUESTS OF HONOR AILYN PÉREZ AND STEPHEN COSTELLO, WHO STARRED IN THE TITLE ROLES OF THE OPERA COMPANY OF PHILADELPHIA'S PRODUCTION OF GOUNOD'S *ROMEO & JULIET* | OCP BOARD MEMBER ALICE STRINE AND HER HUSBAND WALTER STRINE TAKE A TURN ON THE DANCE FLOOR | KENNETH AND PAMELA DUNN WITH DENISE CREEDON AND HER HUSBAND, CHAIRMAN OF THE BOARD, STEPHEN MADVA AT THE *OTELLO* OPENING NIGHT GALA | OCP BOARD MEMBER GABRIELE LEE WITH JACK MULRONEY MUSIC DIRECTOR CORRADO ROVARIS IN GRANADA | BOARD MEMBER JOEL KOPPELMAN AND SHARON SORKIN IN MADRID | SPAIN TRAVELERS IN CORDOBA.



ENHANCING THE Opera Experience

A Taste of Opera

A Taste of Opera continued to prepare audiences for upcoming productions through preview recitals and talks in the beautiful **Pennsylvania Academy of the Fine Arts**. These events featured some of the brightest up-and-coming talent from **The Curtis Institute of Music** and the **Academy of Vocal Arts** performing excerpts from the operas. There was a change of pace for the final program of the season in which OCP's Artistic Director Robert B. Driver met with *Phaedra* cast members William Burden, Tamara Mumford, Anthony Roth Costanzo, Elizabeth Reiter, and Jeremy Milner to discuss the U.S. premiere of Henze's extraordinary opera.

Opera Overtures

Audiences for this pre-performance lecture series continued to grow this season. Attendance was up nearly 10% from the 2009-2010 Season, with 1,000 audience members attending the talks prior to performances of *Tosca*.

Downloadable Podcasts

In Tune with the Opera Company of Philadelphia, OCP's podcast series, launched the season with a revamped audio magazine style with artist interviews, behind the scenes profiles, audio excerpts, and more. Available for the first time on iTunes and Podomatic, the podcasts had global appeal and were downloaded in almost every continent on the globe. As the season proceeded, download rates increased by 24% with almost 2,500 downloads internationally.

Sounds of Learning™

The Company's award-winning music education program *Sounds of Learning™* celebrated its 20th Anniversary with an expansion of its attendance. Over 5,000 students and chaperones from 127 Philadelphia area schools and organizations attended the final dress rehearsals, up 13% from the previous season. The program's in-school presentations reached over 700 students in 25 schools from Egg Harbor Township in New Jersey to New Hope-Solebury in Bucks County.

The Company reached young audiences even further away through its Internet2 initiative, which allows students from across the country to interact through an internet network dedicated to educational institutions. Students throughout Pennsylvania and in New York, Kentucky, and Texas had the opportunity to talk to our main stage artists Jason Collins, Justin Hopkins, and Kevin Glavin about their careers and educational paths.

Random Acts Of Culture

The Opera Company of Philadelphia impacted the everyday lives of thousands of area residents and literally millions of others during the 2010-2011 Season through the **Random Acts of Culture** program.

Following the success of the Opera Company's first pop-up opera performance in the Reading Terminal Market in April 2010, OCP was approached by the **John S. and James L. Knight Foundation** to launch a series of impromptu public performances geared towards taking classical music out of the concert halls and into the community. The Knight Foundation's goal is to produce 1,000 of these Random Acts of Culture through 2013.

As Knight's sole partner in Philadelphia, the Opera Company of Philadelphia drew national media attention for the program with a performance of the "Hallelujah" chorus from Handel's *Messiah* in late 2010. Performed by over 650 singers from choruses throughout the Philadelphia region, the event drew a live audience of over 2,000 at Macy's in downtown Philadelphia, accompanied by the legendary Wanamaker Organ. With over 7 million views on

YouTube, the Opera Company of Philadelphia helped brand the phrase "Random Act of Culture."

National press covered the event and its related viral video, including ABC News, CNN, *The Today Show*, *Good Morning America*, and print publications from London's *Financial Times* to the *San Francisco Chronicle*. The video of the event won a national Gracie Award for Outstanding Online Video.

Through this and subsequent Random Acts, the Opera Company performed in front of over 11,000 unsuspecting area residents at venues including the Philadelphia Museum of Art, Please Touch Museum, Wells Fargo Building, Hyatt at the Bellevue, PA Convention Center and even an encore of the "Hallelujah" chorus at the Madison Square Garden in New York. The Company returned to Reading Terminal Market to perform a second Random Act which was prominently featured in a story by *The New York Times*.

Residual effects of Random Acts of Culture and the corresponding 11 million views of OCP's YouTube videos helped increased traffic to the OCP website tenfold, and increased new visits to the OCP website by 82%.

The Opera Company is indebted to the talented Opera Company of Philadelphia Chorus, to inspired collaborators from the Keystone State Boychoir and the Curtis Institute of Music, and to hundreds of area volunteer singers who helped make these events successful.

This initiative will continue throughout the coming season. Be on the lookout for a Random Act of Culture near you!



ABOVE LEFT: TENOR ZACH BORICHEVSKY PERFORMS AT A TASTE OF OPERA FOR *TOSCA*. ABOVE RIGHT: THE FAMED "HALLELUJAH" CHORUS AT MACY'S IN CENTER CITY PHILADELPHIA DURING THE 2010-2011 SEASON. TOP: THE OPERA COMPANY'S "TOREADOR SONG" RANDOM ACT OF CULTURE AT READING TERMINAL MARKET IN JANUARY 2011.

The Opera Company of Philadelphia
STATEMENT OF FINANCIAL POSITION
May 31, 2011

With three straight years of balanced budgets during challenging economic times, the Opera Company has continued to build a stable fiscal position by focusing on the need for institutional capitalization. This practice allows non-profit organizations to engage in responsible future artistic planning by securing flexible reserves. The Opera Company of Philadelphia is grateful for a number of exceptional gifts during 2010 and 2011 which have supported capitalization efforts, and aims to continue to fortify these funds in the upcoming seasons.

ASSETS

Current Assets

Cash and cash equivalents	\$ 2,815,057
Unconditional promises to give	3,495,721
Prepaid expenses and other	250,936
Total current assets	6,561,714

Investments	83,815
Unconditional promises to give	525,574
Beneficial interest in remainder trust	242,875
Property and equipment, net	302,750
Security deposits	7,180
	1,162,194

Total assets	\$ 7,723,908
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LIABILITIES AND NET ASSETS

Current Liabilities

Accounts payable and accrued expenses	\$ 336,076
Deferred revenue	1,162,475
Note and mortgage payable, current portion	31,270
Total current liabilities	1,529,821

Noncurrent Liabilities

Mortgage payable, net of current portion	199,941
	1,729,762

Net Assets

Unrestricted	1,370,117
Temporarily restricted	4,599,047
Permanently restricted	24,982
Total net assets	5,994,146
Total liabilities and net assets	\$ 7,723,908

The Opera Company of Philadelphia
STATEMENT OF ACTIVITIES [UNRESTRICTED]
Year Ended May 31, 2011

Operating revenues and support

Ticket sales	\$ 2,300,776
Contributions	6,550,684
Special events, net	165,836
Other income	183,365
Investment return designated for operations	1,981

Total operating revenues and support	9,202,642
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Operating expenses

Program services	6,919,280
Management and general	927,742
Fund-raising	602,800

Total expenses	8,449,822
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Change in net assets from operations	752,820
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Other changes

Investment return, net of amounts designated for operations	12,287
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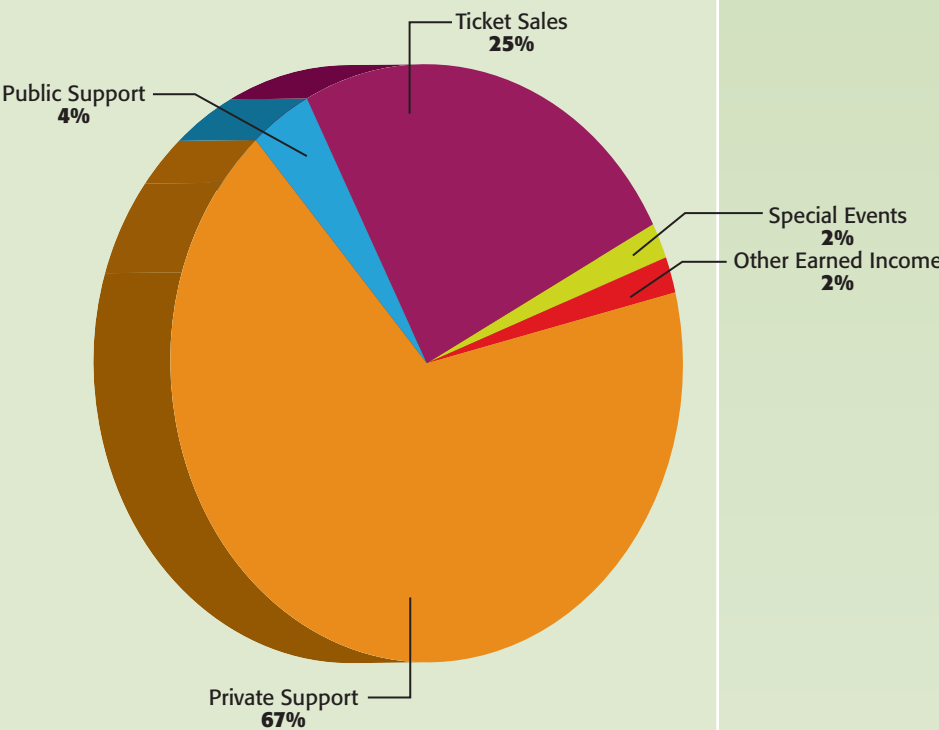
Change in net assets	765,107
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Unrestricted net assets, beginning

605,010

Unrestricted net assets, ending

\$ 1,370,117



PNC
arts alive
be part of art
Family Day
at the Opera



The Opera Company of Philadelphia has successful long-established outreach and educational programs for teens and adults such as *Sounds of Learning*™, *Hip H'opera*, *A Taste of Opera* and *Opera Overtures*.

As an extension of OCP's work in music education, the Community Programs department launched the company's first family-inclusive program in February 2011 with the PNC Arts Alive Family Day at the Opera held at the Academy of Music during *Romeo & Juliet*.

With interactive, hands-on educational presentations and demonstrations, families from around the area experienced the magic of opera in events throughout the building, including stations in the rehearsal hall, ballroom, dressing rooms, wardrobe room, orchestra pit, and on the stage.

Over 40 performers, teaching artists, and tour guides engaged families throughout the day. Teaching artists guided families through activities like playing instruments, dancing, and even singing in Italian.

Performers and production artisans demonstrated their crafts through a stage combat presentation, a wig and makeup makeover, a fashion show and costume display, a recital featuring excerpts from both Shakespeare's and Gounod's *Romeo & Juliet*, and much more. Face painting added fun to the event while docents from the Kimmel Center offered guided tours of the Academy of Music and members of the *Romeo & Juliet* cast greeted and spoke with attendees.

Collaborative partners at the event included Temple University Music Preparatory Division, Temple University Esther Boyer College of Music, University of the Arts, Moore College of Art and Design, Kimmel Center for the Performing Arts Volunteers, Random Acts of Dance, Peanutbutter face painting, and members of the Opera Company of Philadelphia Orchestra and Chorus, among others.

The event also featured an emphasis on technology. All attendees were asked to register in advance and received print-at-home tickets as well as optional downloadable content to enhance the event. Smartphone users were able to access QR codes at many of the stations that provided added online supplements.

Over 30% of the 1,100 people who attended had their first interaction with the Opera Company of Philadelphia at this special event. Post-event surveys showed that attendees would like to see more programming like the PNC Arts Alive Family Day at the Opera. The Opera Company is looking to secure funding to continue this program and others like it in the future.



Looking Ahead

The 2011-2012 Season holds much in store for the Opera Company of Philadelphia.

In August 2011, the Opera Company announced its first Composer in Residence, Lembit Beecher, who will spend the first year of his three-year track working to develop professional tools as he grows as an emerging operatic composer.

September 30, 2011 holds a special, landmark event for the Opera Company, when the company produces its first live simulcast from the Academy of Music with *Opening Night Philadelphia*, a live broadcast of *Carmen* at Independence National Historical Park. Over 5,000 individuals registered for this exciting public event that marks the opening of our city's cultural season, and which was underwritten by the John S. and James L. Knight Foundation's Knight Arts Challenge. For those who love our popular "pop-up" Random Acts of Culture – also sponsored by the Knight Foundation – they will be sprinkled throughout the season as a reminder that opera is for everyone, and that music can be at its best when it bounds into our lives in the most unexpected ways and places.

In November, *Dark Sisters* by Nico Muhly and Stephen Karam receives its World Premiere production in New York before coming to Philadelphia in June 2012. This exciting new opera will serve as the centerpiece performance offering for the 2012

OPERA America annual conference, which has chosen Opera Company of Philadelphia as its host company to showcase the vitality and innovation in our city's operatic scene.

November 2011 also sees the World Premiere of *Silent Night*, the second opera in the American Repertoire Program, at Minnesota Opera, and announcements of future co-commissions and co-productions through the 2016 Season which will highlight our continued commitment to new works.

Spring 2012 holds a new production of *The Abduction from the Seraglio* from Artistic Director Robert B. Driver, with Music Director Corrado Rovaris at the podium, and a long-awaited return of Puccini's *Manon Lescaut* in a sweeping, stylized production after more than 25 years absent from the Academy stage. The Aurora Series at the Perelman will host the Curtis Opera Theatre area premiere of *Elegy for Young Lovers* by Henze, and *Dark Sisters* in June.

Along the way, exciting special events, meticulous strategic planning, and fun opportunities to strengthen our relationships with our audience and our community are at every turn. We look forward to a new season of opera in a community that deeply values its long-standing rich operatic heritage.

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List as of October 2011

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2011-2012 Season

Opera **AT THE ACADEMY**

Georges Bizet

Carmen

Performed in French with English translations

September 30, October 2m, 5, 9m & 14, 2011

Wolfgang Amadeus Mozart

The Abduction

from the *Seraglio*

Performed in German with English translations

February 17, 19m, 22, 24 & 26m, 2012

Giacomo Puccini

Manon Lescaut

Performed in Italian with English translations

April 20, 22m, 25, 27 & 29m, 2012

AuroraSeries **AT THE PERELMAN**

Kimmel Center Presents Curtis Opera Theatre's

Hans Werner Henze

Elegy for Young Lovers

Performed in English

March 14, 16 & 18m, 2012

Nico Muhly & Stephen Karam

Dark Sisters

Performed in English

June 8, 10m, 13, 15 & 17m, 2012