



Opera Company of Philadelphia

2011-2012 Annual Report





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Frederick P. Huff
Vice-Chair

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Vice-Chair

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Vice-Chair

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Robert A. Watts
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Dear Friends,

As we look back on the 2011-2012 Season, we celebrate a number of artistic achievements and major milestones for the Opera Company of Philadelphia.

In the pages ahead you will learn more about a 2011-2012 Season that served as a celebration of innovation, with five thrilling operas that ran the gamut from beloved classics like *Carmen* to the very cutting edge of opera's future, with the staging 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, *Dark Sisters* was the centerpiece of the annual OPERA America conference, which brought more than 600 of the leading minds and voices of our industry to Philadelphia in June 2012.

Indeed, it was a year of firsts for the Opera Company of Philadelphia. In the fall, we presented our first live, outdoor HD broadcast of our season-opening opera (*Carmen*) on Independence Mall. We were delighted to present a number of casting firsts, including Ailyn Pérez's role debut as Micaëla in *Carmen*, Michelle Johnson's Company debut as Manon Lescaut, and the career debuts of a number of singers trained right here in Philadelphia, including Elizabeth Zharoff as Konstanze in *The Abduction from the Seraglio*. And our first Composer In Residence, Lembit Beecher, began his three-year track, becoming integrally involved in several productions and leading a "Random Act of Culture" with a fun community performance using "found items" at IKEA.

It was an especially exciting year artistically as *Dark Sisters* launched the American Repertoire Program, our commitment to produce a new American opera in each of the next ten consecutive seasons. Our second production in the program, *Silent Night*, made its world premiere in Minnesota and later won the 2012 Pulitzer Prize in Music for composer Kevin Puts. It will be presented at the Academy in February 2013. We also announced two co-commissions and co-productions with The Santa Fe Opera: *Oscar*, based on the life of Oscar Wilde, by Theodore Morrison, to be performed in February 2015 as part of our Opera at the Academy series; and *Cold Mountain*, by Jennifer Higdon, to make its February 2016 East Coast Premiere at the Academy.

It was also a year of transition, as longtime Artistic Director Robert B. Driver retired at the end of the 2011-2012 Season, capping his 20-year tenure of leadership and artistic achievement; and Stephen A. Madva, Chairman of the Board of Directors since 2004, passed the torch of leadership. We thank Steve and Robert for their deep commitment and their leadership in making the Company healthy and vibrant both fiscally and artistically.

None of these accomplishments would be possible without the generous support of the Philadelphia community, who made it clear that a thriving opera company is an essential part of the city's cultural landscape. We offer our heartfelt thanks to every individual, foundation and corporate partner that contributes to our commitment to artistic excellence, music education and audience development.

We look forward to the Company's continued growth as we achieve the goals of our 2012-2015 strategic plan: repertoire expansion; enhanced casting; international co-productions with other companies; financial sustainability; and a deeper reach into the community through new partnerships and programs.

Sincerely,


Daniel K. Meyer, M.D.
Chairman


David B. Devan
General Director and President



LEFT: SOPRANO MICHELLE JOHNSON MADE HER COMPANY DEBUT IN APRIL IN THE TITLE ROLE OF PUCCINI'S *MANON LESCAUT*.

ABOVE RIGHT: GENERAL DIRECTOR & PRESIDENT DAVID B. DEVAN AND CHAIRMAN DANIEL K. MEYER, M.D.

Opera AT THE ACADEMY

BIZET

September 30 - October 14, 2011

Corrado Rovaris
Conductor

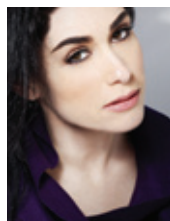
David Gately
Director

Allen Charles Klein
Set Design

Richard St. Clair
Costume Design

Drew Billiau
Lighting Design

Carmen



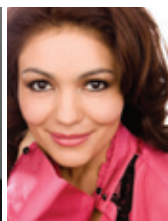
Rinat Shaham
Carmen



David Pomeroy
Don José



Jonathan Beyer
Escamillo



Ailyn Pérez
Micaëla

"Georges Bizet would like this production of his opera. It is true to his concept and to his period.... and benefits from good singing and acting."

—*The Opera Critic*

"Thanks to her innate stage allure, Pérez's Micaëla was among the few I've seen that pose serious competition for Carmen... Singer and character merged with seamless simplicity. This is the sort of thing opera people live for."

—*The Philadelphia Inquirer*

"Jonathan Beyer portrayed Don José's rival, the bullfighter Escamillo, with a strikingly handsome and vibrant baritone."

—*City Paper*



"Rovaris' conducting balanced intense theatricality with lyrical sensitivity, driving the plot forward while allowing his cast to sing meaningfully and beautifully."

—*The Chestnut Hill Local*

Carmen Production Underwriters

Mr. Joel M. Koppelman
(Production)

**Mrs. John P. Mulrone and
Alice and Walter Strine**
(Orchestra)

Drs. Renato and Beverly Baserga
(Conductor)

Nicholas and Kathleen Chimicles
(Director)

Carmen Artist Underwriters

Kenneth B. and Pamela R. Dunn
(Rinat Shaham)

**Stephen A. Madva and
Denise C. Creedon**
(David Pomeroy)

Marguerite and Gerry Lenfest
(Jonathan Beyer)

Charlotte and Bob Watts
(Ailyn Pérez)

Annette and Chuck Pennoni
(Tammy Coil)

Mr. and Mrs. Thomas Mahoney
(Greta Ball)

Scott F. and Roberta C. Richard
(Jeremy Milner)

**Stephen T. Janick and
Russell E. Palmer**
(Eric Dubin)

Lee Steinberg
(Diego Silva)



LEFT: AILYN PÉREZ IS MICAËLA WITH ERIC DUBIN AS MORALES IN THE SEASON-OPENING PRODUCTION OF *CARMEN*. **ABOVE:** CURTIS INSTITUTE ALUMNA RINAT SHAHAM SINGS THE TITLE ROLE. **OPPOSITE PAGE, TOP:** THOUSANDS OF PHILADELPHIANS ENJOY THE OPENING NIGHT SIMULCAST OF *CARMEN*.



Opening Night Philadelphia Draws Thousands to Independence National Historical Park for *Carmen*!

With over 5,000 members of the community pre-registered for free tickets, the threat of rain didn't stop thousands of Philadelphians from packing their picnic baskets, beach chairs and blankets and joining the Opera Company of Philadelphia for Opening Night of the 2011-2012 Season and a live, public simulcast of Bizet's *Carmen*.

On September 30, 2011, **Independence Mall** at Independence National Historical Park became the site of a vast movie screen, and an iconic backdrop for this first-ever event that brought an enthusiastic audience together to enjoy this blockbuster opera packed with greatest hits. This event was generously underwritten by the **John S. and James L. Knight Foundation's Knight Arts Challenge**, with matching support from Philadelphia's own **Wyncote Foundation**.

With a packed house of over 2,200 audience members at the Academy of Music in addition to the audience at Independence Mall, opening night of *Carmen* enjoyed one of the largest opera audiences in company history.

The crowd was greeted by Mayor **Michael A. Nutter**, as well as Independence National Historical Park Superintendent **Cynthia MacLeod** and Knight Foundation Vice-President of Arts **Dennis Scholl**. Attendees received free, waterproof seat cushions underwritten by the Greater Philadelphia Cultural Alliance's Phillyfunguide, and many took advantage of a "Take your photo with Carmen!" photo booth that was set up on the Mall by photographer Chris Dawson.

Hundreds of faithful fans stuck it out until the last notes, and feedback from audience members was overwhelming in its message: "Do it again!"

Some Feedback from Attendees:

"I loved it! I have never seen an opera before and this was fantastic. The performances and the voices were outstanding. I am blown away!"

"This has been an incredible idea, one that I am grateful to be able to experience with my daughters, who are 20, 18 & 12!"

"I can't thank you enough for this presentation. We loved all of the close-ups, and we loved the subtitles! Even all of the young children were able to follow the on-screen action in every scene. See you at the next simulcast!"

"Absolutely would come in the future. Such a blessing to be able to introduce your family to the arts. Thank you, Opera Company!"

Opera AT THE ACADEMY

Corrado Rovaris
Conductor
Robert B. Driver
Director

Guia Buzzi
Set & Costume Design
Lorenzo Curone
Video Design
Drew Billiau
Lighting Design

MOZART
February 17-26, 2012

The Abduction from the Seraglio



Elizabeth Zharoff Konstanze
Antonio Lozano Belmonte
Per Bach Nissen Osmin
Elizabeth Reiter Blonde

"Conceptually, the production couldn't have been stronger. The film footage worked beautifully. Costumes were sumptuous and color-coordinated. A platform built around the orchestra allowed singers to have closer contact with the audience."

—*The Philadelphia Inquirer*

"Corrado Rovaris led a crisp reading of the orchestral score which incorporates some Turkish-sounding instruments such as bass drum, cymbals, triangle, and piccolo."

—*The Opera Critic*

"Opera Company of Philadelphia consistently endeavors to deliver a whole and fulfilling operatic experience with each show, and they came very close to capturing perfection with this *Abduction*."

—*Bachtrack.com*



The Abduction from the Seraglio Production Underwriters

The Jacob Burns Foundation, Inc.
(Production)
Mrs. John P. Mulroney and
Alice and Walter Strine
(Orchestra)
Gabriele Lee
(Creative Team)

The Abduction from the Seraglio Artist Underwriters

Ellen Berman Lee
(Elizabeth Zharoff)
Mr. and Mrs. Peter Whatnell
(Elizabeth Reiter)
Dr. and Mrs. Morton Mandell
(Antonio Lozano)
Mr. and Mrs. James B. Straw
(Krystian Adam)

ELIZABETH ZHAROFF AND ANTONIO LOZANO HEAT UP THE STAGE IN THEIR COMPANY DEBUTS IN *THE ABDUCTION FROM THE SERAGLIO*.

The Robert B. Driver Fund

James B. Straw, Chair



Robert B. Driver retired as Artistic Director of the Opera Company of Philadelphia at the conclusion of the 2011-2012 Season, which featured his directorial turn in *The Abduction from the Seraglio*. **The Robert B. Driver Fund** was created to honor Robert's extraordinary contributions to Philadelphia's operatic vitality over the past 20 years, and the groundbreaking new productions and debut performances that have come to define his tenure.

The Opera Company of Philadelphia gratefully acknowledges the following leadership gifts of the Robert B. Driver Fund:

Lorraine and Ben Alexander
Luther W. Brady
Jacob Burns Foundation, Inc.
C. Christopher Cannon
Joel and Sharon Koppelman
Gabriele Lee
Stephen A. Madva
and Denise C. Creedon
Dr. and Mrs. Morton Mandell
Mr. and Mrs. John D. Rollins
Mr. and Mrs. James B. Straw
Bob and Charlotte Watts

PUCCINI

April 20-29, 2012

Corrado Rovaris
Conductor

Michael Cavanagh
Director

John Pascoe
Production

Drew Billiau
Lighting Design

Manon Lescaut



Michelle Johnson
Manon Lescaut

Thiago Arancam
Des Grieux

Troy Cook
Lescaut

Daniel Mobbs
Geronte

"... singers and orchestra rocked — and that included the young replacement soprano Michelle Johnson, who learned the title role in little more than three weeks."

—*The Philadelphia Inquirer*

"Music director Corrado Rovaris was largely in his element in this fast-moving score, with the orchestra responding brilliantly—better than I have ever heard them..."

—*OperaToday.com*

"A night of exquisite conducting, top-drawer costumes, passion and punch..."

—*SantaFe.com*

"I can't remember seeing a grander set on stage at the Philadelphia Academy of Music that was at the same time versatile and flexible... Pascoe costumed a huge cast, in period—from lace ascots and handkerchiefs to green velvet suits with knickers to Manon's brocade robe and gilded gowns—and the total effect was marvelous."

—*The Opera Critic*

Manon Lescaut **Production Underwriters**

Mr. Richard B. Worley and
Ms. Leslie Anne Miller
(Production)

Mrs. John P. Mulroney and
Alice and Walter Strine
(Orchestra)

Mr. and Mrs. Bernard J. Pousot
(Conductor and Chorus)

Manon Lescaut **Artist Underwriters**

Ms. Barbara Augusta Teichert
(Thiago Arancam)

Mrs. Anne W. Banse
(Michelle Johnson)

Marguerite and Gerry Lenfest
(J'nai Bridges)

TROY COOK AND MICHELLE JOHNSON IN A LIGHTEARTED MOMENT FROM *MANON LESCAUT*, WHICH MARKED JOHNSON'S COMPANY DEBUT.

Mr. and Mrs. Harris C. Aller, Jr.
Nicholas and Kathleen Chimicles
Ellen and Jerry Lee
Marguerite and Gerry Lenfest
Mrs. Joseph S. Lord III
Mrs. John P. Mulroney
Mrs. Emily C. Riley
Dr. Renee Rollin
Dr. and Mrs. Andrew Wechsler

Jack Bershad
Dianne and Don Cooney
Stephen T. Janick and
Russell E. Palmer
Mrs. Frank N. Piasecki
Joan and Al Piscopo
Mr. and Mrs. Harold Rosenbluth

Drs. Renato and Beverly Baserga
Dr. Claire Boasi
Georgette Ciukurescu
Mr. Robert Devoe
Drs. Bruce and Toby Eisenstein
Mr. and Mrs. David Glickstein
Nancy and Al Hirsig
Mr. and Mrs. George F. Krall
Harriet and Shelly Margolis
Leonard Mellman
Eliana Papadakis
Beatrice Pitcairn
Mr. and Mrs. Edgar Scott, Jr.
Ms. Carolyn Horn Seidle
Jay H. Tolson
George P. White

Sylvia Briselli
Irvin Borowsky and Laurie Wagman
Lucinda and Charles Landreth
Jerry and Marguerite Lewis
John Pcsolar and Alan Sandman
Dorothy Alexis Smith
Drs. Ronni Gordon Stillman and
David M. Stillman

List as of 10/24/12

AuroraSeries AT THE PERELMAN

Generously underwritten by the Wyncote Foundation

In its fourth season, the Aurora Series for Chamber Opera at the Perelman Theater continued to garner national attention for its ability to bring cutting-edge, intimate performances of new and lesser-performed works. The acclaimed team of director Chas Rader-Shieber and designer David Zinn returned with a new production of *Elegy for Young Lovers* for Curtis Opera Theatre under Artistic Director Mikael Eliassen. These performances marked the Philadelphia Premiere of the work, which had not been performed in the U.S. for nearly 20 years. In June, the series presented *Dark Sisters*, the first opera in the Opera Company of Philadelphia's American Repertoire Program, a commitment to producing a new American opera in each of the next ten seasons. This new American opera, with music by Nico Muhly and a libretto by Stephen Karam, was also the anchor performance for the OPERA America Conference held in Philadelphia.

Chas Rader-Shieber
Stage Director
George Manahan
Conductor

David Zinn
Set Design
Jacob A. Climer
Costume Design
Allen Hahn
Lighting Design

HENZE

March 14-18, 2012

Curtis Opera Theatre's

A New Production and Philadelphia Premiere

Elegy for Young Lovers

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

"One would be fortunate to encounter a production this confidently staged and performed in any of the world's great opera houses."

—*The Philadelphia Inquirer*

"The entire cast and most of the orchestra consisted of Curtis students. That such a small conservatory was able to field two complete casts to sing this difficult score is remarkable... Some of the most beautiful singing came from sopranos Sarah Shafer and Alize Rozsnyai as Elizabeth and Hilda, respectively."

—*Bachtrack.com*

"In a well-sung and well-played production, Hans Werner Henze's 1961 composition, *Elegy For Young Lovers*, lived up to its advance hype."

—*Broad Street Review*



ABOVE: SARAH SHAFER AND JOSHUA STEWART IN A SCENE FROM THE CURTIS OPERA THEATRE'S PHILADELPHIA PREMIERE OF *ELEGY FOR YOUNG LOVERS*.

OPPOSITE PAGE, TOP: THE WOMEN OF *DARK SISTERS*, A NEW OPERA CO-COMMISSIONED FOR THE AMERICAN REPERTOIRE PROGRAM.



Nico Muhly
Composer



Stephen Karam
Librettist



Caitlin Lynch
Eliza



Kevin Burdette
Prophet

Music by

Nico Muhly

Libretto by

Stephen Karam

June 8-13, 2012

Neal Goren
Conductor

Rebecca Taichman
Director

**Leo Warner &
Mark Grimmer**
(59 Productions)
Set & Video Design

Miranda Hoffman
Costume Design

Don Holder
Lighting Design

A New American Repertoire Program Co-Commission
with Gotham Chamber Opera and Music-Theatre Group

Dark Sisters

"*Dark Sisters* may be a significant addition to the chamber opera repertoire."

—*The Philadelphia Inquirer*

"Culturally significant with a socio-political timeliness, *Dark Sisters* is the best single show I've seen from OCP and one of the finest operas I've seen in two seasons anywhere on the East Coast. It is everything art should be: beautiful, thought-provoking, engrossing, chilling, disturbing, breathtaking."

—*Bachtrack.com*

"Karam's libretto is a marvel of concise narrative and convincing character development. Not one of the opera's six roles descends into caricature... Even more marvelous is Nico Muhly's score... the music, both vocal and instrumental, tells its story and projects the personalities of its characters with potent intelligence and searing emotion."

—*The Chestnut Hill Local*

Dark Sisters

Production Underwriters

The Wyncote Foundation,
The Andrew W. Mellon Foundation,
the National Endowment for the Arts,
and OPERA America's Opera Fund
Mrs. John P. Mulroney and
Alice and Walter Strine
(Orchestra)

Dark Sisters

Artist Underwriters

Judy and Peter Leone
(Caitlin Lynch)
Stephen A. Madva and
Denise C. Creedon
(Kevin Burdette)
Marguerite and Gerry Lenfest
(Kristina Bachrach)



"The performance catalyst was conductor Corrado Rovaris: Like the Italian maestros of the early 20th century, his Puccini has a strong pulse and no gratuitous prettiness. The orchestral playing was first class."

—*The Philadelphia Inquirer* review of *Manon Lescaut*, April 23, 2012

Maestro Corrado Rovaris, the Jack Mulroney Music Director at the Opera Company of Philadelphia since 2004, has extended his commitment to Philadelphia through the 2015-2016 Season. Corrado has been pivotal to the success that the Opera Company of Philadelphia is experiencing. He embraces cutting-edge repertoire selections, and his international career allows him to identify artists and collaborators for us to engage here in Philadelphia. We are thrilled that our talented orchestra and chorus will continue to develop under his leadership through 2016.

In reflecting on this past season, Rovaris was especially proud of the wonderful, Philadelphia-based vocal talents who performed with the Opera Company of Philadelphia. "We have two beautiful schools right here in Philadelphia in the Academy of Vocal Arts and the Curtis Institute of Music, and in this past season we heard graduates from each of these schools in very different, very superb leading roles," said Rovaris. "Mezzo-soprano Rinat Shaham graduated from Curtis and traveled all over the world, singing the lead in *Carmen* in Glyndbourne, Rome, Germany, New Zealand, Australia and many other places, and then returned to Philadelphia as Carmen. On the other hand you had *Manon Lescaut* in March, when we learned that Ermonela Jaho had to withdraw and we quickly cast Michelle Johnson, a young artist from AVA who stepped in and made an incredible debut and who, I'm sure, will go on to the same international acclaim that Rinat Shaham has enjoyed. To have this type of musical talent right here in our city is a magnificent asset for Philadelphia."

Rovaris is looking forward to readying the Opera Company Orchestra for the varied repertoire of the 2012-2013 Season. "We have the classic compositions of Mozart and Puccini, and the Company debut of another excellent AVA graduate, Bryan Hymel, in *La bohème*. But then you also have these contemporary pieces in *Silent Night* and *Powder Her Face*, which have a different energy. And *Owen Wingrave* is a fascinating choice, because in many ways Thomas Adès is closely related to Benjamin Britten and has embraced Britten's musical language and brought it to our century."

A SEASON OF Firsts

The 2011-2012 Season began with a major announcement regarding the Opera Company of Philadelphia's American Repertoire Program, a commitment to producing a new American opera in each of ten seasons. It concluded with the first of those new operas being performed for enthusiastic audiences, including attendees of the national OPERA America Conference, hosted in Philadelphia.

In total, the Company brought five productions to the stages of the Academy of Music and the Aurora Series at the Perelman Theater; presented its first live, outdoor HD broadcast of its season-opening opera (*Carmen*) on Independence Mall (see page 3); expanded its commitment to the nation's first comprehensive, collaborative operatic **Composer In Residence** program; and continued to surprise and delight Philadelphians with creative pop-up opera performances (see page 17).

Opera Company of Philadelphia General Director & President David B. Devan joined General Director Charles MacKay on August 10, 2011 at The Santa Fe Opera to announce the co-commissioning of two new works which will be part of the **American Repertoire Program**. The first commission, *Oscar*, based on the life of Oscar Wilde, is composed by **Theodore Morrison**, with a libretto by **John Cox** and Theodore Morrison, based on writings by Oscar Wilde and his contemporaries. The opera will be performed in February 2015 at the Academy of Music as part of The Company's 40th Anniversary Season, following its 2013 world premiere at The Santa Fe Opera. A second commission is by the 2010 Pulitzer Prize winner in music, **Jennifer Higdon**. She will write an opera based on the bestselling novel

Cold Mountain by Charles Frazier, with a libretto by **Gene Scheer**, which will premiere in Santa Fe in 2015 before making its February 2016 East Coast Premiere at the Academy of Music. Both are first operas for the composers.

The announcement continued to build buzz about the American Repertoire Program, and the buzzing got louder following the November 2011 world premiere of *Silent Night* at the Minnesota Opera. A co-production of Minnesota Opera and the Opera Company of Philadelphia, *Silent Night* earned composer **Kevin Puts** the **2012 Pulitzer Prize in Music**. With a libretto by **Mark Campbell**, *Silent Night* was called, "a stirring opera that recounts the true story of a spontaneous cease-fire among Scottish, French and Germans during World War I, displaying versatility of style and cutting straight to the heart" in the award announcement. *Silent Night* received





rave reviews at its opening. “With this remarkable debut, Puts assumes a central place in the American opera firmament. Much will be expected from him,” said *Opera News*. Opera Company of Philadelphia will present it as part of the Opera at the Academy series in February 2013.

In June, the American Repertoire Program debuted on the stage of the Perelman Theater with the Aurora Series premiere of *Dark Sisters*, the new American opera by composer **Nico Muhly** with a libretto by **Stephen Karam**. A co-commission and co-production by the Opera Company of Philadelphia, Gotham Chamber Opera and Music-Theatre Group, *Dark Sisters* follows the story of a woman grappling with her life in a plural marriage. Called “an entrancing, oddball look at American life” by *The Philadelphia Inquirer*, it delighted audiences and also served as the anchor performance for the national **OPERA America Conference**, which brought more than 600 of the leading minds and voices in opera to Philadelphia from June 13-16 and caused *Opera Pulse* to conclude “Philly’s got it going on.”

Another Opera Company of Philadelphia/Gotham Chamber Opera/Music-Theatre Group collaboration, the Composer In Residence (CIR) program, enjoyed an eventful season. The program, funded over five years by a \$1.4 million grant from **The Andrew W. Mellon Foundation**, provides a living stipend and benefits to two composers, each following a three-

year track, with the goal of fostering tomorrow’s American operatic masterpieces through personalized creative development and intensive, hands-on composition. Our inaugural composer, **Lembit Beecher**, enjoyed a rare and in-depth understanding of the development and production of opera through integral involvement in the rehearsal process for six operas with the three CIR companies. He has also composed music for two scenes written especially for him, one by Chadwick Jenkins and one by *Silent Night* librettist Mark Campbell in an ongoing “libretto laboratory” program. Beecher also led a “Random Act of Culture” with a fun, community performance of a duet from *The Magic Flute* – which he scored using found items at IKEA to double as a percussion ensemble. The performance is available for viewing at youtube.com/operaphila.

In June 2012, composer **Missy Mazzoli**, who is currently working on her second full-length opera, was selected as the second Composer In Residence. The winner of four ASCAP Young Composer Awards and a Fulbright Grant to the Netherlands, Mazzoli, 31, premiered her first full-length opera, *Song from the Uproar*, at The Kitchen in New York in February 2012. *The Wall Street Journal* called the work “powerful and new,” while *The New York Times* said that, “in the electric surge of Ms. Mazzoli’s score you felt the joy, risk, and unlimited potential of free spirits unbound.”

Leadership Support and Major Gifts

Leadership gifts account for the majority of the Opera Company of Philadelphia's income each year, and directly fund the leading artists and stunning productions seen on stage. The Opera Company of Philadelphia salutes these generous individuals and foundations that make each season possible.



\$1,000,000+

Wyncote Foundation
The Kresge Foundation
The William Penn Foundation

\$500,000+

The Andrew W. Mellon Foundation
Anonymous

\$100,000+

Jacob Burns Foundation, Inc.
Kenneth B. and Pamela R. Dunn
Fidelity Foundation
The Horace W. Goldsmith Foundation
John S. and James L. Knight Foundation
Marguerite and Gerry Lenfest
Mrs. John P. Mulroney
The Pew Center for Arts and Heritage, through the
Philadelphia Cultural Management Initiative and the
Philadelphia Music Project
The Pew Charitable Trusts
Ms. Barbara Augusta Teichert

\$50,000+

Independence Foundation
Ms. Lisa D. Kabnick and Mr. John H. McFadden
Joel and Sharon Koppelman
OPERA America's Opera Fund
Pennsylvania Council on the Arts
Alice and Walter Strine, Esqs.
Charlotte and Bob Watts
Mr. Richard B. Worley and Ms. Leslie Anne Miller

\$25,000+

Drs. Renato and Beverly Baserga
Gray Charitable Trust
Rita and Philip Harper
Mr. and Mrs. Frederick P. Huff
Ellen Berman Lee
Gabriele Lee
Judy and Peter Leone
Mr. Stephen A. Madva Esq. and Ms. Denise C. Creedon
Samuel P. Mandell Foundation
National Endowment for the Arts
Annette and Chuck Pennoni
PNC
Mr. and Mrs. Bernard J. Poussot
The Presser Foundation
Scott F. and Roberta C. Richard
Estate of Laurence T. Robbins
Mr. and Mrs. John D. Rollins
Mr. and Mrs. James B. Straw
Universal Health Services
The Wells Fargo Foundation
Mr. and Mrs. Peter Whatnell

List as of July 2012



The Wyncote Challenge

In the spring of 2012, the Opera Company of Philadelphia was thrilled to announce **The Wyncote Challenge**, a five-year, \$10 million campaign in support of the 2012-15 Strategic Plan. The campaign was launched by Opera Company of Philadelphia Chairman **Daniel K. Meyer, M.D.** and his partner, **Frederick R. Haas**, who made a historic commitment to the Company's future through a \$5 million leadership gift from the **Wyncote Foundation**. This commitment, made to garner an additional \$5 million in new and increased gifts from the community, will support the following artistic initiatives over the course of the plan:

- **Enhanced Casting**, including engagements with **Nathan Gunn, David Daniels, Kelly Kaduce, William Burden**, and other major operatic stars
- **New Productions** developed in partnership with the country's leading opera producers, including Santa Fe Opera and Washington National Opera
- **Expanded Repertoire**, including Company Premieres of classic works from the traditional repertory and new works through the American Repertoire Program – a commitment to produce one new American work in each of the next ten seasons, starting with June 2012's *Dark Sisters*.



The Wyncote Challenge presents an extraordinary opportunity for the Opera Company of Philadelphia to build on recent successes, and the Company is deeply grateful to the individuals and foundations who share in the commitment to ensuring the next great American opera company is right here in Philadelphia.

Annual Fund

The Annual Fund is the cornerstone of the Opera Company of Philadelphia's fundraising efforts, and gifts to the Fund were essential to the success of the 2011-2012 Season. We are grateful for the support of the 1,484 families and individuals who make up our Annual Fund community of donors. This year their numbers swelled with the addition of 440 new member households. You can find them in 19 states across the country, from Pennsylvania to California. For more information, visit www.operaphila.org/annual-giving.



PATRON PROGRAM

Donna Wechsler, *Chair*

The Opera Company of Philadelphia's Patron Program is made up of passionate supporters whose generosity directly contributes to the Company's world-caliber productions, groundbreaking artistic initiatives, and engaging community programs. Members enjoy VIP benefits and privileges throughout the season including champagne intermission receptions, travel opportunities, and intimate social events with the stars!

PLATINUM [\$15,000+]

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RIGHT: ENJOYING THE 2012 GALA, THE BLACK & WHITE BALL, ARE ROSALIE BURNS GOLDBERG AND HERBERT I. GOLDBERG. OPPOSITE PAGE: BOARD MEMBER GABRIELE LEE AND CHARLES BURDUMY ENJOY A DANCE AT THE BLACK & WHITE BALL.

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ENCORE SOCIETY

The Opera Company of Philadelphia was proud to introduce the Encore Society during the 2011-12 Season as a way of formally recognizing individuals who have remembered the Company in their estate plans as an important philanthropic commitment to opera's future in Philadelphia. Encore Society members enjoy exclusive benefits throughout the season, including invitations to meet-the-artist events and an annual luncheon with stars from a production.

Encore Society gifts may provide potential tax and income benefits, and in making this commitment, members can be confident that they are ensuring the future of opera in Philadelphia. These individuals have chosen to leave lasting legacies that will support the art they care most about, and the Company is thrilled to recognize their foresight and generosity. To learn more about the Encore Society, visit www.operaphila.org/encore-society.

The Opera Company of Philadelphia
STATEMENT OF FINANCIAL POSITION
 May 31, 2012 and 2011

2011-12 Institutional Capitalization

In FY12, the Opera Company of Philadelphia received a Sector Leaders grant from the Kresge Foundation in support of the Company's long-term capitalization strategy. The \$1.17 million grant, combined with a \$1.5 million seed grant from the William Penn Foundation in FY11, enabled the Company to establish reserves for working capital to manage cash flow cycles, operating capital to weather unanticipated financial events, and risk capital to support strategic institutional advancement and innovation. By fortifying the reserves in future seasons, the Company will continue to bolster its financial health and expand its capacity to engage in the forward financial planning necessary to sustain its market position.

ASSETS

Current Assets

Cash and cash equivalents	\$ 3,542,278	\$ 2,815,057
Unconditional promises to give	2,466,146	3,495,721
Prepaid expenses and other	660,110	250,936

Total current assets

6,668,534	6,561,714
-----------	-----------

Investments	85,597	83,815
Unconditional promises to give	3,538,438	525,574
Beneficial interest in remainder trust	254,428	242,875
Property and equipment, net	263,771	302,750
Security deposits	14,680	7,180

4,156,914	1,162,194
-----------	-----------

Total assets

\$ 10,825,448	\$ 7,723,908
---------------	--------------

LIABILITIES AND NET ASSETS

Current Liabilities

Accounts payable and accrued expenses	\$ 332,986	\$ 336,076
Deferred revenue	1,138,350	1,162,475
Note and mortgage payable, current portion	32,922	31,270

Total current liabilities

1,504,258	1,529,821
-----------	-----------

Noncurrent Liabilities

Mortgage payable, net of current portion	167,018	199,941
	1,671,276	1,729,762

Net Assets

Unrestricted	2,041,494	1,370,117
Temporarily restricted	7,087,696	4,599,047
Permanently restricted	24,982	24,982

Total net assets

9,154,172	5,994,146
-----------	-----------

Total liabilities and net assets

\$ 10,825,448	\$ 7,723,908
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The Opera Company of Philadelphia

STATEMENT OF ACTIVITIES [UNRESTRICTED]

Years Ended May 31, 2012 and 2011

Operating revenues and support

Ticket sales	
Contributions	
Special events, net	
Other income	
Investment return designated for operations	

2012	2011
\$ 2,229,436	\$ 2,300,776
6,982,276	6,550,684
147,034	165,836
105,992	183,365
(46)	1,981

Total operating revenues and support

9,464,692	9,202,642
-----------	-----------

Operating expenses

Program services
Management and general
Fund-raising

7,242,652	6,919,280
945,403	927,742
608,142	602,800

Total expenses

8,796,197	8,449,822
-----------	-----------

Change in net assets from operations

668,495	752,820
---------	---------

Other changes

Investment return, net of amounts designated for operations

2,882	12,287
-------	--------

Change in net assets

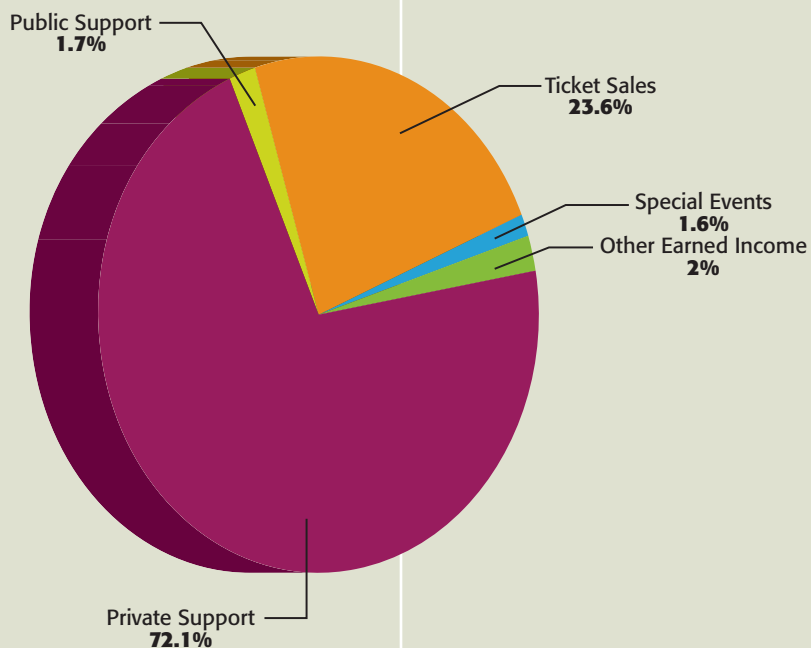
671,377	765,107
---------	---------

Unrestricted net assets, beginning

1,370,117	605,010
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Unrestricted net assets, ending

\$ 2,041,494	\$ 1,370,117
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Opera Company's 2012 Gala is a Black & White BALL



The Opera Company of Philadelphia held the *Black & White Ball* on Saturday February 4, 2012 at the Loews Philadelphia Hotel. In celebration of its production of Mozart's *The Abduction from the Seraglio*, set in the 1920s against a backdrop of some of the decade's most memorable black and white films, the evening honored retiring Artistic Director Robert B. Driver. The gala's 290 guests enjoyed a cocktail hour, silent and live auctions, a musical performance, and a tribute to Robert Driver, as well as dessert and dancing. In conjunction with the *Black & White Ball*, which was co-chaired by Willo Carey and Peter A. Benoliel, the Opera Company of Philadelphia held a film competition with local universities. The Distinguished Film Panel selected four finalists, whose films were shown during cocktail hour, and University of the Arts student Nikkita Patterson was announced as the Grand Prize Winner and awarded a \$2,500 cash prize courtesy of PNC. The event raised more than \$150,000 for the Opera Company.

Opera Company of Philadelphia pays tribute to **Stephen A. Madva** for eight years of committed service as Chairman of the Board of Directors

In September 2012, the Opera Company of Philadelphia Board of Directors passed the torch of leadership from Stephen A. Madva, who led the company since 2004, to Daniel K. Meyer, M.D.



Madva stepped into his role in June 2004, just a few months before the untimely passing of Executive Director Jack Mulroneys spurred a national search for a new member of the leadership team. That search, under Steve's direction, would lead to the appointment of David B. Devan.

To summarize the transformational effect that Steve's deeply committed and thoughtful management had on the Opera Company over the next eight seasons would be impossible. He successfully moved the Opera Company from a goal of season-to-season survival to one of success and long-term sustainability. He led a unified board of deeply engaged directors, and this fall, as he passed the reins, the company found itself healthy and vibrant both fiscally and artistically. He and his fellow board members wholeheartedly embraced the importance of new works and new programs that have brought great vitality to the company – and his law firm, Montgomery, McCracken, Walker & Rhoads, LLP, was the generous lead underwriter for *Margaret Garner*, the 2006 co-commission from Richard Danielpour and Toni Morrison which was called “arguably the biggest cultural event ever to hit Philadelphia” by *The Philadelphia Inquirer*.

From steadfast fundraising to audience development, Steve Madva has led by example, with a clear passion for the work that the Opera Company of Philadelphia creates on stage and in our community. His list of civic roles is lengthy, and we at the Opera Company have been privileged to hold a leading place in the heart and mind of this great Philadelphian. Please join us as we thank Steve Madva – and his wife, Denise C. Creedon – for their extraordinary service and ambassadorship. We celebrate his achievements and look forward to many more years of his board service.

TOP: CHAIRMAN EMERITUS STEPHEN A. MADVA AND GENERAL DIRECTOR & PRESIDENT DAVID B. DEVAN WITH BLACK & WHITE BALL CO-CHAIRS WILLO CAREY AND PETER A. BENOLIEL AT THE ANNUAL GALA. **BOTTOM:** CHAIRMAN EMERITUS STEPHEN A. MADVA PREPARES TO ADDRESS PHILADELPHIA'S OPERA COMMUNITY AT AN EVENT.

Knight Foundation

Random Acts of Culture

The Opera Company of Philadelphia continued to be one of the most talked about organizations in the city due to its participation in the national **John S. and James L. Knight Foundation's Random Acts of Culture** initiative. These impromptu public performances help take classical music out of the concert halls and into the community.

This season, the Company worked with 15 organizations to offer 84 performances of eight Random Acts in 12 venues. Musicians performed at iconic Philadelphia locations such as the Free Library of Philadelphia, Geno's Steaks, Independence National Historical Park, and SEPTA Regional Rail Lines. Performing partners this season included Opera Company of Philadelphia Chorus and Orchestra, The Curtis Institute of Music, and more.

In preparation for the Company's *Opening Night Philadelphia!* simulcast of Bizet's *Carmen* at Independence National Historical Park, performers from the Company and The Curtis Institute of Music performed the bewitching Habanera from Bizet's *Carmen* on the SEPTA Regional Rail Line reaching almost every rail line during 25 performances over five days. The performers encouraged passengers to "Take SEPTA to the Simulcast."

The Opera Company partnered with The Philadelphia Shakespeare Theatre to present a mash-up of scenes from some of Shakespeare's greatest plays at Barnes & Noble in Rittenhouse Square on the anniversary of the Bard's birthday. This collaboration was the first in the Random Acts initiative to utilize live theater.



The Company also distinguished itself again when it produced more Random Acts in one day than any other participating organization during the duration of the Knight Foundation Random Act of Culture initiative. On December 10, 2011, two hundred singers from four area choruses – Ambler Choral Society, St. Steven's Church, Singing City, and the West Chester Area Chorus – performed 25 Random Acts in one day at Macy's locations across the region – effectively reaching an estimated 2,000 people in one day.

In one of the Company's most unusual Random Acts, Composer in Residence Lembit Beecher created an arrangement of the Papageno-Papagena duet from Mozart's *The Magic Flute* utilizing found percussion items at IKEA Philadelphia to accompany the singers.

The Knight Foundation had a goal of performing 1,000 Random Acts over three years. The Foundation reached that goal one year ahead of schedule, with the Opera Company of Philadelphia marking the 1000th Random Act with a large-scale performance at Philadelphia's 30th Street Station in September 2012.

Scan this code with your smartphone to view our Random Acts of Culture playlist.



ABOVE: THE OPERA COMPANY PERFORMED A NUMBER OF RANDOM ACTS OF CULTURE DURING THE YEAR AT SITES SUCH AS GENO'S STEAKS (LEFT) AND SEPTA REGIONAL RAILS (RIGHT).

ENHANCING THE Opera Experience

A Taste of Opera

This season, the popular recital-lecture series *A Taste of Opera* prepared audiences for upcoming productions with events at several venues across the city. Patrons welcomed the opportunity to hear some of the best up-and-coming singers from **The Curtis Institute of Music** and the **Academy of Vocal Arts** among the impressive paintings by young artists at Moore College of Art and Design. One highlight of the season included an event in The Curtis Institute's intimate black box theater to celebrate our partnership with the conservatory in a preview event for Henze's *Elegy for Young Lovers*. The season ended with a unique opportunity to meet composer Nico Muhly as he discussed his opera *Dark Sisters*, which launched the Opera Company's much-lauded American Repertoire Program, at **Innovations Studio in the Kimmel Center** for the Performing Arts.

Opera Overtures

Over 3,000 audience members attended pre-performance talks during the 2011-2012 Season. Attendance at the pre-performance lecture series *Opera Overtures* hit an all-time high this season as 17% of the audience for the first Sunday performance of the season attended the talk on Bizet's *Carmen*. Similarly, for the Aurora Series at the Perelman, attendance hit a new high with 16% of the audience for the third performance of Nico Muhly and Steven Karam's *Dark Sisters* coming to *Opera Overtures*.

Downloadable Podcasts

In Tune with the Opera Company of Philadelphia, a podcast series, offered six episodes this season featuring artist interviews, behind-the-scenes profiles, audio excerpts, and more. In addition to production previews, one podcast prepared patrons for the free simulcast of Bizet's *Carmen* at Independence National Historical Park, while another highlighted the world premieres of Nico Muhly and Stephen Karam's *Dark Sisters* and Kevin Puts and Mark Campbell's *Silent Night*, providing a tantalizing glimpse of two important new American works prior to their Philadelphia debuts. Dissemination through iTunes and Podomatic continued to grow with global appeal spreading as the podcasts received 3,400 downloads and plays from 73 countries.



TOP: STUDENTS FROM THE EDWARD W. BOK TECHNICAL HIGH SCHOOL AT THE FINAL DRESS REHEARSAL FOR *MANON LESCAUT*. BOTTOM: STUDENTS FROM THE FELTONVILLE SCHOOL OF ARTS & SCIENCES AT THE FINAL DRESS REHEARSAL FOR *CARMEN*.

Sounds of Learning™

The Company’s award-winning music education program launched its third decade by bringing over 5,000 students and chaperones from 115 Philadelphia area schools and organizations to Opera Company productions. Attendance increased 11% from the previous season and the program expanded its reach to include students in Carbon County, PA for the first time.

The program’s in-school presentations, including the Company’s first assembly program in a decade, reached almost 1,500 students, 102% more students over last season, in 32 schools.

One of the Company’s in-school programs, The Singing Voice, was made available as part of the Company’s Digital Classroom series with University of Pennsylvania’s Internet2 provider, MAGPI. Students from eight schools in six states took part in this interactive video conferencing event, which was offered as part of National Opera Week activities.

Sounds of Learning™ has been offered, since its inception, in partnership with the School District of Philadelphia. Program schools come from Pennsylvania, New Jersey, and Delaware, with 90% of students from Pennsylvania, and 68% of participating schools within the School District of Philadelphia. Audiences continued to reflect the demographics of the Philadelphia area, with 42% African American students and 11% Latino students.

National Opera Week

Opera Company of Philadelphia observed National Opera Week from October 28 through November 4, 2011, with a series of activities designed to increase awareness of the art form and encourage audiences to raise their voices in song. Highlights of the week included a Knight Foundation Random Act of Culture at the Free Library of Philadelphia, Opera Happy Hour at Jolly’s Piano Bar, an online opera quiz, and the Company’s first-ever master class.

Held at The Curtis Institute of Music, the master class was uniquely geared toward amateur and student singers. Eight singers out of 35 applicants were selected to work with respected local voice teacher and vocal coach Holly Phares who helped singers with vocal technique, breathing and relaxation, interpretation, and presentation with collaborative pianist Lisa Harer De Calvo.

Dedicated funding for the *Sounds of Learning™* program has been provided by:

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Looking Ahead

The 2012-2013 Season features a carefully-planned blend of classics along with important works that will be new to many of our audiences.

From beautiful but fresh takes on classics like Puccini's *La bohème* and Mozart's *The Magic Flute*, to new works like the East Coast premiere of *Silent Night* by Kevin Puts and Mark Campbell, a new co-production with the Minnesota Opera, the premiere of *Powder Her Face* by Thomas Adès, and Curtis Opera Theatre's *Owen Wingrave*, the season is packed with transcendent music, exquisite theater, and passionate star performances.

The Opera Company's 38th Season began in partnership with The Barnes Foundation and the Philadelphia Museum of Art, whose masterpieces by Renoir, Monet, Pissaro and more came to life in director Davide Livermore's production of *La bohème*. It was an incredible moment of alignment as our city revels in its own vibrant, internationally-recognized collections, with Opera Company of Philadelphia being the first performance-based partner in the city's *With Art, Philadelphia* campaign. *La bohème* was also a homecoming for Academy of Vocal Arts alumnus-turned-international tenor Bryan Hymel, who won audience and critical acclaim in his company debut as Rodolfo alongside Norah Amsellem as Mimì.

The Pulitzer Prize-winning *Silent Night*, the second opera in the American Repertoire Program, arrives at the Academy of Music in February 2013, as we gather for a Gala Celebration of New Operatic Work with baritone Nathan Gunn, the recently-announced Director of American Repertoire Council, on February 2, 2013. With acclaimed tenor William Burden starring as the drafted opera singer whose voice inspires peace among adversaries, and soprano Kelly Kaduce as his love interest, Anna Sørensen, *Silent Night* also features a host of important Company debuts.

Spring 2013 marks the return of Mozart's fabled *The Magic Flute*, an opera that delights both seasoned



opera buffs and novices, from the famously dazzling "Queen of the Night" aria, to Papageno's melodies, replete with humorous, bucolic whimsy. The Aurora Series at the Perelman Theater will host the gifted young voices of the Curtis Opera Theatre, under Artistic Director Mikael Eliassen, starring in the highly-anticipated *Owen Wingrave*. In June, the Aurora Series brings us *Powder Her Face*, the bawdy romp from contemporary British composer Thomas Adès. Based on the real life of Margaret, Duchess of Argyll, whose famously scandalous divorce in the 1960s would have provided weeks' worth of fodder for today's 24-hour news cycle, this chamber opera is as groundbreaking in its subject matter as its eclectic musical style, which draws on everything from big band and swing to Strauss and Schubert for inspiration.

All of this, along with special events like PNC Arts Alive Family Days at the Opera, announcements of future productions and community partnerships, educational programs, and maybe even a surprise or two, promises to make this a memorable season. We look forward to sharing the performances and memories with our audiences, our friends and our community.

LEFT: BRYAN HYMEL AS RODOLFO AND TROY COOK AS MARCELLO OPEN THE 2012-2013 SEASON IN AN ART-INSPIRED PRODUCTION OF PUCCINI'S *LA BOHÈME*. CENTER: LIAM BONNER STARS AS LT. AUDEBERT IN *SILENT NIGHT*. RIGHT: MOZART'S *THE MAGIC FLUTE* COMES TO THE ACADEMY OF MUSIC IN APRIL 2013.



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*Director of Orchestra
Personnel & Orchestra
Librarian*

Colleen Hood
Music Staff Assistant

Lembit Beecher
Composer in Residence

Missy Mazzoli
Composer in Residence

ADMINISTRATION
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*Assistant to General Director
& Board Relations Coordinator*

Maurice Marietti
Personnel Manager

**INSTITUTIONAL
ADVANCEMENT**
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Director of Annual Giving

Frank Luzi
Director of Communications

Ryan Lewis
Director of Marketing

Lucy Clemens
*Director of
Audience Services*

Adele Betz
Director of Events

Jennifer Dubin
*Associate Director,
Annual Fund
& Development Services*

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*Manager of
Institutional Giving*

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*Manager of
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Rachel A. McCausland
*Manager, Research &
Special Gifts*

Michael Knight
*Assistant Director,
Audience Services
and Group Sales*

Kevin Gifford
Donor Services Coordinator

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Technical Director

Millie Hiibel
Costume Director

Kerry Masek
Production Stage Manager

Drew Billiau
Lighting Coordinator

Elizabeth Larsen-Silva
Production Coordinator

FINANCE
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—*The Philadelphia Inquirer*, April 2012

Opera Company of Philadelphia

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2012-2013 Season

Opera AT THE ACADEMY

Giacomo Puccini

La bohème

Performed in Italian with English supertitles

September 28, 30m, October 3, 5, & 7m, 2012

Kevin Puts, Composer

Mark Cambell, Librettist

Silent Night

American Repertoire Program

2012 Pulitzer Prize In Music • East Coast Premiere

Performed in English, German, French, Italian and Latin
with English supertitles

February 8, 10m, 13, 15, & 17m, 2013

W.A. Mozart

The Magic Flute

Performed in German with English supertitles

April 19, 21m, 24, 26 & 28m, 2013

AuroraSeries AT THE PERELMAN

Kimmel Center Presents Curtis Opera Theatre's

Benjamin Britten

Owen Wingrave

Performed in English with English supertitles

March 13, 15 & 17m, 2013

Thomas Adès

Powder Her Face

Performed in English with English supertitles

June 7, 9m, 12, 14 & 16m, 2013