OVERVIEW of the EVENING

6:00 P.M.
ACADEMY OF MUSIC LOBBY & BALLROOM
Cocktail Reception
Start of the Silent Auction (see page 68)

7:00 P.M.
ACADEMY OF MUSIC STAGE
Recital by soprano Ailyn Pérez and tenor Stephen Costello (see page 21)

8:00 P.M.
TENTED BALLROOM ON BROAD STREET
Elegant Seated Dinner
Live Auction (see page 39)

10:00 P.M.
TENTED BALLROOM ON BROAD STREET
& ACADEMY OF MUSIC LOBBY
Dessert and Dancing

11:00 P.M.
Conclusion of the Silent Auction

WELCOME

On behalf of the entire Gala Committee, we extend our most sincere gratitude to you for joining us tonight in celebration of Opera Philadelphia’s 40th Anniversary.

Our city’s love of opera dates back more than 200 years with numerous companies having staged opera here since the colonial times. In 1975, the Philadelphia Lyric Opera Company and the Philadelphia Grand Opera Company merged to form Opera Philadelphia. And while tonight is about celebrating 40 fabulous seasons, it is also a time to reflect on our city’s long standing love affair with grand opera.

Today, Opera Philadelphia is consistently hailed as one of the world’s leading instigators of new operatic work, for its dedication to telling American stories written by American composers, and for its fresh approach to producing grand opera from the traditional repertoire. Opera Philadelphia is also developing the future of this genre through its Composer in Residence program, the nation’s largest, and through its thriving relationship with two of the world’s finest training schools for opera singers, the Academy of Vocal Arts and the Curtis Institute of Music, both of which are located right here in Center City.

Tonight, we will enjoy a recital by the husband-and-wife duo of Stephen Costello and Ailyn Pérez. These immensely talented young superstars were recently dubbed “the Jay-Z and Beyoncé of opera.” Their careers started right here in Stephen’s hometown, where they met and fell in love as students at the Academy of Vocal Arts. They last appeared together on the Academy of Music stage in 2011’s Romeo & Juliet, and tonight they join us on this historic stage for a unique and intimate gathering.

We’ll then go “From the Stage to the Stars,” as the party spills out onto the Avenue of the Arts for an evening of music, dinner, and dancing in a tented ballroom with special celebrity guests from past, present, and future opera seasons.

We’d like to salute tonight’s Honorary Chairs, Philadelphia Mayor Michael A. Nutter and Mrs. Lisa Nutter, and we extend our sincere thanks to the many people who have worked so hard to make this evening a success, chief among them the entire Gala Committee. Your dedication and passion for opera in our city have made this an evening to remember.

Thank you all for joining in the celebration of Opera Philadelphia.

Enjoy the evening!

SANDRA K. BALDINO
40th Anniversary Gala Co-Chair

DENISE C. CREEDON
40th Anniversary Gala Co-Chair

SUSAN E. SHERMAN
40th Anniversary Gala Co-Chair

STEPHEN A. MADVA
40th Anniversary Gala Co-Chair

SUSAN E. SHERMAN
40th Anniversary Gala Co-Chair
It is our great pleasure to join in tonight’s celebration as Honorary Chairs of Opera Philadelphia’s 40th Anniversary Gala, From the Stage to the Stars.

For the past four decades, Opera Philadelphia has brought outstanding production quality, artistry, and educational opportunities to our community. From the stages of the Academy of Music and the Perelman Theater at the Kimmel Center for the Performing Arts, to pop-up performances in public spaces, in-school programs, and free HD broadcasts in front of Independence Hall, our opera company has taken a majestic, centuries-old art form and seamlessly woven it into the fabric of our city.

Opera Philadelphia is recognized as one of our nation’s most innovative opera companies, for its commitment to staging grand opera on a grand scale and for supporting the creation of new American works of art. The company’s commitment to artists has resulted in unique audience experiences that cannot be found elsewhere, establishing Philadelphia as a go-to place for opera buffs from far and wide.

The company is one of the jewels that have made Philadelphia a destination for lovers of arts and culture, but it is the Opera’s commitment to the children of our community that makes us especially proud. Through the Sounds of Learning™ education program, more than 140,000 Philadelphia area students have been served with an intensive, in-school, literacy-based music education experience that culminates with a visit to a live opera performance. The innovative Hip H’opera program has made students at four city schools a part of the creative process, with student writings inspiring a new opera that will debut in 2015.

On this 40th Anniversary, we congratulate everyone at Opera Philadelphia who helps to bring opera to our community—the Board of Directors, donor family, singers, orchestra musicians, chorus members, designers, directors, production and technical staff, stagehands, administrative staff, and volunteers.

Bravi!
Chairman
Daniel K. Meyer, M.D.

IS PROUD TO SUPPORT
OPERA PHILADELPHIA IN ITS
LANDMARK 40TH SEASON

BRAVO!

FROM the
STAGE STARS

2017 O.L.

HONORARY CHAIRS
Mayor Michael A. Nutter & Mrs. Lisa Nutter

GALA CHAIRS
Sandra K. Baldino
Stephen A. Madva & Denise C. Creedon
Susan E. Sherman

GALA COMMITTEE
Nancy Abbott
Eric Allen
Willo Carey
David A. Dubbeldam
Joan Goldstein
Sharon Koppelman
Ellen Berman Lee
Peter Leone
Daniel K. Meyer, M.D.
Timothy Moir
Kelley Reilly
Stephen G. Somkuti, M.D.
Donna Wechsler
Nancy Zambelli

AUCTION CO-CHAIRS
Joan Goldstein
Stephen G. Somkuti, M.D.

MARKETING CHAIR
Timothy Moir

IN-KIND SPONSORS
40TH ANNIVERSARY GALA SUPPORTERS

UNDERWRITING SPONSORS
Mrs. Sandra K. Baldino
Daniel K. Meyer, M.D.

PREMIER SPONSORS
Rita and Philip Harper
Judy and Peter Leone
Susan E. Sherman

BENEFACTORS
Bank of America
Robert Taglieri and Timothy Moir
Bud and Betty Shapiro
Charlotte and Bob Watts

CONTRIBUTORS
Dr. Elizabeth M. Bowden
Nicholas and Kathleen Chimicles
Joel and Sharon Koppelman
Ellen Berman Lee
Stephen A. Madva and Denise C. Creedon
Samuel P. Mandell Foundation
Mrs. John P. Mulroney
PECO
Ms. Carolyn Horn Seidle
Alice and Walter Strine, Esqs.
Wells Fargo

GIFTS AND SPECIAL THANKS

Anonymous
James and Nancy Abbott
John Ablin and Hal Marryatt
Ben and Lorraine Alexander
Dr. Heidi Kelberg and Dr. F. Joshua Barnett
Peter A. Benoliel and Wille Carey
Joanne M. Berwind
Dr. Claire Brass
Dr. Luther W. Brady
Ira Brind and Stacey Specter
Robert Capanna and Kathryn Coate
James and Madeleine Carlson
Duane and Don Conney
David B. Devan and David A. Dubbeldam
Mr. Robert Densw
Ady L. Djerassi, M.D. and Robert Gelbik, M.D.
Drs. Barbra and Toby Eisenstein
Ms. Barbara Freedman

PATRONS
Dr. Rosalie Burns and Herbert J. Goldberg
Jean and William Goldman
Drs. Ellen and Erik Gregoire
Mr. and Mrs. Emilio Gravagna
Mark and Helene Hanks
Ms. Rhoda K. Herrod
Mr. and Mrs. Frederick P. Huff
Teri and Thomas Klein
Gabrielle Lee
Margarette and Gerry Lenfest
William Leonard
Fran and Leon L. Levy
Harriet and Shelly Margolis
Mr. and Mrs. Peter A. Martosella, Jr.
William J. Meragh, Jr.
Leonard McMillan
Evald Minus
Constance C. Moore
Suzanne and Ron Naples
Dr. John H. McFadden and Ms. Arlene Olson
Mr. Norman J. Olson
Ella Popadzik
Anderson and Daria Piat
Kelley S. Reilly
Scott F. and Roberta C. Richard
Mr. David J. Richards
Mrs. Emily C. Riley
John and Theressa Rollins
Franny and Harold S. Rosenbuch
John Pocular and Alan Sandman
Anne Faulkner Schoenmaker
Mr. and Mrs. Steve Sheller
Stephen G. Somkuti, M.D.
Keith and Jim Straw
Barbara Augusta Trichter
Jay and Hilda Tisch
Dr. and Mrs. Andrew Wechsler
Gordon Yasnow

1812 Productions
Academy of Natural Sciences
Ronald M. Agulnick, Esq.
Ben and Lorraine Alexander
The Arden Theatre Company
Bonk Vinters
The Barnes Foundation
Bloomingdale’s Maximilian For
Salon Willow Grove
Beverage
Pierre and Charlotte Calmels
The Capital Grille
Wille Carey
Carnival Rich Festival
Chamber Orchestra of Philadelphia
Creative Closets
DanceSport Academy
David B. Devan and David A. Dubbeldam
The Devon Horse Show & Country Fair

Di Bruno Bros.
Domaine Serene
Erantine Design
Fork Restaurant
The Franklin Institute
Girih Jewelry
Grounds for Sculpture
Rita and Philip Harper
Mr. and Mrs. Frederick P. Huff
Jibe Design
Kalnin Graphics
Karma Agency
The Kimmel Center for the Performing Arts
Kramer Portraits
The Lantern Theater Company
Le Chéri
Robin Lehman
Longwood Gardens
Harriet and Shelly Margolis
Dr. John H. McFadden
William McGowan
Mr. Norman J. Olson
Elliott Papadakis
Anders and Daria Piat
Kelley S. Reilly
Scott F. and Roberta C. Richard
Mr. David J. Richards
Mrs. Emily C. Riley
John and Theressa Rollins
Franny and Harold S. Rosenbuch
John Pocular and Alan Sandman
Anne Faulkner Schoenmaker
Mr. and Mrs. Steve Sheller
Stephen G. Somkuti, M.D.
Keith and Jim Straw
Barbara Augusta Trichter
Jay and Hilda Tisch
Dr. and Mrs. Andrew Wechsler
Gordon Yasnow

Bank of America
Robert Taglieri and Timothy Moir
Bud and Betty Shapiro
Charlotte and Bob Watts

Dr. Elizabeth M. Bowden
Nicholas and Kathleen Chimicles
Joel and Sharon Koppelman
Ellen Berman Lee
Stephen A. Madva and Denise C. Creedon
Samuel P. Mandell Foundation
Mrs. John P. Mulroney
PECO
Ms. Carolyn Horn Seidle
Alice and Walter Strine, Esqs.
Wells Fargo
“O QUAL PALOR!... UN DÌ, FELICE, ETEREA”  
from *La traviata*  
GIUSEPPE VERDI (1813 – 1901)

“CHE GELIDA MANINA”  
“MI CHIAMANO MIMÌ”  
“O SOAVE FANCIULLA”  
from *La bohème*  
GIACOMO PUCCINI (1858 – 1924)

“NON T’AMO PIÙ”  
“IDEALE”  
PAOLO TOSTI (1846 – 1916)

“LOVE IS WHERE YOU FIND IT”  
NACIO HERB BROWN (1896 – 1944) AND EARL K. BRENT (1914 – 1977)

“ONE HAND, ONE HEART”  
from *West Side Story*  
LEONARD BERNSTEIN (1918 – 1992) AND STEPHEN SONDHEIM (b. 1930)

“GOODBYE!”  
PAOLO TOSTI

“O MIO BABBINO CARO”  
from *Gianni Schicchi*  
GIACOMO PUCCINI

“IF I LOVED YOU”  
from *Carousel*  
RICHARD CHARLES RODGERS (1902 – 1979) AND OSCAR HAMMERSTEIN II (1895 – 1960)
In May, Warner Classics released the husband-and-wife duo’s first album together, Love Duets, with the BBC Symphony Orchestra under Patrick Summers. That same month, they earned rave reviews while appearing as doomed lovers Violetta and Alfredo in Verdi’s La traviata at the Royal Opera House in London. The Times (U.K.) called them “the Jay-Z and Beyoncé” of opera. It was a moniker that would be repeated throughout the summer, in Vanity Fair, on ABC News, and by audiences enraptured by the off-stage love story that accompanies their spectacular on-stage chemistry.

It is a love story that began in Stephen’s hometown of Philadelphia, where the couple met in 2003 as students at the prestigious Academy of Vocal Arts. An onstage romance in Puccini’s beloved opera, La bohème, kindled the flames of a real-life passion, and they were married here in 2008.

Married opera singers are rare to begin with, but what is truly rare about Ailyn and Stephen is that their voices and repertoires are a perfect match. Pérez’s sparkling, energetic, and passionate persona and Costello’s romantic, charismatic, and charming nature have made them both international opera stars in their own right. This year, they appeared together across the globe, headlining La traviata in London, Berlin, Hamburg, and San Francisco, while giving concerts in Washington D.C., Dallas, San Diego, and here in Philadelphia, a city which holds a special place in both their hearts and their resumes.

Ailyn made her Opera Philadelphia debut in 2008 in Fidelio, and has gone on to grace the Academy of Music stage in Carmen and Romeo & Juliet. She is increasingly in demand at the world’s leading opera houses, with the role of Violetta in La traviata as one of her signature calling cards. In 2012, Ailyn won both the Plácido Domingo Award and the Richard Tucker Award, becoming the only Hispanic recipient in the award’s 35-year history. As Opera News observes, “The phrase ‘an embarrassment of riches’ might have been invented to describe the combination of talents that belong to Ailyn Pérez, … who truly seems to have it all.”

Stephen made his Opera Philadelphia debut in 2008 in the East Coast Premiere of Cyrano and returned alongside Ailyn in Romeo & Juliet in 2011. He quickly established a reputation as a “first-class talent” (Opera News) after coming to national attention in 2007, when, at age 26, he made his Metropolitan Opera debut on the company’s season-opening night. Two years later Stephen won the prestigious Richard Tucker Award, and he has since appeared at many of the world’s most important opera houses and music festivals. In 2010, he created the role of Greenhorn (Ishmael) in the Dallas Opera’s celebrated world-premiere production of Jake Heggie and Gene Scheer’s Moby-Dick, prompting Opera Magazine to hail him as “a tenor of ineffable sensitivity, with unfailing elegance in singing and a disconcerting ease in producing notes in head-voice.”

2014 has been a big year for soprano Ailyn Pérez and tenor Stephen Costello.
Danielle Orlando is enjoying an active career as accompanist to many international opera singers including soprano Angela Meade, tenor James Valenti, tenor Michael Fabiano, and bass-baritone Eric Owens. She has performed for the Supreme Court of the United States with tenor Marcello Giordani and again with tenor Stephen Costello and soprano Ailyn Pérez. Upcoming engagements include a recital with baritone Luis Ledesma for the Festival Classique des Hautes-Laurierstides in Montblanc, and a tour with Stephen Costello and Ailyn Pérez in Mexico, Montréal, Edinburgh, San Diego, Washington, DC, and Dallas. Ms. Orlando also serves as a distinguished vocal coach and artistic consultant to several prestigious music organizations. She is principal coach for the Curtis Institute of Music and master coach for the Academy of Vocal Arts in Philadelphia. She collaborated with Luciano Pavarotti as accompanist, judge and artistic coordinator for the Luciano Pavarotti International Voice Competitions, and spent nine seasons in Spoleto, Italy working with Gian Carlo Menotti for the Festival Dei Due Mondi. She was Artistic Administrator and Head of Music Staff for Opera Philadelphia for many years and has served on the music staffs of numerous opera companies, festivals, and young artist programs around the world. She is presently a guest coach for Washington National Opera’s Domingo-Cafritz Young Artist Program, Palm Beach Opera’s Young Artist Program, and a guest judge for the Metropolitan Opera National Council Auditions.
GRANADA, SPAIN: Gurgling water and horses galloping to a flamenco beat introduce the story of a famous actress who has devoted her life to the plays of the martyred poet Federico García Lorca.

SERBIA: Five girlfriends and a bride-to-be prepare for her marriage in a Baltic rite of passage, as they gossip and confide in tightly knit a cappella singing.

FRANCE: Enemy nations in World War I briefly lay down their arms to observe Christmas Eve in peace, sharing their photos, provisions, and music.

Subjects for a documentary, perhaps? No. All three are 21st-century operas performed by Opera Philadelphia over the past two years: Ainadamar by the Argentine-born composer Osvaldo Golijov; Svadba-Wedding by the Serbian Ana Sokolović; and Silent Night by the American composer Kevin Puts and librettist Mark Campbell. That doesn’t sound like the typical fare served up by an opera company, but Opera Philadelphia has been breaking new ground in its approach to the venerable art form. Its profile today is inextricably linked to its past (as the Opera Company of Philadelphia) and the city in which it is located.

As early as the 1750s, Philadelphians were going to performances of humorous British ballad operas. In 1818, an English translation of Mozart’s Don Giovanni, performed in the Chestnut Street Theatre, marked the city’s first grand opera production. A few years later another Mozart opera, The Magic Flute, received its American premiere at the Musical Fund Society of Philadelphia’s new concert hall. But it was the legendary Academy of Music—now the oldest functioning grand opera house in the nation—that gave the city its perfect venue. For almost 80 years, the Metropolitan Opera of New York traveled to Philadelphia for regular performances, most of them at the Academy. A number of local companies produced opera at the Academy from the 1920s through 1950s, among them the Philadelphia Civic Opera Company, several incarnations of the Philadelphia Grand Opera Company, and the Philadelphia La Scala Opera Company.

When the Met stopped coming regularly to Philadelphia in 1961, two local institutions, the Philadelphia Lyric Opera Company and Philadelphia Grand Opera Company, thrived. The Main Line set gravitated to the Lyric and the South Philadelphia Italians to the Grand, both of them focusing on the standard repertoire. Philadelphia had long been a conservative city artistically, and even powerful figures like Philadelphia Orchestra music director Leopold Stokowski, a champion of new music, hadn’t been able to change that.

The two companies did remarkably well in signing on leading singers of the day: Renata Tebaldi, Beverly Sills, Giovanni Martinelli, Richard Tucker, Joan Sutherland, Franco Corelli, Birgit Nilsson, and Jon Vickers, among them. Given these big names, there was a lot of wonderful singing in the 1970s. However, inadequate funding resulted in performances that were often thrown together, sometimes with just one rehearsal.

In 1975, the Lyric and Grand decided to merge, and the Opera Company of Philadelphia was born. Named General Director was Max Leon, a Polish-born conductor who had studied with Eugene Ormandy and, as a radio broadcasting pioneer, had gained a lot of business savvy. Leon’s first opera was the ever-popular Faust by Gounod, with Philadelphia-trained bass-baritone James Morris as the devil. During his two-year tenure, Leon put on some big-name productions, including Donizetti’s Anna Bolena with Renata Scotto and Samuel Ramey.

For the nation’s Bicentennial, Leon commissioned Gian-Carlo Menotti, composer of the Pulitzer Prize-winning opera The Consul, to write the company’s first new opera. The Hero was about a man who had been sound asleep for ten years and woke up too soon to gain the world title in hibernation. Audiences enjoyed it—but not enough to want to hear it again.

Leon was succeeded by J. Edward Corn, an arts administrator with experience at major U.S. opera companies, (he had mounted several world premieres at Minnesota Opera). Corn’s artistic advisor was Julius Rudel, long associated with the New York City Opera. Their three seasons comprised such productions as Manon with Beverly Sills, Rigoletto with Sherill Milnes and June Anderson, and Maria Ewing in La cenerentola. As a sign of the company’s new emphasis on education, a charming and musically-sophisticated children’s opera, Rumpelstiltskin by Joseph Baber, was produced under the direction of Margaret Anne Everitt.

Soprano Marilyn Zschau as Madama Butterfly, 1979. Photo: Trudy Lee Cohen

Everitt became the next general director of the company, her decade-long tenure ambitious and imaginative. She brought masterpieces never before heard in Philadelphia, such as Beethoven’s only opera, Fidelio, and Dvořák’s Rusalka, as well as several major 20th-century operas. These included Oedipus Rex by Stravinsky with soprano Jessye Norman in her North American stage debut, and two Benjamin Britten operas: A Death in Venice and Peter Grimes. Everitt also developed a series of operas based on the Faust theme, all of them televised.

Soon after taking over the company, Everitt embarked on a joint venture with tenor Luciano Pavarotti. This was in the form of an international vocal competition for young singers, with Pavarotti donating his services. Winners were coached by and performed with him, thus providing important visibility to such singers as Deborah Voigt, Marcello Giordani, Cristina Gallardo-Domas, and Roberto Alagna. The competition was, however, very costly and took attention from the company’s major purpose of producing opera on its own.

Everitt departed in 1991. A year later, Robert B. Driver was appointed General Director.

ABOVE: Tenor William Lewis (center) in 1982’s Oedipus Rex. Photo by Trudy Lee Cohen

The Opera Company of Philadelphia presents

The Hero

By Gian-Carlo Menotti

World Premiere Performances

ABOVE: Tenor William Lewis (center) in 1982’s Oedipus Rex. Photo by Trudy Lee Cohen
Driver had been an assistant director at the Munich State Opera and later ran three U.S. opera companies simultaneously. He put the Philadelphia company on a sound financial footing; this was partly facilitated by his decision to break with the Pavarotti competition. During Driver’s tenure of two decades, the number of productions, performances, and subscribers moved ever upwards. And when the Philadelphia Orchestra moved into the new Kimmel Center, the company gained much more leeway in its use of the Academy of Music.

Large and appreciative audiences were delighted to hear young singers on the way to stardom—among these, Stephanie Blythe and Juan Diego Flórez in The Italian Girl in Algiers, Anna Netrebko in I Capuleti e i Montecchi, Christina Goerke in Fidelio, Nathan Gunn and William Burden in The Pearl Fishers, and Patricia Racette and Denyce Graves in Così fan tutte.

Driver kept a close watch on the gifted students at Philadelphia’s Curtis Institute of Music and Academy of Vocal Arts, giving them roles in several of his operas. Among these were three now-famous singers who maintain a strong association with the company: the bass-baritone native son Eric Owens and the popular couple Ailyn Pérez and Stephen Costello.

When Driver decided to use supertitles for all his operas (a move that some highbrow musicians disdained), the audience response was overwhelmingly positive. Also under his watch, a highly-regarded educational program, Sounds of Learning™, introduced opera to the curriculum of Philadelphia schools and students to the world of opera. (By the end of the 2013-2014 season, more than 140,000 students had been served by the program.) The opening of a production center was another milestone, allowing for imaginative new sets.

Hoping to progress to a more sophisticated repertoire, Driver reached back to the past with Gluck’s Orphée et Eurydice and ventured into such 20th-century operas as Stravinsky’s The Rake’s Progress. Having previously shared productions with other companies, he continued this in Philadelphia with Gershwin’s The Pearl Fishers. The leads were singers he championed: baritone Gregg Baker and soprano Angela Brown. Subsequently he commissioned a new opera in tandem with the Michigan Opera Theatre and Cincinnati Opera. This was Margaret Garner by Richard Danielpour and Toni Morrison, the story of an escaped slave in pre-Civil War America, starring Philadelphia favorites Denyce Graves and, again, Baker.

Among Driver’s most challenging artistic ventures was to bring the Chinese composer Tan Dun’s evocative 2002 opera Tea: A Mirror of Soul to Philadelphia. Many were mesmerized by the multi-layered power of this ritualistic work, with its remarkable sound effects, bold stage set, and exquisite costumes.

With Driver gradually focusing more on stage direction than he had the time to do previously, a five-year leadership transition strategy was put into place in 2005 with the appointment of the company’s first music director. Born in Bergamo, Italy, and trained at the Conservatory of Milan, Corrado Rovaris was a man of European elegance and musical depth. He maintained an active career as conductor at important Italian opera houses and had won over the Opera Company musicians with his appearances here in Mozart and Verdi operas. Provided significantly increased rehearsal time in his new position, the maestro gradually transformed the orchestra into a highly professional one.

A year later David B. Devan, a dapper Canadian with great verve and a vivid imagination, joined the company as managing director, charged with assuring its long-term financial stability and developing strategic planning initiatives. Devan increasingly saw the company from an international perspective, and his travels have taken him around the world—always on the lookout for new ideas and connections.
One of Driver’s final productions, which he also directed, brought the company to the attention of critics nationwide. This was the American premiere of Phaedra, a compelling 2007 opera by German composer Hans Werner Henze based on a Greek myth. Performed in the 650-seat Perelman Theater at the Kimmel Center in June 2011, it was conducted by Rovaris and starred Tamara Mumford and William Burden.

On Driver’s retirement, Devan assumed the position of General Director—and, subsequently, President. His explicitly-stated goal has been to enlarge the role that opera plays in Philadelphia, with performances held beyond the confines of the Academy of Music and productions that aim toward a wider audience. As an expression of the company’s commitment to the entire city, its name was changed to Opera Philadelphia.

Devan has focused his emphasis on American repertoire; this, he believes, is how the genre will stay alive and vibrant. At the same time, Devan is determined to continue the traditional repertoire while seeking exciting new approaches. For his opening production of Puccini’s La bohème, he collaborated with the esteemed Philadelphia Museum of Art and The Barnes Foundation in animating 30 masterpieces from the collections which became the opera’s backdrop. The paintings by such artists as Van Gogh, Renoir, and Manet evoked life in Paris at the time of the opera.

The next season’s opening work was the company’s first performance of Verdi’s Nabucco. This truly qualified as grand opera, with 190 performers on stage and an expanded chorus that did full justice to one of the most famous anthems in all of opera, “Va, pensiero.”

Devan’s fertile mind is capable of working on several cylinders at once. Among his many initiatives has been participation in the Knight Foundation’s “Random Acts of Culture,” which had 650 company singers performing the “Hallelujah Chorus” at Macy’s, accompanied by the famed Wanamaker Organ, attracting more than 8.5 million views on YouTube. He also initiated the practice of having the opening opera each season broadcast in HD on Independence Mall, thereby introducing many thousands of people to opera and to the company.

The Aurora Series for Chamber Opera has flourished with Dark Sisters by Nico Muhly, the chilling tale of a woman’s attempt to escape a polygamous sect; Powder Her Face by Thomas Adès, based on a real-life sex scandal in England; and A Coffin in Egypt by Ricky Ian Gordon, which brought the much-loved singer Frederica von Stade out of retirement. The Muhly work, co-commissioned with Gotham Chamber Opera and Music-Theatre Group, was the first in Opera Philadelphia’s American Repertoire Program, a commitment to producing a new American opera in each of ten seasons. Heading its Advisory Council is baritone Nathan Gunn, who has been among the company’s most admired singers since his first performance in 1996.

Every season, one Aurora production is produced by the Curtis Opera Theatre under the direction of Mikael Eliasen in collaboration with Opera Philadelphia and the Kimmel Center for the Performing Arts. A second Henze work, Elegy for Young Lovers, similarly attracted the attention of major critics.
Among other initiatives, Opera Philadelphia has formed the nation’s first collaborative operatic Composer in Residence program, which offers a highly individualized professional development path for today’s most promising young opera composers. To date, four composers have taken part: Lembit Beecher, Missy Mazzoli, Andrew Norman, and David T. Little.

This upcoming 40th Anniversary Season of Opera Philadelphia is a dizzying array of productions. The season begins with Rossini’s *The Barber of Seville*, with mezzo-soprano Jennifer Holloway in the role of the seductive (and, sometimes, spiteful) heroine, Rosina.

In February 2015 Theodore Morrison’s *Oscar*, co-commissioned by Opera Philadelphia and the Santa Fe Opera, will feature the most acclaimed countertenor of our day—and, according to the *New York Times*, perhaps ever: David Daniels. The opera is based on writings by the gay Irish poet and dramatist Oscar Wilde, who was sentenced to a two-year imprisonment for his relationship with the British Lord Alfred Douglas.

The season’s collaboration with the Curtis Institute will bring Richard Strauss’s opera *Ariadne auf Naxos*, whose consummately beautiful music is meshed with slapstick comedy in a story of the competition between “high” and “low” art for the public’s attention.

In April, the great Eric Owens will grace the stage in the role of King Philip II in Verdi’s masterful *Don Carlo*. The breadth of the bass-baritone’s repertoire is amazing: from the vengeful dwarf Alberich in Wagner’s *Ring* cycle to the steely General Leslie Groves in *Doctor Atomic* by John Adams, an opera about the development of the atomic bomb. Music director Corrado Rovaris, whom the *Philadelphia Inquirer* recently described as a Verdi interpreter as fine as the legendary conductors of the past, will be on the podium.

The season concludes with Charlie Parker’s YARDBIRD by Daniel Schnyder. Parker, a legendary saxophonist who struggled with drugs, alcohol and mental illness, is portrayed toward the end of his life by Lawrence Brownlee, the most admired American tenor in the bel canto repertoire.

Looking ahead to the future, consider these: the highly-anticipated Civil War opera *Cold Mountain* by Pulitzer Prize-winner Jennifer Higdon and librettist Gene Scheer; *We Shall Not Be Moved* by composer Daniel Bernard Roumain and librettist Marc Bamuthi Joseph, an opera inspired by the writings of students in Opera Philadelphia’s in-school Hip Hop opera program with Art Sanctuary; *Breaking the Waves*, based on the Lars von Trier film, by Missy Mazzoli, a Composer in Residence at Opera Philadelphia, and librettist Royce Vavrek; and *The Trial of Elizabeth Cree* by Kevin Puts (another Pulitzer Prize-winner, for *Silent Night*) and librettist Mark Campbell, about a one-time music-hall actress convicted and executed for poisoning her husband. There is no end to the imagination of Opera Philadelphia. You can’t help wondering, what’s next?

In 1999, an energetic, dark-haired, young Italian conductor made his U.S. debut with the Opera Company of Philadelphia in Mozart’s *Le nozze di Figaro*. The Maestro from Bergamo quickly became a company regular, returning to Philadelphia the following season to conduct Rossini’s *The Italian Girl in Algiers* with mezzo-soprano Stephanie Blythe and tenor Juan Diego Florez; Mozart’s *Don Giovanni* in 2002; and Verdi’s *La traviata* in 2004. In 2005, in celebration of the company’s 30th Anniversary Season, he was appointed as the first Music Director in company history, a position named in honor of the late Board Chairman and Executive Director, Jack Mulroney, one of the key figures in convincing the Maestro to come to Philadelphia.

“Corrado Rovaris is at home with operas ranging from *Wozzeck* to *Ainadamar*, and his ownership of Verdi rivals any of the late greats.”

OPERA NEWS
“Although there were several excellent conductors who were well known to the company, Corrado was undoubtedly our first choice,” recalls Robert B. Driver, who was General and Artistic Director when Rovaris joined the company. “Every artistic experience with his conducting with us had resulted not only in artistic excellence but also in the artistic growth of the company. With Corrado at the helm of the musical direction, Opera Philadelphia has moved from an important regional company to a major one of considerable artistic importance.”

“This season, as Opera Philadelphia celebrates its 40th Anniversary, the company salutes Corrado Rovaris, whose leadership throughout the past ten seasons has elevated Opera Philadelphia on the stage, in the pit, and throughout the international music community,” said David B. Devan, General Director and President of Opera Philadelphia.

“With complete dedication to his craft and a firm hand—but always administered with grace and tact—Corrado refashioned not only the sound of the orchestra, but its entire character,” said Stephen A. Madva, Chairman Emeritus of the Board of Directors. “Over a remarkably short time, he molded a group of talented individual players into a single blended unit that came to appreciate his demanding exactness and hard work, and which also shares his passion and pride. And he has done it all without ever putting himself in the spotlight, with a quiet dignity rarely seen in an artist of his caliber. It has been an honor and privilege to know him, to call him a friend, and to acknowledge his great, great contribution to the success of Opera Philadelphia.”

Maestro Rovaris graduated from the Giuseppe Verdi Conservatory of Milan with degrees in composition, organ, and harpsichord. He has conducted in many of the major Italian houses such as Teatro alla Scala in Milan, Teatro Communale in Florence, Teatro dell’Opera di Roma, and Teatro Comunale di Bologna. For a thoroughly native Italian to move with his family from Italy’s opera capital, Milan, to the “new world” was no small matter. Working in our favor were the many positive experiences he had enjoyed in Philadelphia.

“Has it already been ten years? It’s even longer since his first guest appearance,” recalled Miles B. Davis, principal bassist of the Opera Philadelphia Orchestra. “Back then, Corrado barely spoke English. When he wanted the strings to play softly, he would say, ‘One hair, one hair!’ At the end of the run, the orchestra presented him with a violin bow, stung with exactly one horsehair.”

“Since Corrado’s arrival here, the orchestra’s playing has reached a significantly higher level,” said longtime concertmaster Barbara Sonies. “His meticulous rehearsal style and musicianship have resulted in a more precise, blended sound on a consistent basis. His humor and sincerity have created a positive atmosphere in which to work, apparent on stage, as well as in the pit. Everyone in the orchestra has been proud to be a part of the company, particularly since Corrado has been associated with it.”

“Corrado has meant a great deal to Opera Philadelphia,” said Brooke Beazley-Cyzewski. “His thorough knowledge of the score makes for a presentation that is always of the highest quality. I look forward to making more musical memories with Corrado this season and beyond.”

“Thank you, Corrado!”

“On behalf of the Opera Philadelphia Orchestra, the Orchestra Committee extends heartfelt congratulations to Opera Philadelphia on its 40th Anniversary and to Corrado Rovaris on his ten years as our maestro. Most of us have played for Corrado for all of those ten years, and during that time he has transformed the sound quality and playing level of our orchestra. With his infallible ear for sound and a willing ear for our concerns, he has shaped our opera orchestra into a truly excellent one. Thank you, Corrado!”

Susan Jones, Paul Eris, Edward Cascarella, Allison Herz
MEMBERS OF THE OPERA PHILADELPHIA ORCHESTRA COMMITTEE
We congratulate OPERA PHILADELPHIA on its 40th anniversary and salute its artistic voice in Philadelphia!

John Rea, Artistic Director
2030 Sansom St., 2nd Floor
Philadelphia, PA 19103
215-922-1141

We are the ONLY theatre in Philadelphia to offer young people a place to experience the entire acting process of theatre & film!

macguffintf.com

SUPPORT THE 40TH ANNIVERSARY SEASON ANNUAL FUND CAMPAIGN

BY WILLIAM BURDEN CHAIR, 40TH ANNIVERSARY CAMPAIGN

It is my pleasure to join Opera Philadelphia as Honorary Chair of the 40th Anniversary Season Annual Fund Campaign. My career has taken me to opera houses all over the world, but I’ve returned to Opera Philadelphia for twelve different productions. It always feels like home to me here.

During my travels, singers, directors, designers, and composers light up when I mention Philadelphia. The opera world is buzzing about Opera Philadelphia’s transformation into one of the country’s most dynamic opera companies. The Opera’s exciting approach to the stage and community, coupled with its unparalleled commitment to new opera, has made it a beacon of artistic vitality.

I was honored to be a part of Silent Night, the first production of the American Repertoire Program to take place at the Academy of Music, and it gives me great joy to return for the East Coast Premiere of Theodore Morrison’s Oscar, in which I sing the role of Frank Harris. As a performer, I am so thrilled to introduce this powerful work to audiences in Philadelphia.

When you support the 40th Anniversary Season Annual Fund campaign you help support not only the amazing artistic initiatives, such as the American Repertoire Program, but also the award-winning educational and outreach programs that help ensure that tomorrow’s audiences have access to the same great opera that we do today.

I want to thank you so much for your generosity and support of Opera Philadelphia, and I look forward to seeing you in February for the East Coast Premiere of Oscar!
Opera Philadelphia’s 40th Anniversary Season looks to the future while celebrating Philadelphia’s operatic heritage. Five outstanding new productions form a journey—a carefully sequenced collection of the classic and the daring, the sublime and the surreal. It is an open dialogue between opera’s biggest stars, its greatest fans, and its grandest stage. Simply put, it is opera at its most unforgettable.

ROSSINI
THE BARBER OF SEVILLE

What is a man without his name? His title? His fortune? In Rossini’s timeless romantic comedy, the cunning Count Almaviva peels away his nobility and wealth in pursuit of true love. Through a series of disguises, personas, traps, and haircuts, he and his barber/accomplice Figaro show us why many consider The Barber of Seville to be the quintessential comedic opera. A dynamic cast puts their talents center stage as this 17th-century love tale gets a rousing facelift. Complete with vibrant Spanish staging and a rapid-fire catalog of hits, this exciting new co-production proves that at the heart of every romance is deception.

Figaro / Jonathan Beyer
Rosina / Jennifer Holloway*
Count Almaviva / Taylor Stayton
Doctor Bartolo / Kevin Burdette
Don Basilio / Wayne Tigges*
Berta / Katrina Thurman*
Conductor / Corrado Rovaris
Director / Michael Shell*
Scenic Design / Shoko Kambara*
Costume Design / Amanda Seymour*
Lighting Design / Dunsdie Otso
*Opera Philadelphia Debut

SEPTEMBER 26, 28M, OCTOBER 1, 3, 5M, 2014 ACADEMY OF MUSIC

New co-production with Opera Theatre of Saint Louis
OPERA AT THE ACADEMY | PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLES
POETIC INJUSTICE

Legendarily flamboyant Oscar Wilde was the toast of the literary world—until a scandalous love affair with Lord Alfred Douglas ruined his reputation and devastated his private life. For one of history’s greatest wits, it was a dark counterpoint to a life earmarked by fearless humor and equally intrepid passion. In this beautifully tragic tale of self-expression and individual freedom, countertenor David Daniels electrifies with what The New York Times called a “Wildean mix of arrogance and vulnerability.” Philadelphia favorite William Burden and soprano Heidi Stober, in her company debut, co-star as Oscar’s loyal friends. Chronicling his trial and subsequent incarceration over “the love that dares not speak its name,” Oscar marries one of literature’s most daring voices with one of music’s most singular. The result is unforgettable.

MORRISON/COX
OSCAR

FEBRUARY
6, 8M, 11, 13, 15M, 2015
ACADEMY OF MUSIC

Oscar Wilde / David Daniels*
Ada Lovelace / Heidi Stober*
Frank Harris / William Burden
Wild Whitman / Dwayne Croft
Lord Alfred Douglas (“Bosie”) / Reed Luplau*
Justice Sir Alfred Wills / Colonel Henry B. Isaacson*/Wayne Tigges

Conductor / Erin Registry*
Director / Kevin Newbury*
Scenic Design / David Korins*
Costume Design / David C. Woolard*
Lighting Design / Rick Fisher
Choreographer / Sean Curran*

*Opera Philadelphia Debut

R. STRAUSS/VON HOFMANNSTAHL
ARIADNE AUF NAXOS

MARCH
4, 6, 8M, 2015
PERELMAN THEATER

When the wealthiest man in Vienna hosts a lavish night of music and fireworks, the entertainment is in no short supply—and neither is the drama. In a farcical twist of fate, a brash burlesque troupe and a buttoned-up opera company must now perform together on the same stage. In a new Curtis Opera Theatre production, the two groups argue, flirt, and fight for the spotlight as the comic preparations of the first act transform into a beautiful opera-within-an-opera before your eyes. Challenging traditional conventions, Strauss combines humor with undeniably beautiful music, proving that no matter the circumstances, the two shows must go on.

The Aurora Series is underwritten by the Wyncote Foundation
Curtis Opera Theatre’s Ariadne auf Naxos is funded, in part, through support from the William Penn Foundation. The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation. Produced by the Curtis Institute of Music and presented in association with Opera Philadelphia and the Kimmel Center for the Performing Arts.

Production underwritten, in part, by the Wyncote Foundation.
Idents by John Cox and Theodore Morrison, based on the writings of Oscar Wilde and his contemporaries.
Co-commission and co-production with The Santa Fe Opera | American Repertoire Program.

OPERA AT THE ACADEMY | PERFORMED IN ENGLISH WITH ENGLISH SUPER TITLES

CURTIS OPERA THEATRE

AURORA SERIES AT THE PERELMAN THEATER | PERFORMED IN GERMAN WITH ENGLISH SUPER TITLES

AURORA SERIES AT THE PERELMAN THEATER | PERFORMED IN GERMAN WITH ENGLISH SUPER TITLES
FAMILY TIES DON’T ALWAYS BIND

Sometimes it’s peace, not war, that tests a man’s loyalty. Elizabeth, the centerpiece of an uneasy treaty between France and Spain, ignites a love triangle of epic proportions. While brokered to King Philip II of Spain, it is his son Don Carlo who possesses her heart. Now they must choose: loyalty or their lives? Bass-baritone and native Philadelphian Eric Owens comes home to make his much-anticipated role debut as the tyrannical and despondent King Philip II, while Dimitri Pittas, Leah Crocetto, and Michelle DeYoung make their company debuts in a powerhouse cast.

APRIL 24, 26M, 29, MAY 1, 3M, 2015
ACADEMY OF MUSIC

VERDI

DON CARLO

Don Carlo / Dimitri Pittas*
Elizabeth de Valois / Leah Crocetto*
Princess Eboli / Michelle DeYoung*
Rodrigo / Troy Cook
Philip II, King of Spain / Eric Owens
The Grand Inquisitor / Morris Robinson
Tribaldo / Ashley Emerson

Conductor / Corrado Rovaris
Director / Tim Albery*
Scenic Design / Andrew Lieberman*
Costume Design / Constance Hoffman*
Lighting Design / Thomas Hase*

*Opera Philadelphia Debut

A BIRD’S FINAL FLIGHT

In that empty twilight between life and death, tortured jazz soloist Charlie Parker composes his final masterpiece, revisiting the inspirations, demons, and women who fueled his creative genius. Opera Philadelphia presents the World Premiere of this freeform expedition into the mind, heart, and personal purgatory of the bebop great. Lawrence Brownlee stars as the legendary saxophonist—a role crafted around the effortless, improvisational style that makes him one of music’s most sought after tenors. Soprano Angela Brown mesmerizes as his mother, Addie Parker, and Will Liverman debuts as jazz icon Dizzy Gillespie. Set in the famed NYC jazz club Birdland, the opera is as uncompromising in its artistic vision as “Yardbird” himself.

JUNE 5, 7M, 10, 12, 14M, 2015
PERELMAN THEATER

SCHNYDER/WIMBERLY

CHARLIE PARKER’S YARDBIRD

Charlie Parker / Lawrence Brownlee
Addie Parker / Angela Brown
Dizzy Gillespie / Will Liverman*
Barone Pannonica (“Nica”) de Koenigswarter / Tamara Mumford
Chan Parker / Rachel Sternberg*
Doris Parker / Angela Mortellaro
Rebecca Parker / J’nai Bridges

Conductor / Corrado Rovaris
Director / Ron Daniels*
Set Design / Ricardo Hernandez
Costume Design / Emily Rebholz*

*Opera Philadelphia Debut

The Aurora Series is underwritten by the Wyncote Foundation
The production of Charlie Parker’s YARDBIRD received funding from OPERA America’s Opera Fund American Repertoire Program

AURORA SERIES AT THE PERELMAN THEATER | PERFORMED IN ENGLISH WITH ENGLISH SUPERTITLES
LIVE AUCTION

BIDDING: A bid is entered by raising your hand. Please keep it raised until acknowledged. The highest bidder acknowledged by the Auctioneer shall be the purchaser.

CHECKOUT: As bidding on each auction item closes, a volunteer will confirm your bidder information at your seat. Please stop by the checkout table at the end of the evening for your receipt.

SILENT AUCTION

These exclusive items (see page 68) will be available for bid until 11 p.m.

BIDDING: All bids MUST be placed electronically through BidPal. During registration, you will either receive a BidPal device to access the auction, or you may access the auction through a link sent to your smartphone. Silent Auction items can be bid on through either device from anywhere at any time during the event. You can create a watch list of your favorite items, set maximum bids to allow the system to bid for you, and receive instant alerts when you’ve been outbid.

BID AMOUNT: The first bid on any item MUST be at least the amount listed as the starting bid. Each subsequent bid must be higher than the previous bid by at least the bidding increment. For example, if the current bid is $600 and the bidding increment is $50, then your next bid must be at least $650.

CLOSING BIDS: The Silent Auction will close and all bidding will stop at 11 p.m. All sales are final and there will be no exchanges or refunds.

QUESTIONS: Volunteers will be available throughout the evening to answer your auction questions and assist in using the BidPal devices.

VALUE: Auction donors have provided fair market value as accurately as possible for all items. "Priceless" indicates that the item has no ascertainable market value. Opera Philadelphia has described the items as accurately as possible and cannot be held responsible for any discrepancies in stated value or details that may occur.

PAYMENT: For instant checkout, you may pre-swipe your credit card at registration. You will be charged automatically for the items for which you are the highest bidder and receive an instant receipt via email. If you wish to leave the event prior to the conclusion of the auction, this payment option is ideal. If you do not wish to pre-swipe your credit card, you may utilize the self-checkout option by entering your credit card information into your BidPal device at the conclusion of the auction, or you may visit the checkout table to pay by check made payable to "Opera Philadelphia", or by American Express, Visa, Discover, or MasterCard. All payments are due on September 12, 2014.

PORTAGE: Please take your winning items home with you. Items/certificates must be used within one year from September 12, 2014.

THE FINE PRINT: All winning auction bids are final and binding. There will be no exchanges or refunds on items. Please do not request refunds or exchanges from donors. All items have been donated to and sold by Opera Philadelphia. Please take care to read all specifications and limitations. By participating in the auction, each bidder acknowledges and agrees that neither Opera Philadelphia nor any donor shall be liable for any occurrence resulting from the purchase, ownership, use or enjoyment of auction items and services. Gift certificates should be treated as cash and cannot be reissued if destroyed or misplaced. Winning bidders are encouraged to contact donors as soon as possible and well in advance of anticipated usage to arrange mutually convenient dates and times for auction item/redemption. Unless otherwise specified, all auction items and services must be used within one year from September 12, 2014.
CHEFS GEORGE PERRIER
AND PIERRE CALMELS
EXCLUSIVE DINNER PARTY

Join Opera Philadelphia supporters for an unforgettable dining experience featuring the finest of French cooking and wine. George Perrier, previous owner and Chef of Le Bec Fin, comes out of retirement to prepare an exquisite meal alongside owner and Chef of Le Chéri and Bibou, Pierre Calmels. Dinner will be paired with Chef Perrier’s favorite wine – Haut-Brion. You will also enjoy a musical program of operatic selections by an Opera Philadelphia singer. This event will take place at Le Chéri in the Art Alliance and is available to 40 guests.

DONORS: Pierre and Charlotte Calmels, George Perrier, Stephen G. Somkuti, M.D., and Opera Philadelphia

CASA FUENTECICA
IN ANDALUCIA, SPAIN

Casa Fuentecica is located in Bedar, an authentic Spanish village, nestled into the slopes of the Filabres mountains, in Andalucia, Spain. This spacious three bedroom, three bathroom, villa overlooks the white hilltop village and is air conditioned and furnished comfortably. Doors lead out from the mezzanine lounge out onto the terrace which provides an inviting setting for alfresco dining and an opportunity to enjoy the beautiful mountain and sea views. You can also enjoy the beautiful private pool. The villa is within walking distance to local bars, restaurants, and shops in Bedar. Alternatively, the larger popular coastal resort town of Mojacar Playa with its long sandy stretch of beach can be reached within a 20 minute drive, offering a vast array of restaurants, beach bars and shops, as well as the fishing port of Garrucha and Golf Resort Valle del Este.

One week stay from Saturday to Saturday. Based on availability.

DONOR: John McFadden
The arts are for everyone

When community members support the arts, they help inspire and enrich everyone. Artistic diversity helps unite communities, creating shared experiences and inspiring excellence.

Bank of America is honored to be connected to Opera Philadelphia and its dedication to bringing the arts to our community.

Visit us at bankofamerica.com/local

Life’s better when we’re connected®

© 2014 Bank of America Corporation | ARH1656M
BRAVO!

Bud and Betty

ARE PROUD TO SUPPORT
OPERA PHILADELPHIA IN ITS
LANDMARK 40TH SEASON

Cultivating Tomorrow’s Superstars

Opera Philadelphia Launches Ongoing Emerging Artists Program during 40th Anniversary Season

Eric Owens was a relatively unknown graduate student at the Curtis Institute of Music when he made his 1994 Opera Philadelphia debut as Frère Laurent in Gounod’s Romeo & Juliet. Nathan Gunn was a 25-year-old University of Illinois graduate when he debuted as Guglielmo in a 1996 production of Mozart’s Così fan tutte. Ailyn Pérez was a fresh-faced Academy of Vocal Arts graduate, and four years from winning the Richard Tucker Award, when she first appeared on the company’s stage as Marzelline in 2008’s Fidelio.

Throughout the past four decades, Philadelphia audiences have enjoyed early exposure to the talents of international opera superstars like Eric, Nathan, Ailyn, and many others. The Opera Philadelphia stage has a history as a welcoming environment where rising young talents are nurtured. This season, in celebration of the 40th Anniversary and the company’s ongoing commitment to emerging talent, Opera Philadelphia is strengthening its mission of cultivating future stars through the formation of an Emerging Artists Program. Each of our six emerging singers will engage with Opera Philadelphia onstage, appearing in at least one production, while also singing in community recitals and special events throughout the 40th Anniversary Season.

The six Emerging Artists in the first year of the program are sopranos Sarah Shafer and Rachel Sterrenberg; mezzo-soprano J’Nai Bridges; baritones Will Liverman and Jarrett Ott; and bass-baritone Thomas Shivone.
Meet Opera Philadelphia's Emerging Artists

**J’NAI BRIDGES**
**MEZZO-SOPRANO**
**REBECCA PARKER IN CHARLIE PARKER’S YARDBIRD**
A recipient of the 2012 Marian Anderson Award, J’na Bridges earned her Master of Music degree from the Curtis Institute of Music (2012), where her operatic credits include Carolina Kirchstetter (Hemeny’s Eägy for Young Lovers), Idamante (Mozart’s Idomeneo), Carmen (Bizet’s Carmen), and Teresa (Bellini’s La sonnambula). This season, she’ll appear with Lyric Opera of Chicago as a Flower maiden in Wagner’s Parsifal, Elektra in Verdi’s Othello, and the 2nd Wood Nymph in Donizetti’s Rusalka. The native of Lakewood, Washington made her company debut as the Madrigalist in Puccini’s Manon Lescaut at the Academy of Music in 2012. She’ll next appear as Rebecca Parker in Daniel Schynder’s Charlie Parker’s YARDBIRD in June 2015.

**WILL LIVERMAN**
**BARITONE**
**DIZZY GILLESPIE IN CHARLIE PARKER’S YARDBIRD**
Since receiving a Bachelor of Music degree from Wheaton College in Illinois and a Master of Music degree from The Juilliard School, Will Liverman made his Lyric Opera of Chicago debut as Brühlmann in Massenet’s Werther and subsequently sang the Sergeant in Puccini’s La bohème as well as覆盖Schumann in the same opera and Maradillo in Verdi’s Rigoletto. This season at the Lyric, he will sing Fasullo in Rossini’s The Barber of Seville, Marquis in Verdi’s La traviata, the Registrar in Puccini’s Madame Butterfly, and Yvan in Strauss’s Die Fledermaus. He was a grand finalist of the 2012 Metropolitan Opera National Council Auditions. He will make his company debut as Dizzy Gillespie in Schynder’s Charlie Parker’s YARDBIRD in June 2015.

**JARRETT OTT**
**BARITONE**
**PRISON PATIENT #1 IN OSCAR**
Jarrett Ott is an emerging baritone currently based out of Philadelphia and New York City who recently received his Master’s degree at the Curtis Institute of Music. He has been featured in lead baritone roles for Curtis Opera Theatre including Dandini in Rossini’s La cenerentola, Marquis de la Force in Poulenc’s Dialogues de les Carmelites, and Gregor Mittenhoffer in Henze’s The Rake’s Progress at Curtis. He portrayed the lead role of W.P. Inman in workshops of Pulitzer Award-winning composer Jennifer Higdon’s upcoming opera, Cold Mountain. In the 2014–2015 Season, Jarrett will make his professional debuts with Gotham Chamber Opera, Amajosoa Opera, and Opera Philadelphia in the East Coast Premiere of Tchaikovsky’s Otello in February 2015.

**SARAH SHAFER**
**SOPRANO**
**THE CELESTIAL VOICE IN DON CARLO**
A native of State College, PA, Sarah recently received her Master’s degree from the opera program at the Curtis Institute of Music, where she has appeared in more than twenty productions, appearing most recently as Sister Constance in Poulenc’s Dialogues de les Carmelites. She made her Opera Philadelphia debut as Pappagena in 2013’s Mozart’s The Magic Flute, and earned rave reviews as Ninia in 2014’s production of Golijov’s Ainadamar. Her 2014–2015 season includes the role of the Celestial Voice in Verdi’s Don Carlo with Opera Philadelphia and Rosetta in Marco Titinio’s World Premiere of Tico in NY with San Francisco Opera.

**RACHEL STERRENBERG**
**MEZZO-SOPRANO**
**CHAN PARKER IN CHARLIE PARKER’S YARDBIRD**
This Georgia native is earning her Master’s Degree in Opera from the Curtis Institute of Music, where she recently made an impression as Blanche de la Force in the Curtis Opera Theatre co-production of Poulenc’s Dialogues de les Carmelites. This season, she sings the title role in Tchaikovsky’s Iolanta and Anne Trulove in Stravinsky’s The Rake’s Progress at Curtis. She portrayed Ada Monroe in workshops of Pulitzer Prize-winning composer Jennifer Higdon’s upcoming opera, Cold Mountain. Rachel makes her company and professional debut with Opera Philadelphia in June 2015 as Chan Parker, the wife of Charlie Parker (Lawrence Brownlee) in the World Premiere of Daniel Schynder’s Charlie Parker’s YARDBIRD.
On Saturday, Sept. 27, our community will gather together to enjoy the opening of the cultural season with the funniest of all comic operas. Opera Philadelphia’s season-opening performance of Rossini’s *The Barber of Seville* will be broadcast in high definition from the stage of the Academy of Music to a giant outdoor screen in the shadow of the Liberty Bell and Independence Hall.

This is the fourth year we will launch our season with a free HD broadcast at Independence National Historical Park. In its first three years, Opera on the Mall has been enjoyed by nearly 10,000 members of the community. Last season’s broadcast of Verdi’s *Nabucco* attracted nearly 4,000 guests.

Rossini’s rapid-fire romp kicks off with a famous overture and veers into a hilarious series of misadventures and mistaken identities. Determined to win the heart of the beautiful, strong-willed Rosina (mezzo-soprano Jennifer Holloway, in her role and company debuts) with charm and wit—rather than nobility and wealth—Count Almaviva (tenor Taylor Stayton) enlists the help of a wily barber (baritone Jonathan Beyer) to steal her away from her lecherous guardian, Dr. Bartolo (bass Kevin Burdette). From the famous “Figaro” aria to Rosina’s equally spectacular “Una voce poco fa,” the opera is a non-stop parade of hits.

The pre-show begins at 6:00 p.m., with the opera starting at 7:00 p.m. Opera on the Mall is presented by PNC Arts Alive. The broadcast is also made possible through the generous support of the William Penn Foundation and the Wyncote Foundation, and the support of Gala attendees like you.
DR. ELIZABETH M. BOWDEN

Would like to wish Opera Philadelphia a Happy 40th Anniversary

BRAVO!

CHIMICLES & TIKELLIS LLP
is proud to support OPERA PHILADELPHIA in its landmark 40th season
Opera Philadelphia thanks the stars of our past, present, and future seasons for helping us to celebrate our 40th Anniversary.

**THIS EVENING’S SPECIAL GUEST ARTISTS**

*Opera Philadelphia thanks the stars of our past, present, and future seasons for helping us to celebrate our 40th Anniversary.*

**JONATHAN BEYER**

**BARITONE**

**COMPANY DEBUT:** Escamillo in *Carmen* (2011)

**UP NEXT:** Figaro in *The Barber of Seville* (2014)

“While I was a student at the Curtis Institute of Music, it was always such a joy to walk down the street and enjoy first class opera at the Academy of Music. Since then I have seen the company continue to grow and reach new heights.”

**ANGELA BROWN**

**SOPRANO**

**COMPANY DEBUT:** Serena in *Porgy and Bess* (2001)

**OTHER ROLES:**
- Title Role in *Aida* (2005)
- Bess in *Porgy and Bess* (2007)

**UP NEXT:** Addie Parker in *Charlie Parker’s Yardbird* (2015)

“I have so many memories of Opera Philadelphia. In *Trovatore* I had one of my most memorable and funny experiences on stage. I was covering at the MET when I received a call that the soprano singing Leonora in Philly had fallen ill and I was asked to step in at that night’s performance! I had done the role, so I accepted. When I arrived in Philly, I only had one run through of the blocking. Gregg Baker was also in the cast and came to practice some difficult staging with me that included two lifts and being carried off at the end of our duet. Well, not being the “waif” that I am today, we decided in rehearsal that it would be best to drag me off stage instead of being carried off.

During the performance the scene came where Gregg was supposed to ‘drag’ me off stage. He was so proud of me and what I had accomplished in that short time, he grabbed me and whispered in my ear, “Come on baby, let’s give them a show!” To my surprise, and everyone else’s, he did the lift! I remember hearing an audible gasp and a hush come over the audience as Gregg took one step and then another to carry me off stage. The entire audience erupted into cheers! Now, that is what I call being swept off your feet!”

(ToList of Special Guests for the 40th Anniversary Gala printed as of 8/21/14)
WILLIAM BURDEN

COMPANY DEBUT: Tom Rakewell in *The Rake's Progress* (1997)

OTHER ROLES:
- Belmonte in *The Abduction From the Seraglio* (1999)
- Tamino in *The Magic Flute* (2001)
- Nemorino in *The Elixir of Love* (2001)
- Title Role in *Faust* (2004)
- Eisenstein in *Die Fledermaus* (2005)
- Male Chorus in *The Rape of Lucretia* (2009)
- Hippolyt in *Phaedra* (2011)
- Nikolaus Sprink in *Silent Night* (2013)

UP NEXT: Frank Harris in *Oscar* (2015)

“My first lasting memory of my long relationship with Opera Philadelphia must be jumping in for my debut one year before my officially scheduled performances. I received a call from my manager while on an audition tour in Europe. Could I come home and take part in a run of performances of Stravinsky’s *The Rake’s Progress*? I had just sung my first Tom Rakewell and was ready to go. Within hours, I was flying home from London, spent one night at home with my new bride, and hopped on the train to Philadelphia. There was no time for nerves, just non-stop running from costume fitting to rehearsals and leaping into the embrace of a company that has been part of my professional life for nearly two decades! I couldn’t be more grateful to have been a part of the incredible 40 year history of this great company!”

KEVIN BURDETTE

COMPANY DEBUT: Prophet and King in *Dark Sisters* (2012)

UP NEXT: Doctor Bartolo in *The Barber of Seville* (2014)

“Dark Sisters exemplifies to me why Opera Philadelphia is important not just to me but to opera in general: a company that, at once, is incredibly well-versed in the deep tradition of opera and is blazing the trail for the future of opera, is equally comfortable in grand opera houses and in chamber and site-specific venues, is an integral part of its city and of the development of American singers and American operas, Opera Philadelphia is a model for the 21st-Century, world-class American opera company.”

TROY COOK

COMPANY DEBUT: Marcello in *La bohème* (2006)

OTHER ROLES:
- Sharpless in *Madame Butterfly* (2009)
- Lescaut in *Manon Lescaut* (2012)
- Marcello in *La bohème* (2012)
- Father Palmer in *Silent Night* (2013)

UP NEXT: Rodrigo in *Don Carlo* (2015)

“Since my first time singing for Opera Philadelphia in 2006, I knew this was a very special opera company, and hoped that I would be able to be a continuingpart of it! I have had the privilege to watch Opera Philadelphia become not only an integral part of the arts community in Philadelphia, but a leader! I am very proud to say that I have, in my small way, been able to be a part of its journey! I will be forever grateful to Opera Philadelphia for providing me with some of my most fulfilling artistic and personal experiences, and playing a significant role in my career successes.”

ANTHONY ROTH COSTANZO

COMPANY DEBUT: Artemis in *Phaedra* (2011)

“Walking into rehearsals for Henze’s *Phaedra* at Opera Philadelphia, the whole cast was terrified. It was one of the most challenging pieces of music upon which many of us had ever laid eyes, not to mention vocal chords. I never expected it to become one of the most artistically and musically fulfilling experience I’ve had to date. Opera Philadelphia is the rare kind of environment where creative choices in repertoire and casting lead to exciting collaborative processes that can illuminate even the most complicated operas.”

BRANDON CEDEL

COMPANY DEBUT: Scirocco in *Tosca* (2011)

OTHER ROLES:
- William Dale in *Silent Night* (2013)

“As a young singer I have always felt supported by the company as they were the first opera company I worked with. I will always remember the enthusiasm and support I felt during the Curtis Opera Theatre and Opera Philadelphia co-production of *Antony and Cleopatra*. It was my first large role in a full production with orchestra and it was the most wonderful experience. I feel proud to say the Opera Philadelphia is my home company and cannot wait to return!”

“Dark Sisters exemplifies to me why Opera Philadelphia is important not just to me but to opera in general: a company that, at once, is incredibly well-versed in the deep tradition of opera and is blazing the trail for the future of opera, is equally comfortable in grand opera houses and in chamber and site-specific venues, is an integral part of its city and of the development of American singers and American operas, Opera Philadelphia is a model for the 21st-Century, world-class American opera company.”

“Since my first time singing for Opera Philadelphia in 2006, I knew this was a very special opera company, and hoped that I would be able to be a continuingpart of it! I have had the privilege to watch Opera Philadelphia become not only an integral part of the arts community in Philadelphia, but a leader! I am very proud to say that I have, in my small way, been able to be a part of its journey! I will be forever grateful to Opera Philadelphia for providing me with some of my most fulfilling artistic and personal experiences, and playing a significant role in my career successes.”

“Walking into rehearsals for Henze’s *Phaedra* at Opera Philadelphia, the whole cast was terrified. It was one of the most challenging pieces of music upon which many of us had ever laid eyes, not to mention vocal chords. I never expected it to become one of the most artistically and musically fulfilling experience I’ve had to date. Opera Philadelphia is the rare kind of environment where creative choices in repertoire and casting lead to exciting collaborative processes that can illuminate even the most complicated operas.”

“Since my first time singing for Opera Philadelphia in 2006, I knew this was a very special opera company, and hoped that I would be able to be a continuingpart of it! I have had the privilege to watch Opera Philadelphia become not only an integral part of the arts community in Philadelphia, but a leader! I am very proud to say that I have, in my small way, been able to be a part of its journey! I will be forever grateful to Opera Philadelphia for providing me with some of my most fulfilling artistic and personal experiences, and playing a significant role in my career successes.”

“Walking into rehearsals for Henze’s *Phaedra* at Opera Philadelphia, the whole cast was terrified. It was one of the most challenging pieces of music upon which many of us had ever laid eyes, not to mention vocal chords. I never expected it to become one of the most artistically and musically fulfilling experience I’ve had to date. Opera Philadelphia is the rare kind of environment where creative choices in repertoire and casting lead to exciting collaborative processes that can illuminate even the most complicated operas.”

“Since my first time singing for Opera Philadelphia in 2006, I knew this was a very special opera company, and hoped that I would be able to be a continuingpart of it! I have had the privilege to watch Opera Philadelphia become not only an integral part of the arts community in Philadelphia, but a leader! I am very proud to say that I have, in my small way, been able to be a part of its journey! I will be forever grateful to Opera Philadelphia for providing me with some of my most fulfilling artistic and personal experiences, and playing a significant role in my career successes.”

“Walking into rehearsals for Henze’s *Phaedra* at Opera Philadelphia, the whole cast was terrified. It was one of the most challenging pieces of music upon which many of us had ever laid eyes, not to mention vocal chords. I never expected it to become one of the most artistically and musically fulfilling experience I’ve had to date. Opera Philadelphia is the rare kind of environment where creative choices in repertoire and casting lead to exciting collaborative processes that can illuminate even the most complicated operas.”
"I’m so excited about reviving our beloved Oscar for Opera Philadelphia. Revisiting a work always brings exciting revelations to me as an artist and allows me to bring more and more to my character. And to make my Opera Philadelphia debut during the 40th Anniversary Season is just the icing on the cake!"

ERIC DUBIN
BARITONE
COMPANY DEBUT: Marquis de Brisaille in Cyrano (2009)
OTHER ROLES:
Rinuccio in Gianni Schicchi (2009)

"Singing with Opera Philadelphia these last six seasons has been a dream come true. They have had a clear hand in making me the professional opera singer I am today. The city of Philadelphia is lucky to have this ever-evolving and innovative fixture, and Opera Philadelphia is blessed to have the best patrons and donors I have ever met! Their warmth and energy is only matched by their generosity. Here is to another wonderful 40 years!"

STEPHEN COSTELLO
TENOR
COMPANY DEBUT: Christian in Cyrano (2008)
OTHER ROLES:
Romeo in Romeo & Juliet (2011)

"Philadelphia will always have a warm place in my heart, especially since I was born here and spent many years studying in this special city. I am continually grateful to Opera Philadelphia for their support of my career, and for the opportunities I have been lucky enough to enjoy singing in their theatre. I have numerous fond memories, both personally and professionally, of the city and of the opera company, and I would like to thank you all from the bottom of my heart."

DAVID DANIELS
COUNTertenor
UPCOMING COMPANY DEBUT: Oscar Wilde in Oscar (2015)

"Robert B. Driver led Opera Philadelphia (then the Opera Company of Philadelphia) from 1991 until retiring at the end of the 2011-2012 Season. It would be impossible to encapsulate Robert’s career spent advancing the art of opera in so little space. He directed 32 productions, managed the company to a position of fiscal strength, continually pursued ever greater artistic undertakings, and made sure that inspired leadership was in place through his appointment of both Music Director Corrado Rovaris and General Director David B. Devan. He accomplished all of this with drive, grace, enthusiasm—and always with an infectious sense of humor."

ROBERT B. DRIVER

Robert B. Driver led Opera Philadelphia (then the Opera Company of Philadelphia) from 1991 until retiring at the end of the 2011-2012 Season. It would be impossible to encapsulate Robert’s career spent advancing the art of opera in so little space. He directed 32 productions, managed the company to a position of fiscal strength, continually pursued ever greater artistic undertakings, and made sure that inspired leadership was in place through his appointment of both Music Director Corrado Rovaris and General Director David B. Devan. He accomplished all of this with drive, grace, enthusiasm—and always with an infectious sense of humor.

He has directed over 100 productions throughout North America and Europe, including 32 shows with Opera Philadelphia. Standout original productions included the Company Premiere of Salome, a clever Don Giovanni in collaboration with visual artist Rafal Olbinski; the Company Premiere of Carlisle Floyd’s 20th-century American classic, Susannah; a collaboration with visual artist Jun Kaneko on the Company Premiere of Beethoven’s Fidelio; an innovative, whimsical double-bill of Gianni Schicchi and L’enfant et les sortilèges; and a new Orphée & Eurydice which was called “an eloquent artistic statement” by The Philadelphia Inquirer. In 2011, Robert conceived a new production of Hans Werner Henze’s Phaedra for its American Premiere as part of the Aurora Series for Chamber Opera at The Perelman Theater. The daring production featured a stellar cast, and was met by audience and critical acclaim.

Robert B. Driver led Opera Philadelphia (then the Opera Company of Philadelphia) from 1991 until retiring at the end of the 2011-2012 Season. It would be impossible to encapsulate Robert’s career spent advancing the art of opera in so little space. He directed 32 productions, managed the company to a position of fiscal strength, continually pursued ever greater artistic undertakings, and made sure that inspired leadership was in place through his appointment of both Music Director Corrado Rovaris and General Director David B. Devan. He accomplished all of this with drive, grace, enthusiasm—and always with an infectious sense of humor.

He has directed over 100 productions throughout North America and Europe, including 32 shows with Opera Philadelphia. Standout original productions included the Company Premiere of Salome, a clever Don Giovanni in collaboration with visual artist Rafal Olbinski; the Company Premiere of Carlisle Floyd’s 20th-century American classic, Susannah; a collaboration with visual artist Jun Kaneko on the Company Premiere of Beethoven’s Fidelio; an innovative, whimsical double-bill of Gianni Schicchi and L’enfant et les sortilèges; and a new Orphée & Eurydice which was called “an eloquent artistic statement” by The Philadelphia Inquirer. In 2011, Robert conceived a new production of Hans Werner Henze’s Phaedra for its American Premiere as part of the Aurora Series for Chamber Opera at The Perelman Theater. The daring production featured a stellar cast, and was met by audience and critical acclaim.

Robert B. Driver led Opera Philadelphia (then the Opera Company of Philadelphia) from 1991 until retiring at the end of the 2011-2012 Season. It would be impossible to encapsulate Robert’s career spent advancing the art of opera in so little space. He directed 32 productions, managed the company to a position of fiscal strength, continually pursued ever greater artistic undertakings, and made sure that inspired leadership was in place through his appointment of both Music Director Corrado Rovaris and General Director David B. Devan. He accomplished all of this with drive, grace, enthusiasm—and always with an infectious sense of humor.

He has directed over 100 productions throughout North America and Europe, including 32 shows with Opera Philadelphia. Standout original productions included the Company Premiere of Salome, a clever Don Giovanni in collaboration with visual artist Rafal Olbinski; the Company Premiere of Carlisle Floyd’s 20th-century American classic, Susannah; a collaboration with visual artist Jun Kaneko on the Company Premiere of Beethoven’s Fidelio; an innovative, whimsical double-bill of Gianni Schicchi and L’enfant et les sortilèges; and a new Orphée & Eurydice which was called “an eloquent artistic statement” by The Philadelphia Inquirer. In 2011, Robert conceived a new production of Hans Werner Henze’s Phaedra for its American Premiere as part of the Aurora Series for Chamber Opera at The Perelman Theater. The daring production featured a stellar cast, and was met by audience and critical acclaim.

Robert B. Driver led Opera Philadelphia (then the Opera Company of Philadelphia) from 1991 until retiring at the end of the 2011-2012 Season. It would be impossible to encapsulate Robert’s career spent advancing the art of opera in so little space. He directed 32 productions, managed the company to a position of fiscal strength, continually pursued ever greater artistic undertakings, and made sure that inspired leadership was in place through his appointment of both Music Director Corrado Rovaris and General Director David B. Devan. He accomplished all of this with drive, grace, enthusiasm—and always with an infectious sense of humor.

He has directed over 100 productions throughout North America and Europe, including 32 shows with Opera Philadelphia. Standout original productions included the Company Premiere of Salome, a clever Don Giovanni in collaboration with visual artist Rafal Olbinski; the Company Premiere of Carlisle Floyd’s 20th-century American classic, Susannah; a collaboration with visual artist Jun Kaneko on the Company Premiere of Beethoven’s Fidelio; an innovative, whimsical double-bill of Gianni Schicchi and L’enfant et les sortilèges; and a new Orphée & Eurydice which was called “an eloquent artistic statement” by The Philadelphia Inquirer. In 2011, Robert conceived a new production of Hans Werner Henze’s Phaedra for its American Premiere as part of the Aurora Series for Chamber Opera at The Perelman Theater. The daring production featured a stellar cast, and was met by audience and critical acclaim.
NATHAN GUNN  BARITONE

COMPANY DEBUT:
Guglielmo in Così fan tutte (1996)

OTHER ROLES:
Guglielmo in Così fan tutte (2003)
Tarquinius in The Rape of Lucretia (2009)

UP NEXT:
Inman in Cold Mountain (2016)

“I love Opera Philadelphia! It’s not just a part of the city’s culture and history; it is an active member of the community. This is what makes it special in the world of performing arts.”

JENNIFER HIGDON
COMPOSER

UPCOMING COMPANY DEBUT:
Cold Mountain (2016)

“The joy that Opera Philadelphia’s vision brings to the field is one of the reasons I felt inspired and emboldened to dive into opera composing. For that, I am eternally grateful!”

JENNIFER HOLLOWAY
MEZZO-SOPRANO

UPCOMING COMPANY DEBUT:
Rusalka in The Barber of Seville (2014)

“I have admired the work of Opera Philadelphia for years. To make my company and role debut with this fantastic company and with this amazing cast and creative team in the first production of such a special season is a dream come true. Congratulations on being forty and fabulous! I wish you 40 thousand more!”

MICHELLE JOHNSON
SOPRANO

COMPANY DEBUT:
Title Role in Manon Lescaut (2012)

OTHER ROLES:
Donna Elvira in Don Giovanni (2014)

“I will never forget the phone call from Opera Philadelphia that changed my life. I am forever grateful for Opera Philadelphia having faith in me and my artistry to take on the title role of Manon Lescaut. It was a dream come true and I feel like I’ve never woken up from that dream. Opera Philly, we are family! Please know that I am always a phone call away! Your little sister, Michelle Johnson.”

ISABEL LEONARD

UPCOMING COMPANY DEBUT:
Ada Monroe in Cold Mountain (2016)

“Charles Frazier’s Cold Mountain is a beautiful story filled with history, love, fear, and courage. Jennifer Higdon and Gene Scheer have now turned that story into an incredible musical journey and I cannot wait to share it with the people of Philadelphia.”

THEODORE MORRISON
COMPOSER

UPCOMING COMPANY DEBUT:
Oscar (2015)

“Few companies have the artistic and financial courage to produce a new American opera each year for a decade. This one believes the stage lives and breathes vibrantly with the art of our own time as well as the great works of the past, and the company presents opera vigorously and with utmost integrity. Their seasons are vital to modern culture, not only in The City of Brotherly Love, but also for our great nation and the world. Bravo from a grateful composer to David Devan, his amazing staff, the Board of Directors, and all the generous patrons of Opera Philadelphia who make this happen.”

NICO MUHLY
COMPOSER

COMPANY DEBUT:
Dark Sisters (2012)

“One of the most thrilling things about Opera Philadelphia is their commitment to new work at the same time as their devotion to rep. They look forward without forgetting where they came from; there was nothing more exciting to me as a composer and opera fan than seeing a season’s pile of sheet music ranging from Adès to Mozart, all lovingly marked and ready to go.”
KEVIN NEWBURY
DIRECTOR

COMPANY DEBUT: Salome (2014)
UP NEXT: Oscar (2015)

"Opera Philadelphia is one of the most innovative, exciting companies in the country and I am thrilled to be a part of its past and future!"
AILYN PÉREZ
SOPRANO

COMPANY DEBUT: Marzelline in Fidelio (2008)
OTHER ROLES: Lauretta in Gianni Schicchi (2009)
 Juliet in Romeo & Juliet (2011)
Micaela in Carmen (2011)

"Opera Philadelphia will always be close to my heart. Philadelphia is the city where I trained as a singer and where I met my wonderful husband, Stephen Costello. I sang my first Micaela in Carmen with Opera Philadelphia in 2011, and in February 2015 I will make my Metropolitan Opera debut in the same role in New York! It is always wonderful for my husband and me to return here and perform together for Opera Philadelphia, to whom we owe a huge debt of gratitude and where we always feel extremely welcome."

KEVIN PUTS
COMPOSER

COMPANY DEBUT: Silent Night (2013)

"When Silent Night was performed at Opera Philadelphia in 2013, it was clear to me that here was a company moving at full speed ahead into a bright future. David Devan exudes a rare and brilliant energy which found its way into every corner of the production. I felt so deeply grateful for the opportunity to experience this firsthand!"

MORRIS ROBINSON
BASS

COMPANY DEBUT: The King of Egypt in Aida (2005)
OTHER ROLES: Zaccaria in Nabucco (2013)

"My relationship with Opera Philadelphia started back in 2005 with the role of The King in Aida. It was such an honor to work with this world renowned and respected company at an early part of my professional development. I’m thankful and grateful to be able to work with such a wonderful and respected company. I look forward to many years of continued beautiful artistry and music making! Thank you Opera Philly, and congratulations on this momentous and celebratory occasion."

DAVID PORTILLO
TENOR

OTHER ROLES: Goro in Madame Butterfly (2009)
Don Ottavio in Don Giovanni (2014)

"My relationship with Opera Philadelphia started back in 2005 with the role of The King in Aida. It was such an honor to work with this world renowned and respected company at an early part of my professional development. I’m thankful and grateful to be able to work with such a wonderful and respected company. I look forward to many years of continued beautiful artistry and music making! Thank you Opera Philly, and congratulations on this momentous and celebratory occasion."

"One of my favorite experiences was in the double bill of L’enfant et les sortilèges and Gianni Schicchi in 2008—both had ensemble casts full of comic singer–actors with whom I loved to sing. In Ravel’s L’enfant, one of the roles I played was the Teapot. I entered with a giant tea cozy, then disrobed into a 1920s boxer as I sang and danced. I had boxing gloves and used two giant tea bags hanging from my shoulders as punching bags. To this day, I still think this scene was one of my most-enjoyed performance experiences. These experiences would not be possible without my friends around. Opera Philadelphia knows this about singers and opera productions—we make art when we are happy and enlightened. Otherwise, why would we do it? Thank you, Opera Philadelphia!"
MICHAEL SHELL
DIRECTOR

UPCOMING COMPANY DEBUT:
The Barber of Seville (2014)

“One of the most exciting opera companies in North America is Opera Philadelphia. With the creative vision of its strong leadership and the support of a knowledgeable audience, Opera Philadelphia has created an aura of excitement in regards to its adventurous programming of new works and rarely performed works. It is my privilege and great joy to have worked at this company and it renews my faith in the future of opera as a relevant and compelling art form.”

PATRICIA SCHUMAN
SOPRANO

COMPANY DEBUT:
Cio-Cio San in Madame Butterfly (1996)

OTHER ROLES:
Donna Elvira in Don Giovanni (2002)
Duchess in Powder Her Face (2013)

“One of the most exciting opera companies in North America is Opera Philadelphia. With the creative vision of its strong leadership and the support of a knowledgeable audience, Opera Philadelphia has created an aura of excitement in regards to its adventurous programming of new works and rarely performed works. It is my privilege and great joy to have worked at this company and it renews my faith in the future of opera as a relevant and compelling art form.”

KATRINA THURMAN
SOPRANO

COMPANY DEBUT:
Berta in The Barber of Seville (2014)

“It is a great honor to make my debut with Opera Philadelphia this season in The Barber of Seville. Opera Philadelphia has been on my radar since I was a student at university as the company has had a long and distinguished reputation. As young artists look forward to the career horizon unfolding before them, Opera Philadelphia stands out as a company “to sing with” - one that is an important and valued marker of a successful career in the United States.”

WAYNE TIGGES
BASS-BARITONE

COMPANY DEBUT:
First Nazarene in Salome (2014)

UP NEXT:
Don Basilio in The Barber of Seville (2014)

“It’s a pleasure to be making my debut here for the 40th Anniversary Season of Opera Philadelphia. This opera company is absolutely first-class, with a wonderful administrative team. The fact that I also get to participate in one of my favorite operas at this great opera house makes me feel truly blessed.”

TAYLOR STAYTON
TENOR

COMPANY DEBUT:
Tybalt in Romeo & Juliet (2011)

UP NEXT:
Count Almaviva in The Barber of Seville (2014)

“There are countless people at Opera Philadelphia who I have always trusted. Whether it be musical advice or career advice, they have always had my best interest at heart and for that I am truly grateful!”

BEN WAGER
BASS

COMPANY DEBUT:
Collatius in The Rape of Lucretia (2009)

OTHER ROLES:
Speaker in The Magic Flute (2013)
Hotel Manager/Duke/Laudryman/ Other Guest in Powder Her Face (2013)

“Opera Philadelphia has been an integral part of my development as an artist from the beginning. My first professional engagement out of The Academy of Vocal Arts was Collatius in The Rape of Lucretia. To Opera Philadelphia, and to all the supporters of our art form, thank you!”
ELLEN
BERMAN
LEE

Praises
OPERA PHILADELPHIA
for 40 excellent years

DR. MORTON &
RHEA MANDELL

are proud to support
OPERA PHILADELPHIA
ART AND FASHION

PRIVATE TOUR FOR TEN OF THE PHILADELPHIA MUSEUM OF ART

DONOR: Philadelphia Museum of Art

PAFA LUNCH AND TOUR FOR FOUR
Enjoy Lunch and a private tour led by PAFA President, David Brigham, for four people. Must be scheduled Monday through Friday 9:00 a.m. – 5:00 p.m.

DONOR: Pennsylvania Academy of the Fine Arts

FOUR CAST GLASS COMPOSERS PAPERWEIGHTS BY ROBIN LEHMAN
Artist Robin Lehman combines the use of lampworking and casting techniques to produce these unique lead crystal paperweights with highly detailed portrait of composers inside the paperweight. Expires on 3/12/15.

DONOR: Robin Lehman

JIBE DESIGN ARCHITECTURE AND CREATIVE CLOSETS
Jibe Design Architecture will provide three hours of design consultation by the firm principal toward your residential or commercial project. They will discuss your ideas, contribute their own, and produce schematic design sketches to jump start your vision. Your complimentary consultation with Creative Closets includes a $25 gift certificate towards one installed custom designed closet or storage area.

DONOR: Jibe Design and Creative Closets

SILVER CUFFLINKS AND STUD SET
Fine silver cufflinks and stud set perfect for engraving.

DONOR: Dr. Daniel V. Schioldan

FRAMED PIECE OF THE CURTAIN FROM THE OLD MET
A framed piece of the curtain from the old Metropolitan Opera house used from the time of Enrico Caruso’s debut in Rigoletto in 1903 to 1940.

DONOR: Dr. Daniel V. Schioldan

MINK INFINITY SCARF
Dyed knitted mink infinity scarf.

DONOR: Bloomingdales.

SAKS FIFTH AVENUE: A CHANEL BEAUTY FÊTE
Saks Fifth Avenue Bala Cynwyd cordially invites you and ten friends to a private presentation of beauty highlights of the season. Our beauty team will teach you and your guests the “tips and tricks” of makeup artistry for everyday use. They will speak to the trends and colors of the season and provide instruction on application, color selection and skincare while you enjoy light refreshments with your guests. Select from sweets & treats or savory cheese and crudites. Event must be scheduled before April 2015 on a mutually agreed upon date and time. This certificate can only be redeemed at Saks Fifth Avenue Bala Cynwyd and it is non-transferable.

DONOR: Saks Fifth Avenue

IGNATIUS FELT HAT
Our Felt hats are made from a shapeless hood which is steam, blocked and finished with wiring or edge-work. The hats are trimmed using millinery findings and handmadec decorations. The combination of method, materials, shape and decoration are what make our hats reminiscent of times past, while still being wearable and contemporary.

DONOR: Donna and Andy Wechsler

CAMEO NECKLACE BY JBIRD JEWELRY
By designer Janet L. Russell. Featuring an Italian cameo, carnelian stones, amethyst, pearl, and sterling silver.

DONOR: Donna and Andy Wechsler

KRAMER PORTRAIT STUDIO SESSION AND MASTERPIECE WALL PORTRAIT
A Kramer Portrait combines the realism of a photograph and the distinct richness of an oil painting. Each portrait is hand finished with oils and acrylics to design a piece of original art. You’ll receive a Kramer Portrait studio session and Masterpiece Wall Portrait on canvas, size 18” x 24”, hand finished with artistic touches for color and highlights. Kramer Portraits studio is located in the Ritz-Carlton Philadelphia Hotel. Maximum number in portrait is eight individuals. Portrait is unframed and gift certificate is non-transferable. Expires on 3/12/15.

DONOR: Kramer Portraits

KRAMER PORTRAIT STUDIO SESSION AND LE PETITE PORTRAIT
You’ll receive a Kramer Portrait studio session for a child’s formal portrait and a Le Petite Portrait on canvas, size 11” x 14”, hand finished with artistic touches for color and highlights. Kramer Portraits studio is located in the Ritz-Carlton Philadelphia Hotel. Maximum number in portrait is eight individuals. Portrait is unframed and gift certificate is non-transferable. Expires on 3/12/15.

DONOR: Kramer Portraits

SUSAN BEARD PHOTOGRAPHY
A fine art portrait sitting with Susan Beard in the studio. Your sitting includes 40 4x6 stamped proofs and three 5x7 fine art prints.

DONOR: Susan Beard Photography

PHILLIP GABRIEL PHOTOGRAPHY
A portrait session for you and your family. may take place in the studio, at your home, or at an outdoor location. Includes a $150 credit that may be used towards your purchase following the session.

DONOR: Phillip Gabriel Photography

THE BARNES FOUNDATION AND THE PRINT CENTER
A package for art lovers! Enjoy two general admission tickets to the Barnes Foundation and a Contributor Membership for two to The Print Center. Includes three catalogs from The Print Center. Barnes Foundation tickets are valid through 9/13/15.

DONORS: The Barnes Foundation and The Print Center

AFRICAN GAME RESERVE VACATION IN NAMIBIA FOR FOUR
Spend an unforgettable 5 days and 4 nights on safari in the exclusive Onguma Game Reserve located next to Etosha National Park in Namibia. The package allows the winners to choose between staying at Onguma Tented Camp or Onguma Lodge. A combination of both properties is also possible. Both tented and lodge accommodations include the “creator’s” comfort of private huts, luxury suites, and cooling springs—all with fabulous views looking out at the preserve and waterholes. Meals are served either in the main dining room under thatch with a view, or on the dining deck under the stars.

Namibia has become a most sought-after safari destination. Activities include game drives in open jeeps, guided hikes and walks giving you the unique opportunity to see resident elephants, cheetahs, lions, and the unique resident white and black rhinos as well as to visit the Onguma Research Center, which is sponsored in part by the Philadelphia Zoo. Onguma has been listed on the Condé Nast Traveler Gold Reserve List. Does not include airfare.

DONOR: John McFadden

EXPERIENCE

OPENING NIGHT AT THE OPERA IN NAMIBIA FOR FOUR
Nothing can match the energy of an Opening Night! Attend the Opening Night performance of each of Opera Philadelphia’s 40th Anniversary Season Opera at the Academy series operas and sit next to one of the Opera’s leadership staff, visiting artists, or creative team member. Includes two performance tickets for box seats, and two passes to the intermission receptions per Opera at the Academy production.

DONOR: Opera Philadelphia

CAMEL BACH FESTIVAL PASSPORT
The Carmel Bach Festival is located in Carmel by-the-Sea, California, with concerts presented in Carmel, Monterey, Pebble Beach, Seaside and Salinas. The Passport is redeemable for two tickets to any/all of the main concerts and chamber music recital series for an entire week of the Festival. You’ll also receive a few bottles of wine from the Carmel region to enjoy during your visit. Does not include airfare.

DONOR: Carmel Bach Festival

AFRICAN GAME RESERVE VACATION IN NAMIBIA FOR FOUR
Spend an unforgettable 5 days and 4 nights on safari in the exclusive Onguma Game Reserve located next to Etosha National Park in Namibia. The package allows the winners to choose between staying at Onguma Tented Camp or Onguma Lodge. A combination of both properties is also possible. Both tented and lodge accommodations include the “creator’s” comfort of private huts, luxury suites, and cooling springs—all with fabulous views looking out at the preserve and waterholes. Meals are served either in the main dining room under thatch with a view, or on the dining deck under the stars.

Namibia has become a most sought-after safari destination. Activities include game drives in open jeeps, guided hikes and walks giving you the unique opportunity to see resident elephants, cheetahs, lions, and the unique resident white and black rhinos as well as to visit the Onguma Research Center, which is sponsored in part by the Philadelphia Zoo. Onguma has been listed on the Condé Nast Traveler Gold Reserve List. Does not include airfare.

DONOR: John McFadden
OPERA PHILADELPHIA

MULRONEY FAMILY

Praises OPERA PHILADELPHIA for 40 excellent years

Two couples will enjoy the best that the Willamette Valley has to offer with a three-night stay at their own private hideaway on the grounds of the prestigious Domaine Serene Winery, located atop the Dundee Hills, Oregon’s premier wine growing region. A bottle each of Domaine Serene’s Chardonnay and Pinot Noir will be available at the Winery Hill House for the guests to enjoy during their stay. The trip includes a VIP tour of the five-level gravity flow winery and a tasting of Pinot Noir, Chardonnay, and Syrah in the winery’s care. Trip must be redeemed within one year. Does not include airfare.

DONORS: Domaine Serene

ONE WEEK MAYAN RIVIERA VACATION FOR UP TO TEN

One week at Villa Ka Kuze - a 5,000 sq. ft. luxury villa located on one of the most beautiful resort beaches in the Mayan Riviera. The villa sleeps 10, is fully air-conditioned, and has 2 spacious living areas, 4 bedrooms, 4 baths, 2 kitchens, 2 dining areas, pool, and casita. Ground floor patio and second floor balcony face the sea, rooftop terrace with sea views and full wet bar. Private white sand beach is only steps away from the house and is one mile from the small town of Akumal, which has shops and dining, and 25 minutes away from the largest city of Playa del Carmen. Staff includes a gardener, maid, and English-speaking property manager. Activities include snorkeling and water diving in the second largest coral reef in the world, kayaking, fishing, golf, horseback riding, gourmet dining, and Mayan ruins are within an easy driving distance. Week stay is from Saturday to Saturday. Dates to be mutually agreed upon with the donor based on availability. Excludes all major holidays. Trip must be redeemed within one year. Does not include airfare.

DONORS: Dr. David Richards

STAYCATION DAY TRIPS PACKAGE

Two tickets to any performance of the Wilma Theater’s 2014-2015 Season. Includes: Rapture, Blister, Burn, The Body of an American, Honkie, and Rosencrantz and Guildenstern are Dead. Not redeemable for Sunday Matinee or Opening Night performances. $50 gift certificate to Varalli Restaurant.

DONORS: The Wilma Theater and Varalli Restaurant

THE ARDEN THEATRE COMPANY AND PANORAMA RESTAURANT


DONORS: The Arden Theatre Company and Panorama Ristorante

DOMAINE SERENE OREGON WINE COUNTRY VACATION FOR FOUR

Two tickets to any performance of the Willamette Valley’s 2014-2015 Season. Includes: Rapture, Blister, Burn, The Body of an American, Honkie, and Rosencrantz and Guildenstern are Dead. Not redeemable for Sunday Matinee or Opening Night performances. $50 gift certificate to Varalli Restaurant.

DONORS: The Wilma Theater and Varalli Restaurant

WALNUT STREET THEATER AND THE CAPITAL GRILLE

Enjoy two tickets to a Mainstage production in the oldest theater in America, the Walnut Street Theater. The 2014-2015 Season includes: 9 to 5: The Musical, Neil Gersward’s Private Lives, Agatha Christie’s And Then There Were None, and Moulin Rouge. Not valid for Mary Poppins or on Fridays or Saturdays. Includes a gift package from The Capital Grille with steak knives, wine, and a gift certificate for a champagne three-course lunch for four guests.

DONORS: The Walnut Street Theater Company and The Capital Grille

WILMA THEATER AND VARALLI RESTAURANT

Two tickets to any performance of the Wilma Theater’s 2014-2015 Season. Includes: Rapture, Blister, Burn, The Body of an American, Honkie, and Rosencrantz and Guildenstern are Dead. Not redeemable for Sunday Matinee or Opening Night performances. $50 gift certificate to Varalli Restaurant.

DONORS: The Wilma Theater and Varalli Restaurant

THE ARDEN THEATRE COMPANY AND PANORAMA RESTAURANT


DONORS: The Arden Theatre Company and Panorama Ristorante

PHILADELPHIA THEATRE COMPANY AND RUTH’S CHRIS STEAKHOUSE

Two tickets to any one performance of the Philadelphia Theatre Company’s 2014-2015 Season. Includes: Detroit, Pulitzer Prize finalist; Outside Mullingar, Tony Award Nomination for Best Play; Mothers and Sons, Tony Award Nomination for Best Play; Brownsville Song (B-Side for Tray), and the hit musical Murder For Two; Drama Desk, Drama League, Outer Critics Circle, and Lucille Lortel Nominated. Seats are subject to availability and are not valid on Saturdays or opening night. $100 gift certificate to Ruth’s Chris Steakhouse.

DONORS: Philadelphia Theatre Company and Ruth’s Chris Steakhouse

PHILADELPHIA THEATRE COMPANY AND RUTH’S CHRIS STEAKHOUSE

Two tickets to any one performance of the Philadelphia Theatre Company’s 2014-2015 Season. Includes: Detroit, Pulitzer Prize finalist; Outside Mullingar, Tony Award Nomination for Best Play; Mothers and Sons, Tony Award Nomination for Best Play; Brownsville Song (B-Side for Tray), and the hit musical Murder For Two; Drama Desk, Drama League, Outer Critics Circle, and Lucille Lortel Nominated. Seats are subject to availability and are not valid on Saturdays or opening night. $100 gift certificate to Ruth’s Chris Steakhouse.

DONORS: Philadelphia Theatre Company and Ruth’s Chris Steakhouse
CAROLYN HORN SEIDLE

Would like to wish Opera Philadelphia a Happy 40th Anniversary

BROADWAY PHILADELPHIA: RODGERS AND HAMMERSTEIN’S CINDERELLA

Enjoy four tickets to the Tony-Award winning Broadway musical Rodgers and Hammerstein’s Cinderella at the Academy of Music.

DONOR: The Kimmel Center for the Performing Arts

WHY EXPERIENCE: RADIO TIMES WITH MARTY MOSS-COANE

Watch from the control room during the live production of WHYY’s Radio Times with Marty Moss-Coane. Meet host Marty Moss-Coane, Radio Times producers, and enjoy a tour of WHYY. Also receive a copy of Writers Speak: A Collection of Interviews with Writers on Fresh Air with Terry Gross. Certificate is for two guests and is valid through September 12, 2015.

DONORS: WHYY and Willo Carey

THE DEVON HORSE SHOW AND COUNTY FAIR

10 general admission tickets to the 2015 Devon Horse Show & Country Fair. Tickets can be used for 10 guests on the same day, or can be split up to be used over many days of the show, May 21 – May 31, 2015.

DONOR: The Devon Horse Show & Country Fair

CARRIAGE RIDE IN NORTHERN CHESTER COUNTY COUNTRYSIDE

An idyllic 1-1/2 hour carriage ride for up to six people through the lovely northern Chester County countryside, you will be driven on a beautifully restored antique carriage drawn by four matched horses that have been grand champions at the famed Devon Horse Show. Or you may choose a 1-1/2 hour supervised driving lesson for two people using experienced horses. Dates to be mutually agreeable.

DONOR: Dr. and Mrs. Donald Rosato

SET SAIL ON THE CHESAPEKE ON ‘GLORIOUS DAY’ – A CATALINA 30’ SAILBOAT

Up to six adults will meet at the Bohemia Bay Yacht Harbor (about an hour drive from West Chester) at noon on a mutually convenient day and board a Catalina 30’ sailboat ‘Glorious Day’ for an afternoon of sailing, swimming and relaxation. The owner is a licensed captain but you and your guests will have ample opportunity to participate in the handling of the boat. If winds are light, anchoring for swimming is possible. Lunch is served on board and soft drinks are provided – sorry, no alcohol while under way. We will arrive back at the dock in time to enjoy the sunset. Champagne and cheese are served back at dock. Afterwards, you may wish to cap off your day by enjoying dinner (at your cost) at one of the fine restaurants in Chesapeake City – recommendations aplenty.

DONOR: Ronald M. Agulnick, Esq.

ALICE & WALTER STRINE

Praise OPERA PHILADELPHIA for 40 excellent years

WORLD CAFÉ FAN PACKAGE BY WXPN

Includes a one-year WXPN Membership, four Live at the World Café compilation CDs, a selection of two CDs by WXPN favorite artists, an WXPN T-Shirt, and a drawing backpack.

DONOR: WXPN 88.5 FM

SYMPHONY IN C

A $400 gift certificate to Symphony in C. Redeemable for single tickets or a subscription. 2014-2015 Season includes the Bruckner Fourth Symphony, Mendelssohn Piano Concerto, and an All Brahms Program. Music Director Rosen Milanov. Performances held at the Gordon Theater, Rutgers University-Camden.

DONOR: Symphony in C

BROADWAY PHILADELPHIA: RODGERS AND HAMMERSTEIN’S CINDERELLA

Enjoy four tickets to the Tony-Award winning Broadway musical Rodgers and Hammerstein’s Cinderella at the Academy of Music.

DONOR: The Kimmel Center for the Performing Arts

WHY EXPERIENCE: RADIO TIMES WITH MARTY MOSS-COANE

Watch from the control room during the live production of WHYY’s Radio Times with Marty Moss-Coane. Meet host Marty Moss-Coane, Radio Times producers, and enjoy a tour of WHYY. Also receive a copy of Writers Speak: A Collection of Interviews with Writers on Fresh Air with Terry Gross. Certificate is for two guests and is valid through September 12, 2015.

DONORS: WHYY and Willo Carey

THE DEVON HORSE SHOW AND COUNTY FAIR

10 general admission tickets to the 2015 Devon Horse Show & Country Fair. Tickets can be used for 10 guests on the same day, or can be split up to be used over many days of the show, May 21 – May 31, 2015.

DONOR: The Devon Horse Show & Country Fair

CARRIAGE RIDE IN NORTHERN CHESTER COUNTY COUNTRYSIDE

An idyllic 1-1/2 hour carriage ride for up to six people through the lovely northern Chester County countryside, you will be driven on a beautifully restored antique carriage drawn by four matched horses that have been grand champions at the famed Devon Horse Show. Or you may choose a 1-1/2 hour supervised driving lesson for two people using experienced horses. Dates to be mutually agreeable.

DONOR: Dr. and Mrs. Donald Rosato

SET SAIL ON THE CHESAPEKE ON ‘GLORIOUS DAY’ – A CATALINA 30’ SAILBOAT

Up to six adults will meet at the Bohemia Bay Yacht Harbor (about an hour drive from West Chester) at noon on a mutually convenient day and board a Catalina 30’ sailboat ‘Glorious Day’ for an afternoon of sailing, swimming and relaxation. The owner is a licensed captain but you and your guests will have ample opportunity to participate in the handling of the boat. If winds are light, anchoring for swimming is possible. Lunch is served on board and soft drinks are provided – sorry, no alcohol while under way. We will arrive back at the dock in time to enjoy the sunset. Champagne and cheese are served back at dock. Afterwards, you may wish to cap off your day by enjoying dinner (at your cost) at one of the fine restaurants in Chesapeake City – recommendations aplenty.

DONOR: Ronald M. Agulnick, Esq.

ALICE & WALTER STRINE

Praise OPERA PHILADELPHIA for 40 excellent years

WORLD CAFÉ FAN PACKAGE BY WXPN

Includes a one-year WXPN Membership, four Live at the World Café compilation CDs, a selection of two CDs by WXPN favorite artists, an WXPN T-Shirt, and a drawing backpack.

DONOR: WXPN 88.5 FM

SYMPHONY IN C

A $400 gift certificate to Symphony in C. Redeemable for single tickets or a subscription. 2014-2015 Season includes the Bruckner Fourth Symphony, Mendelssohn Piano Concerto, and an All Brahms Program. Music Director Rosen Milanov. Performances held at the Gordon Theater, Rutgers University-Camden.

DONOR: Symphony in C

BROADWAY PHILADELPHIA: RODGERS AND HAMMERSTEIN’S CINDERELLA

Enjoy four tickets to the Tony-Award winning Broadway musical Rodgers and Hammerstein’s Cinderella at the Academy of Music.

DONOR: The Kimmel Center for the Performing Arts

WHY EXPERIENCE: RADIO TIMES WITH MARTY MOSS-COANE

Watch from the control room during the live production of WHYY’s Radio Times with Marty Moss-Coane. Meet host Marty Moss-Coane, Radio Times producers, and enjoy a tour of WHYY. Also receive a copy of Writers Speak: A Collection of Interviews with Writers on Fresh Air with Terry Gross. Certificate is for two guests and is valid through September 12, 2015.

DONORS: WHYY and Willo Carey

THE DEVON HORSE SHOW AND COUNTY FAIR

10 general admission tickets to the 2015 Devon Horse Show & Country Fair. Tickets can be used for 10 guests on the same day, or can be split up to be used over many days of the show, May 21 – May 31, 2015.

DONOR: The Devon Horse Show & Country Fair

CARRIAGE RIDE IN NORTHERN CHESTER COUNTY COUNTRYSIDE

An idyllic 1-1/2 hour carriage ride for up to six people through the lovely northern Chester County countryside, you will be driven on a beautifully restored antique carriage drawn by four matched horses that have been grand champions at the famed Devon Horse Show. Or you may choose a 1-1/2 hour supervised driving lesson for two people using experienced horses. Dates to be mutually agreeable.

DONOR: Dr. and Mrs. Donald Rosato

SET SAIL ON THE CHESAPEKE ON ‘GLORIOUS DAY’ – A CATALINA 30’ SAILBOAT

Up to six adults will meet at the Bohemia Bay Yacht Harbor (about an hour drive from West Chester) at noon on a mutually convenient day and board a Catalina 30’ sailboat ‘Glorious Day’ for an afternoon of sailing, swimming and relaxation. The owner is a licensed captain but you and your guests will have ample opportunity to participate in the handling of the boat. If winds are light, anchoring for swimming is possible. Lunch is served on board and soft drinks are provided – sorry, no alcohol while under way. We will arrive back at the dock in time to enjoy the sunset. Champagne and cheese are served back at dock. Afterwards, you may wish to cap off your day by enjoying dinner (at your cost) at one of the fine restaurants in Chesapeake City – recommendations aplenty.

DONOR: Ronald M. Agulnick, Esq.
FOUR PHILLIES TICKETS
Four tickets to a Phillies game in the Hall of Fame section during the 2015 season at Citizens Bank Park, with preferred parking. Date to be mutually agreed upon with the donor.

DONOR: Ben and Lorraine Alexander

THREE PRIVATE DANCE LESSONS
Learn to waltz, foxtrot, swing, tango, mambo, rumba, and more at DanceSport Academy in Ardmore, PA. Gift Certificate cannot be redeemed for cash and must be used before September 2015. Lessons are given on an appointment basis.

DONOR: DanceSport Academy

THE FRANKLIN INSTITUTE AND ACADEMY OF NATURAL SCIENCES
Enjoy a yearlong membership at The Academy of Natural Sciences for two adults and up to five children. Includes lunch vouchers for up to seven people. One full year of Franklin Institute admission for 2 adults and 4 children. 4 parking passes, each good for a single visit in The Franklin Institute parking garage.

Parking not guaranteed.

DONORS: The Franklin Institute and Academy of Natural Sciences

EXPERIENCE

WINE & DINE
HOME COOKED GOURMET MEAL FOR SIX
AT DAVID DEVAN’S LOFT
Enjoy a home cooked gourmet meal prepared by Opera Philadelphia General Director and Chef Extraordinaire David Devan in his Center City home. Date to be mutually agreeable.

DONOR: David B. Devan and David A. Dubbeldam

FORK DINNER FOR TEN
“One of Philly’s most exciting and relevant reservations” – the Philadelphia Inquirer.
Enjoy an evening of wine and award-winning contemporary American cuisine for ten guests. Updated daily, Chef Eli Kulp’s menu celebrates the freshest, most flavorful produce, fish, meat, and poultry from local farmers and sources. Voted Best Restaurant for a Party in Philadelphia Magazine’s Best of Philly 2012. Wines from the owner’s cellar. May not be scheduled on weekends. Gratuity not included.

DONOR: Ellen Yin and Fork Restaurant

CASTELLO BANFI BRUNELLO
DI MONTALCINO 2004 5 LITER
Castello Banfi pioneered groundbreaking research into Tuscany’s native Sangiovese grape to make a more consistently excellent Brunello di Montalcino, and have helped make it perhaps the most respected red of Italy. Aged for a total of up to four years, including a minimum of two years in oak barrels, Castello Banfi Brunello di Montalcino is a wine of robust character. It possesses a rich garnet color, and a depth, complexity and subtlety that is softened by an elegant, lingering aftertaste. A regular on Wine Spectator’s “Top 100 Wines of the Year” ranking and highly acclaimed by critics around the world.

DONOR: Banfi Vintners

ONE BOTTLE OF 1979
CHATEAU LA TOUR HAUT-BRION
95 points Robert Parker’s The Wine Advocate.

DONOR: Mr. and Mrs. Philip Harper

AFTERNOON TEA AT THE MARY CASSATT
TEA ROOM IN THE RITTENHOUSE FOR FOUR GUESTS
For nearly twenty-five years, The Rittenhouse has captured the hearts of guests from around the world with its timeless elegance and well-appointed luxury accommodations just steps Rittenhouse Square. Offering guests a distinctly refined signature experience, Afternoon Tea in the hotel’s world-class, modern Mary Cassatt Tea Room is perfect for a unique escape from the bustling city or any occasion that calls for pampered tranquility.

For a few hours of sensory indulgence, Afternoon Tea at The Rittenhouse treats you to all of the essentials and so much more, including a variety of hand-crafted single-note and signature blended teas, savory house-made canapés and tea sandwiches, a collection of sweet delicacies and a bubbly glass of Segura Viudas Brut Reserva Cava, all presented to you with five star personalized service.

DONOR: The Rittenhouse
The B-Flats are Baldwin’s renowned a cappella ensemble founded nearly 50 years ago. The girls’ affection and spirit come alive through their concerts and they are frequent performers throughout the region and internationally, performing last

2006 Rivers-Marie Cabernet Sauvignon: 75% new French oak.

2007 Rivers-Marie Cabernet Sauvignon: 75% new French Oak.

2008 Rivers-Marie Cabernet Sauvignon: 50% new oak.

Rivers-Marie is made by well-known winemaker Thomas Rivers Brown in a mailing list only wine. 2006-2008 vertical and Di Bruno Bros. gift certificate.

DONOR: Stephen G. Somkuti, M.D.

THREE BOTTLES OF 2016 GRAND CRU BURGUNDY FROM AMONG FRANCE’S GREATEST VINEYARDS:

1996 Le Chambertin, Grand Cru, Louis Jadot
1996 La Grande Rue, Grand Cru, Francois Lamarche
1996 Richebourg, Grand Cru, Géo Fleurie et Sœur

DONOR: Scott and Roberta Richard

CALIFORNIA CABERNET DREAMING

Five fine cabs from Napa all rated in the mid to high 90s. Enjoy some California dreaming with five wonderful cals!

2009 Silver Oak Cabernet Sauvignon
2012 Caymus Vineyards 40th Anniversary Cabernet Sauvignon
2009 Los Papes – Peter Michael Winery Cabernet Sauvignon
2009 Robert Foley Cabernet Sauvignon
2005 Dunn Vineyards Howell Mountain Cabernet Sauvignon

DONOR: Ken and Shaila Swimm

THREE BOTTLES OF 2008 BORDEAUX

One bottle 2008 Château Clinet: “This is the greatest Clinet since the incredible duo made by the late Jean-Michel Arcaute in 1989 and 1990. The dense purple-colored 2008 offers up beautiful blackberry, black currant, and vanillin scents. The nose is rich and full. It is structured, with some hard edges to be found. It should evolve for 30+ years.”

One bottle 2008 Château La Gomerie.

One bottle 2008 Château La Lagune.

DONOR: Howard and Vesna Sachs

DONOR: Ken and Shaila Swimm

THREE BOTTLES OF 2008 BORDEAUX

One bottle 2008 Château Clinet: “This is the greatest Clinet since the incredible duo made by the late Jean-Michel Arcaute in 1989 and 1990. The dense purple-colored 2008 offers up beautiful blackberry, black currant, and vanillin scents. The nose is rich and full. It is structured, with some hard edges to be found. It should evolve for 30+ years.”

One bottle 2008 Château La Gomerie.

One bottle 2008 Château La Lagune.

DONOR: Stephen G. Somkuti, M.D.

DONOR: Howard and Vesna Sachs

DONOR: Ken and Shaila Swimm

THREE BOTTLES OF 2008 BORDEAUX

One bottle 2008 Château Clinet: “This is the greatest Clinet since the incredible duo made by the late Jean-Michel Arcaute in 1989 and 1990. The dense purple-colored 2008 offers up beautiful blackberry, black currant, and vanillin scents. The nose is rich and full. It is structured, with some hard edges to be found. It should evolve for 30+ years.”

One bottle 2008 Château La Gomerie.

One bottle 2008 Château La Lagune.

DONOR: Stephen G. Somkuti, M.D.

DONOR: Howard and Vesna Sachs

DONOR: Ken and Shaila Swimm
6 bottles of 2009 Pernodice Chardonnay: “This is a delicate and poetry wine from the start. The straw hue and honeysuckle wafts tempt the nose. Further nuances of citrus, light, dry strus, pineapple yields and town drops. The palate speaks of the Russian River with its Burgundian style mouth feel of yeast, French Oak caramels and striking acidity.” Winery.

6 bottles of 2011 Romeo Cabernet: “This brooding blend of premium Cabernet Sauvignon brings life to the glass and presence to the palate. It begins with a deep and rich garnet hue that welcomes and enfolds the senses. As the wine opens, layer upon layer of rich red fruit, caking spices, plum, blackberry preserves and even hints of cherry flavors emerge. Given more time the aromatics evolve to crushed herbs, olive, light anise and a touch of black pepper. The palate is full but very well balanced, with an initial attack of plush black cherry and massive black fruit weight. Moments later to the mid-palate the detail of cinnamon mixed with vanilla and toast French oak come in to focus. The savory flavor lingers but is carried with the tapering inertia of acidity and tannin well far back. Overall, the worthy Romeo is an expensive yet pivotal Cabernet that will continue to serve its possessor well from release to 2026 and beyond.” Winery. 93 points Robert Parker's The Wine Advocate.

Champagne Ruinart Rose NV: “Orange-salmon color. Very fine, strong mousse. Initially cloud new hints at strawberry, fresh apple, mint and flowers; a spicy note of vinegar paired emerges as the wine oped in the glass. Quite airy, dry and understated; a light, aperitif style that finds firm structure and terrific finesse. Subtle red berry flavors carry through to the persistent, dry finish. A Champagne like this one would be impossible today.” 93 points Wine Spectator.

DONOR: Stephen G. Somkuti, M.D.

2005 Chateau La Mission Haut-Brion: “2005 Le Mission-Haut-Brion, a blend of 69% Merlot, 30% Cabernet Sauvignon, and a touch of Cabernet Franc. While there is little difference between Le Mission and Haut-Brion’s terroirs (their vineyards are only separated by a two-lane road), Le Mission possesses more fruit, texture, and intensity. An enormously endowed wine with huge tannin and structure, the 2005 offers a quintessential Graves bouquet of burning embers, charcoal, blackberries, truffles, black currants, and a moody character. Reminiscent of the 1989, with more structure as well as a longer window of drinkability, the 2005 may be a modern day, improved version of a vintage such as 1955, which was well-endowed, very tannic, and took a long time to come around. While fabulously full-bodied and intense, the 2005 will provide much charm in its youth. It needs 8-10 years of cellaring, and should age effortlessly for 30-40 years.” 97+ points Robert Parker's The Wine Advocate.

DONOR: Stephen G. Somkuti, M.D.

2011 Kistler Trenton Roadhouse Chardonnay Magnum: “A new offering for me comes from the rich Goldridge soils of the Russian River and Sonoma Coast. The 2011 Chardonnay Roadhouse is a dead-ringer for a Chassagne-Montrachet premier cru. Roasted hazelnuts, buttered citrus and wood smoke provide much charm in its youth. It needs 8-10 years of cellaring, and should age effortlessly for 30-40 years.” 97+ points Robert Parker's The Wine Advocate.

DONOR: Stephen G. Somkuti, M.D.

Champagne Ruinart Blanc de Blancs NV: “Made exclusively from Chardonnay grapes. Ruinart Blanc de Blancs is smooth and rounded on the palate. A balanced wine with a beautiful luminous pale gold colour, enhanced by the elegance of the clear bottle. A perfect summer aperitif champagne, delicious sipped by the pool or on a sunny terrace. As table, a light, delicate dish such as grilled sole would be the perfect partner.” 92 points Stephen Tanzer.

Champagne Ruinart Rose NV: “Orange-salmon color. Very fine, strong mousse. Initially cloud new hints at strawberry, fresh apple, mint and flowers; a spicy note of vinegar paired emerges as the wine oped in the glass. Quite airy, dry and understated; a light, aperitif style that finds firm structure and terrific finesse. Subtle red berry flavors carry through to the persistent, dry finish. A Champagne like this one would be impossible today.” 93 points Wine Spectator.

DONOR: Stephen G. Somkuti, M.D.
OPERA PHILADELPHIA
ADMINISTRATION

DAVID B. DEVAN
General Director & President
COREADO ROVARIS
Jack McManus Music Director
MIKAEL ELIASSEN
Artistic Advisor
NATHAN GUNN
Director, American Repertory Council
GARY GANSKY
Chief Financial Officer & Senior Vice President
ANNIE BURRIDGE
Senior Vice President, Institutional Advancement
DAVID LEVY
Senior Vice President, Artistic Operations
MICHAEL BOLTON
Vice President of Community Programs

MUSIC
MICHAEL EBERHARD
Artistic Administrator
ELIZABETH KRADEN
Choreography Administrator
J. ROBERT LITTELL
Assistant Director of Orchestra Personnel & Assistant Orchestra Librarian
SARAH WILLIAMS
New Works Administrator
COLLEEN HOOD
Assistant Director of Orchestra Personnel & Assistant Orchestra Librarian
LEMBIT BECHER
Composer in Residence
MISSY MAZZOLI
Composer in Residence
ANDREW NORMAN
Composer in Residence
DAVID T. LITTLE
Composer in Residence

MARKETING
RYAN LEWIS
Director of Marketing
LUCY CLEMMEN
Director of Audience Services
KARINA KACARA
Marketing Manager
MICHAEL KNIGHT
Executive Director, Audience Services & Group Sales

DEVELOPMENT
CHRISTINE DEEMER
Director of Annual Giving
ADELE BETZ
Director of Events
DEREK A. MANDUM
Manager of Institutional Giving
JENNIFER DUBIN
Manager, Leadership & Legacy Giving
DEBRA SILVERMAN
Manager, Community Programs

PRODUCTION
ALEXANDER FARINO
Production Manager
SANDRA BALDINO
Technical Production Manager
CHRISTOPHER HANES
Technical Director
MILLIE MULLEN
Costume Director
ELIZABETH LARSEN-SILVA
Production Coordinator

ADMINISTRATION
KEN SMITH
Assistant in General Director & Board Relations Coordinator
BETHANY STEEL
Assistant in the Sr. Vice President of Institutional Advancement
MAURICE MARROTTI
Personnel Manager

COMMUNITY PROGRAMS
ADRIENNE BISHOP
Community Program Assistant

FINANCE
MAUREEN MCMAHON
Senior Accountant

COUNSEL
MONTGOMERY, McCracken, Walker & Rhoads LLP
General Counsel

FRANK LUZI
Director of Communications

COMMUNICATIONS
STEVEN BAKER, ESQ.
Consumer Communications Coordinator

OPERATION
extends special thanks to Director of Events Adele Betz for orchestrating this extraordinary evening!

BRavo!

Opera Philadelphia
Board of Directors

DAVID DEVAN & DAVID DUBBELDAM
Thank you for your unwavering commitment, leadership, trust and support.

BENJAMIN ALEXANDER
SANDRA BALDINO
F. JOSHUA BARNETT, M.D., J.D.
W ILO CAREY
NICHOLAS CHIMICLES, ESQ.
ADY L. DJERASSI, M.D.
EHAB HAMMAD
MARK HANKIN
FREDERICK P. HUFF
CAROLINE KENNEDY
JOEL M. KOPPELMAN
BEVERLY LANGE, M.D.
ELLEN BERNAR LEE
GABRIELE LEE
PETER LEONE

STEPHEN A. MADVA, ESQ.
THOMAS MAHONEY
DANIEL K. MEYER, M.D.
AGNES MULRONEY
SCOTT F. RICHARD
HAROLD ROSENBLUTH
STEPHEN G. SOMKUTI, M.D.
JONATHAN H. SPROGELL
JAMES B. STRAW
ALICE STRINE, ESQ.
KENNETH R. SWIMM
MARIA TRAFFON
CHARLOTTE WATTS
DONNA WECHSLER