



2011

NEA
Opera
HONORS



John Conklin • Speight Jenkins • Risë Stevens • Robert Ward

John Conklin

Speight Jenkins

Risë Stevens

Robert Ward

NATIONAL
ENDOWMENT
FOR THE ARTS



2011



sculptured
horse
head

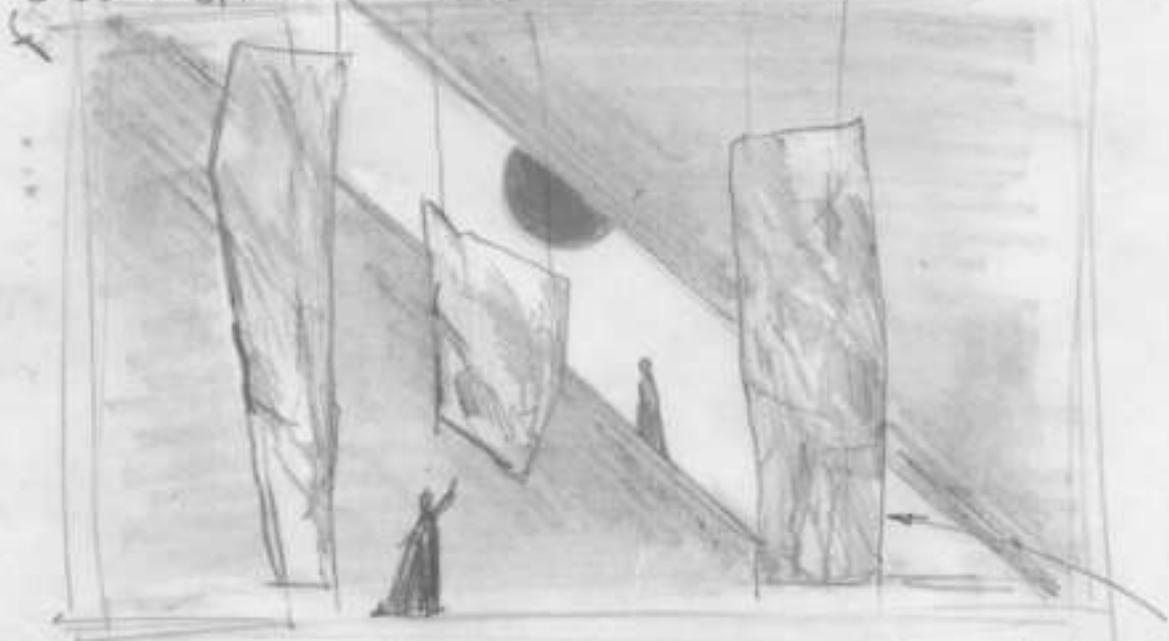
Interior of Valhalla.
ACT II - part I

Throne

a vista change into PART II



SIGMUND/HUNTING FIGHT



Crumpled Brass
metal (Copper?)
sheets

DIE WALKÜRE
ACT II

John Conklin's set design sketch for San Francisco Opera's production of The Ring Cycle. Image courtesy of John Conklin

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Welcome from the NEA Chairman

Not long ago, opera was considered to reside within an ivory tower, the mainstay of those with European tastes and a sizable bankroll.

Through the last century, opera has become an increasingly American art form, democratically available to all who wish to enjoy it.

Whether it's Opera Tampa bringing performances to retirement homes, or the Metropolitan Opera's live transmissions in movie theaters, or free student performances by the LA Opera or the Des Moines Metro Opera, increasingly opera is seeping out of the concert hall and throughout the community.

One of my favorite current trends is the opera flash mob, which brings unannounced performances to unexpected places like train stations, shopping centers, or in my case, the middle of a speech I was giving in Chautauqua, New York this past summer—it was the only time that I actually enjoyed being interrupted.

American opera exists thanks in no small part to this year's honorees, each of whom has made the art form accessible to the nation. Risë Stevens brought opera to mass audiences in movies like *Going My Way* and through *The Ed Sullivan Show*. Robert Ward transformed one of the country's defining moments in history and theater with his score for *The Crucible*. Speight Jenkins has made the Seattle Opera house one of the most transparent and welcoming artistic centers in the country. And John Conklin's set designs are quintessentially American in their boldness and innovation.

Each of these honorees is deserving of our accolades, admiration, and appreciation. They are among our finest artists, and have truly helped make art work in America.

Rocco Landesman



Photo by Michael Eastman

Greetings

From NEA Director of Music and Opera



Photo by Kevin Allen

Since the Arts Endowment was created in 1965, the agency has been a steadfast partner with opera companies to capture and disseminate contemporary stories devoted to love, tragedy, challenges, and victories. Through the years the Arts Endowment has supported a wide range of opera projects ranging from commissions and premieres to performances and broadcasts in cities throughout the nation, including Great American Voices. This national initiative, sponsored by The Boeing Company, sent vocal ensembles from opera companies to perform memorable melodies for members of the military and their families at military installations nationwide.

Established by Congress in December 2007 and announced by then-NEA Chairman Dana Gioia on January 9, 2008, the NEA Opera Honors is a special initiative to recognize individuals who have made extraordinary contributions to opera in America. Similar to the NEA's other lifetime achievement awards, the selection process is triggered by public nomination.

The inaugural awards were presented in 2008 in partnership with OPERA America, the service organization for the opera field, and Washington National Opera under the leadership of General Director Plácido Domingo. A memorable program took place at the Harman Center for the Arts in Washington, DC and resulted in a national radio broadcast via WFMT in Chicago. The 2009 awards concert also took place at the Harman Center, and was again broadcast on WFMT. In 2010 the John F. Kennedy Center for the Performing Arts hosted the awards concert, and this year we return to the original location at the Harman

Center. Since the inception of the initiative, we have been honored to have Supreme Court Justice Ruth Bader Ginsburg “call to order” the NEA Opera Honors awards event.

The 2011 NEA Opera Honors, announced by NEA Chairman Rocco Landesman in June of this year, marks the fourth annual tribute of this initiative. The remarkable individuals that we salute in 2011—stage director John Conklin, general director Speight Jenkins, mezzo-soprano Risë Stevens, and composer Robert Ward—join the ranks of the distinguished roster of previous recipients of the highest honor for opera bestowed by our nation.

In addition to recognizing individuals for their extraordinary contributions to the opera art form, NEA Opera Honors also enhances public awareness of opera in America as a reflection of our lives. Through these awards and the resulting annual observance of OPERA America's National Opera Week, audiences are able to experience the accessibility, excitement, and contemporary relevance of the world of opera. The NEA website arts.gov also offers oral histories and invaluable information on opera in America.

The NEA Opera Honors initiative has benefited from remarkable partnerships with OPERA America, Washington National Opera, and many other opera companies and individual advocates throughout the nation. Similarly, this initiative has benefited from the enthusiasm, skills, and dedication of the entire NEA team.

Brava to opera in America!

Wayne S. Brown

From OPERA America President/CEO

The NEA Opera Honors are a wonderful celebration of opera's essential place in the American cultural landscape and are a well-deserved tribute to the tremendous contributions of exceptional artists and administrators who have advanced the art form in our country.

The arrival of opera in most communities in the United States is relatively recent. Nearly three-quarters of the opera companies in existence today were founded since 1960; more than half since 1970. Over the intervening decades, the standard of excellence in production has steadily improved and few people have contributed to this increased quality more than scenic and costume designer John Conklin. The Seattle Opera, founded in 1964, is emblematic of the explosion in the formation of opera companies that coincides with the establishment of the NEA itself. It is under the leadership of its dynamic second general director, Speight Jenkins, that the company has achieved international renown not only for its spectacular stagings of Wagner's *Ring Cycle*, but also for superb performances of works from across the opera repertoire.

American opera singers have illuminated the stages of opera houses around the world for decades, but every significant innovation depends on the work of a pioneer, and Risë Stevens is just such a pioneer. An American superstar, she brought her musicianship, charisma, and grace to a broad public through radio, film, and television—and, yes, as a Carmen that most people remember as the greatest of them all.

Productions of operas by American composers were almost unheard of in the decades that encompassed World War II, putting opera at risk of becoming a "museum art form." But with a burgeoning arts community after the war, including a number of exceptionally talented composers, an American opera repertoire was born. At the front of this wave of creativity was Robert Ward, whose Pulitzer Prize-winning opera, *The Crucible*, remains a pillar of the opera canon in this country.

With the deeply appreciated support of the NEA, OPERA America is honored to organize National Opera Week each fall. Yearly, more than 100 organizations in at least 30 states offer admission-free activities that highlight the excitement and accessibility of opera in this country, bringing public attention to the art form and additional acknowledgement to the NEA Opera Honors recipients.

As we honor four individuals who have shaped the American opera tradition, OPERA America and our members prepare for another celebration of the inventiveness and allure of opera. National Opera Week 2011 (October 28 through November 6) will build on the critical success of prior years and will further establish opera as a vital part of our nation's cultural community. Indeed, all of us who work today to strengthen the field and advance the art form are building on the dynamic leadership of the of the 2011 NEA Opera Honorees.

Marc A. Scorca



Photo by Dario Acosta

Opera in America

By Patrick J. Smith

In this, the fourth year since the 2008 institution of the National Endowment for the Arts Opera Honors, the honorees selected from the opera field join the 13 previous awardees to form a group that well-defines the myriad world that is opera in the United States. Among the honoree ranks are four singers, four composers, three conductors, four general directors, one stage director and, this year, the first set and costume designer—all of whom represent the extraordinary diversity and influence that opera has manifested in the past 75 years. The growth and spread of the art form is especially well-evidenced in this superior collection of honorees.

It is a common misperception (thankfully vanishing today) that opera is a closed artistic society, walled-off from the other performing arts and somehow illustrated by the caricature of a woman sporting cow horns and blond pigtails while yodeling. The 17 members that comprise the select NEA Opera Honorees, however, are living proof of the inaccuracy of this caricature, for all of them have



Gregg Baker as Robert Garner, Denyce Graves as Margaret Garner, and Angela Brown as Cilla with members of the chorus in Michigan Opera Theatre's 2005 production of Margaret Garner, commissioned by David DiChiera.

Photo by John Grigaitis

directly and indirectly spread the gospel of opera throughout the United States and abroad. Each has also ensured that whatever walls may have been constructed around opera have been not only breached



but also eliminated, so that the art form can and does flourish not only in this country, but also worldwide. The 17 have accomplished this by a variety of means, in a variety of ways, and in so doing have encouraged and developed the current popularity of opera, as well as its position as a premier American art form. All of them

are deserving of the accolades of the NEA.

All past and present honorees of course have their base in opera, where they made their considerable reputations. But let us here look beyond their expertise at singing *Aïda*, at conducting *Le Nozze di Figaro* or *La Favorita*, at composing *Nixon in China*, directing *The Makropoulos Case*, or commissioning *Margaret Garner*. Let us instead place in a larger context the ways in which these men and women have enriched opera by making it widely known. As Enrico Caruso demonstrated, a few recordings of opera arias would electrify the world—as **Lotfi Mansouri** showed, a string of lights and words above the proscenium would transform an entire art form.

The first and most important area of development would be the expansion of the operatic repertory. And this means not only composing and presenting new operas through commissions, but reviving earlier languished or forgotten works that are highly worthy of notice. For if the repertory stagnates, it dies.

The composers themselves are at the center of this development, and the



Program cover for Carlisle Floyd's Susannah.

Photo courtesy of Fort Worth Opera



*Under the guidance of Richard Gaddes, the Opera Theatre of Saint Louis production of Stephen Paulus' *The Postman Always Rings Twice*. Photo by Ken Howard, courtesy of Opera Theatre of Saint Louis*

success of **Carlisle Floyd's** *Susannah* (1955), Douglas Moore's *The Ballad of Baby Doe* (1956), or **Robert Ward's** *The Crucible* (1961) should have led the way to a growth in the creation of similar, popular operas. It unfortunately did not, and what was needed was a strong boost from elsewhere. This boost was provided by **David DiChiera**, who sponsored the program *Opera for the 80s and Beyond*, which effectively jumpstarted the entire art form and has led, to date, to the commissioning, writing, and production of dozens of operas. Earlier American works also have been revived, so that our extensive operatic history can now

be judged not from the score but from the performances themselves.

One should note, at this juncture, the crucial importance of the success of composer John Corigliano and librettist William M. Hoffman's *The Ghosts of Versailles* at the Metropolitan Opera, which featured mezzo-soprano **Marilyn Horne** and was conducted by **James Levine**. Its success in an opera house notorious for world premiere failures was significant in encouraging others to take a chance on new opera.

Philip Glass and **John Adams** expanded the reach of American opera to Europe, where their works can often be

seen; this too was of crucial import.

Yet it should not be forgotten that novelty can operate in several ways, and **Julius Rudel's** exploration of other composers while he was head of the New York City Opera, as well as his championing of American works, helped open up the repertory and publicize it from the strong pulpit of Lincoln Center. In Santa Fe and Saint Louis, **Richard Gaddes** was similarly intent on showing that opera was not bound by Mozart, Verdi, and Puccini (with *Carmen* and *Lucia* thrown in). Here the yeoman efforts of **Eve Queler** must be spotlighted, for she continued the pioneering of Allen Sven Oxenburg and the American Opera Society, and of Thomas Scherman and

the Little Orchestra Society in reviving worthy yet long-forgotten operas with top-notch vocal casts. As a result, many of these works subsequently have been performed by opera companies, thereby ensuring their prominent place in the current operatic repertory, rather than languishing forgotten as had been the case until Queler's tenure.

It was **John Conklin** who broadened the repertory in visual terms, breaking apart (with other set designers) the neutral—and often wobbly—painted flats of the time-honored operatic set to create a number of conceptualized productions that enhanced, and at times commented on, what was transpiring onstage. An example is his inspired Art Deco vision

Frank Corsaro directing Mozart's The Magic Flute at the Houston Grand Opera. Photo courtesy of Houston Grand Opera





Marilyn Horne and Leontyne Price in a concert with the Metropolitan Opera Orchestra conducted by James Levine, March 28, 1982. Photo by James Heffernan/Metropolitan Opera

for George Antheil's *Transatlantic* in Minneapolis, which was typical of his myriad creative abilities. Conklin's work over the years with the Glimmerglass Opera, where he was associate artistic director, was an ongoing primer of how to approach design in opera, and his knowledge has been conveyed to generations of students in Cooperstown and at the Tisch School of the Arts at New York University.

Which leads to teaching: in the ancillary world of pedagogy many of the honorees contributed to the development of opera. DiChiera, Floyd, **Frank Corsaro**, among others, passed along their knowledge to future generations. **Risë Stevens** headed the Mannes School from 1975-1978, co-directed the Met's National Company in 1964, and was executive director of its National Council

Auditions from 1980-1988. **Robert Ward** was appointed as chancellor of the North Carolina School of the Arts (1967-74), and later as a professor at Duke University (1979-89), and was very active in the promotion of opera on campuses and elsewhere. Horne's diligence in encouraging and popularizing the important areas of the vocal recital and the often neglected song repertory has developed a life of its own, which has in turn led to dynamic growth in the number of performers and performances of these works.

The interdependence of music and spoken drama is equally evident in the honorees' work. Glass' imaginative reconstruction of history is evidenced in several of his works, notably *Satyagraha*, while Ward's mining of plays has produced not only Arthur Miller's *The*

Crucible but also Leonid Andreyev's *He Who Gets Slapped*.

It is quite significant that Corsaro headed the prestigious Actor's Studio, for his work in both opera and theater emphasized the closeness of the two forms. Indeed, many theater directors, especially in Great Britain, work continuously in both mediums. Because of this fluidity, works have been written that overlap boundaries and cannot be pigeonholed as opera, musical theater, or experimental music theater; singers, conductors, and directors move easily from one discipline to another. This attests to the health and the strength of the expanded opera art form.

There is indeed a civic-mindedness that runs through the careers of most of these honorees. Many of the honorees have been devoted in their work on committees, boards, and advocacy groups, with Stevens being one of the most diligent. Stevens also has made use of radio and then television to carry the message of opera—as did **Martina Arroyo**, both through performances and extensive interviews in the public eye.

But the area where opera has truly become a local phenomenon is Seattle, where **Speight Jenkins** is probably more recognizable than most politicians. He has put his singular imprint on the region's cultural map so that the opera—especially Wagner's *Ring Cycle*—has become

synonymous with the city. Jenkins' eagerness to meet with audiences and discuss the productions has led opera to be known by countless individuals who probably had otherwise never visited an opera house. In Detroit, DiChiera has achieved a similar status as a civic legend due both to his long tenure there, dating back to 1962, and to his tireless efforts on behalf of the cultural and operatic life of the community.

And then there are the honorees who have transcended the medium—who are so well-known that they exist on a separate plane, above the world of opera and of the performing arts, such as soprano **Leontyne Price** and conductor James Levine. These artists are the glory of their art form, transcending it and broadening opera beyond its own bounds.

The 17 chosen here, who are all fully deserving of this accolade, can only stand surrogate for the many more, in opera houses, theaters, and informal venues in cities, towns, and rural areas around the United States, who are making opera, new and old, for an ever-growing public. They clearly demonstrate the immense strides opera has made in the last 75 years in this country, and they are exemplars of the greater strides that are to come.

Patrick J. Smith is a published author, freelance music critic, and editor whose works include *The Tenth Muse: A Historical Study of the Opera Libretto*. He served as NEA director of Opera and Musical Theater (1985-89), and was editor of *OperaNews* (1989-98).

2011 NEA Opera Honors Recipients



John Conklin



Speight Jenkins



Risë Stevens



Robert Ward



John Conklin at a Glimmerglass Opera audience talk-back. Photo courtesy of John Conklin

John Conklin

*Scenic and
Costume Designer*



Photo courtesy of
Boston Lyric Opera

Born in Hartford, Connecticut, on June 22, 1937, John Conklin is admired throughout the world for his work as a scenic and costume designer. His style tends toward the conceptual and referential rather than the literal, and his open approach to a range of theatrical possibilities has made him one of the principal figures in American stage design. His work has been seen in opera houses, theaters, and on ballet stages worldwide.

He received his BA and MFA from Yale University. He worked first in the theater, making his professional debut in 1958 at the Williamstown Theatre Festival in Massachusetts, where he designed the sets for *Time Remembered*. Just five years later, he made his Broadway debut as scenic and costume designer for Langston Hughes' gospel musical *Tambourines to Glory*. Expanding his repertoire to opera

in 1966, he created the scenic designs for the New York City Opera premiere of Poulenc's *Dialogues des Carmélites*. Since that time, he has moved easily between the two fields.

In the United States, Conklin has designed for the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, the Kennedy Center, Houston Grand Opera, Opera Theatre of Saint Louis, Glimmerglass Opera, Seattle Opera, Santa Fe Opera, Dallas Opera, San Diego Opera, and Washington National Opera, among others. In Europe, he created sets for the English National Opera, London; Royal Opera, Stockholm; Bastille Opera, Paris—where he created the costumes for Robert Wilson's production of Mozart's *Die Zauberflöte* in 1991—and the opera companies of Munich, Amsterdam, and Bologna. Conklin also has executed sets for regional theater companies, including the American Repertory Theatre, the Goodman Theatre, the Long Wharf



Theatre, Hartford Stage, Arena Stage, the Guthrie Theatre, Center Stage in Baltimore, and Actors Theatre of Louisville. He has designed on Broadway, including several Circle in the Square productions, and won a Tony Award nomination in 1974 for set design of *The Au Pair Man*. In 2008, he received the Robert L.B. Tobin Award for Lifetime Achievement in Theatrical Design from the Theatre Development Fund.



Conklin has long and rich associations with a number of major American opera companies. His work at the Metropolitan Opera—where he made his debut in 1985 with costumes for Mussorgsky’s *Khovanshchina*—includes sets and costumes for the world premiere of Corigliano’s *Ghosts of Versailles*, as well as sets for Bellini’s *Il Pirata*, the company premiere of Verdi’s *I Lombardi*,

Top: Conklin’s set for Agrippina at Boston Lyric Opera. Photo by Jeffrey Dunn/BLO

Bottom: A dress rehearsal for Boston Lyric Opera’s 2011 production of Benjamin Britten’s A Midsummer Night’s Dream. Photo by Erik Jacobs/BLO

HIGHLIGHTS

1937

Born in Hartford, CT

1963

Broadway debut as scenic and costume designer for *Tambourines to Glory*

1966

Opera debut as scenic designer for New York City Opera premiere of *Dialogues des Carmélites*

1969

Santa Fe Opera debut as scenic designer for *Così fan Tutte*

1979

Joined faculty of Tisch School of the Arts at New York University

1985

Set and costume designer for San Francisco Opera’s *Ring Cycle*



Photo by Brett J. Banakis

for Donizetti's *Lucia di Lammermoor*, and for Debussy's *Pelléas et Mélisande*. For Glimmerglass Opera, where he has worked on more than 30 productions, he designed sets for Puccini's *Fanciulla del West* and Massenet's *Werther*, and costumes for Bennett's *Mines of Sulfur*, among others. Working with fellow 2011 NEA Opera Honors recipient Speight Jenkins at Seattle Opera, he designed sets for Prokofiev's *War and Peace*, Puccini's *La Bohème*, and Verdi's *La Traviata*, and both sets and costumes for Verdi's *Il Trovatore*, Bellini's *Norma*, and Britten's *The Turn of the Screw*. Conklin has the singular distinction of having designed two productions of Wagner's *Der Ring des Nibelungen*, one for San Francisco Opera and the other for the Lyric Opera of Chicago.

In addition to working as a designer, Conklin has served in important posts

with a number of opera companies. In 1996, he became director of productions at both the New York City Opera and Glimmerglass Opera. At the latter, he went on to serve as associate artistic director before retiring in 2008. He is currently the artistic advisor for Boston Lyric Opera (BLO), where his recent work has included Bizet's *Carmen* (2010) and Britten's *A Midsummer Night's Dream* (2011). At BLO, he also works to develop supplemental performances, lecture series, and web content. In 1979, Conklin joined the faculty of the Tisch School of the Arts at New York University, where he teaches courses in design and dramaturgy with a focus in opera. In his work there

and on the stage, he continues to mentor both students and artists alike.

Conklin lives in New York City.



Conklin with Glimmerglass Opera interns on a set he created.

Photo courtesy of Glimmerglass Opera

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

John Conklin was not directly involved with these productions, but they represent some of his favorite performances available on DVD.

Bizet: *U-Carmen* (Koch Lorber) Malefane, Tshoni, Blou, Kedama, Boqwana, directed by Dornford-May, production design by Smith. An adaptation of Bizet's opera, which also includes traditional African music, set in Cape Town.

Handel: *Theodora* (Kultur) Upshaw, Hunt, Daniels, and Christie, directed by Sellars, production design by Tsy-pin

Rossini: *Il Barbiere di Siviglia* (Unitel) Prey, Berganza, Alva, and Abbado, direction and production design by Ponnelle

Verdi: *Aida* (Unitel) Serjan, Tamar, Pelizzari, Short, Patterson, and Rizzi, directed by Vick, production design by Brown

Wagner: *Die Walküre* (Unitel) Jones, Altmeyer, Schwarz, Hofmann, Salminen, McIntyre, and Boulez, directed by Chéreau, production design by Peduzzi

1988

Set and costume designer for world premiere of *The Ghosts of Versailles* at the Met

1991

Glimmerglass Festival debut as set and costume designer for *Il Re Pastore*

1995

Sets and costume designer for Chicago Lyric Opera's *Ring Cycle*

1996

Named director of productions at New York City Opera and Glimmerglass Opera

2003

Became associate artistic director of Glimmerglass Opera

2009

Appointed artistic advisor for Boston Lyric Opera



Speight Jenkins

General Director



Photo courtesy of
Yuen Lui Studio

Born in Dallas, Texas, on January 31, 1937, Speight Jenkins is nationally recognized as a leading authority of opera and is one of the most influential and accomplished general directors in the United States.

As a boy, Jenkins listened to opera on the radio, and from the age of nine he attended performances by the Metropolitan Opera when it toured to Dallas. After receiving his BA from the University of Texas, he moved to New York and earned his law degree from Columbia University. Following graduation, he served for four years in the United States Army as a member of the Judge Advocate General's Corps. The lure of opera, however, outstripped that of the legal profession, and he joined the staff of *Opera News* in 1967. From there he moved to the *New York Post*, where he was a music critic from 1973 to 1981. For the

following two years, he hosted the *Live From the Met* broadcasts on public television.

In the early 1980s, the Seattle Opera invited Jenkins—who had written reviews and articles for a number of publications—to lecture on Wagner's *Der Ring des Nibelungen*. He made such an impression that, despite his administrative inexperience, the company invited him to become the new general director, beginning in 1983. In only a few years, he elevated the Seattle Opera's artistic and financial profile, with new *Ring* productions and with ventures such as Prokofiev's *War and Peace* and Poulenc's *Dialogues des Carmélites* in 1990. Using an eye and ear for talent that he had developed through the years, he brought many young singers and directors to Seattle, including Renée Fleming, Ben Heppner, Jane Eaglen, Stephanie Blythe, Lawrence Brownlee, Stephen Wadsworth, Mariusz Kwiecien, and Francesco



Jenkins (right) with Neil Low, a captain in the Seattle Police Department, discussing crime in the opera Lucia di Lammermoor during a Seattle Opera Fireside Chat.

Photo by Alan Alabastro

Zambello, all of whom have gone on to important international careers. Seattle Opera has also developed contemporary works, including Daniel

Catán's *Florencia en el Amazonas* (1998), a co-commission with the Houston Grand Opera and the LA Opera, Marvin David Levy's revised version of *Mourning Becomes Electra* (2003), and the world premiere of Daron Aric Hagen's *Amelia* (2010).

Jenkins' knowledge of opera is reflected in the Seattle Opera's many innovative productions, substantial publications, and comprehensive educational programs and services. A Wagner specialist, Jenkins has strengthened and extended the company's reputation as a Wagner center by producing all ten of the composer's major

operas, including two very different *Ring* productions by François Rochaix and Stephen Wadsworth. In 2006, Jenkins held Seattle Opera's first International Wagner Competition, which was developed to discover and promote outstanding young singers who show promise of major careers in Wagner operas.

In 1998, Jenkins inaugurated the company's Young Artists Program, which includes a broad-based curriculum and gives singers opportunities to appear in small roles in regular productions and to perform a complete role in a fully staged opera.

Jenkins has received many honors. *The Seattle Times* named him one of the 150 most influential people who have shaped the character of Seattle and King County; ArtsFund presented him with its Outstanding Achievement in the Arts

HIGHLIGHTS

1937

Born in Dallas, TX

1966

Joined *Opera News* as assistant editor

1973

Began eight-year stint as a music critic for the *New York Post*

1981

Became host of the PBS series *Live from the Met*

1983

Named general director of the Seattle Opera

1986

Francois Rochaix's new production of Wagner's *Ring* for Seattle Opera



Photo by Rozarii Lynch

award; and *Opera News* cited Jenkins as one of the 25 most powerful names in opera in America. For his “immeasurable contributions to the city’s cultural arts and civic life,” the mayor proclaimed April 25, 2009, as Speight Jenkins Day

in Seattle. He also received a Mayor’s Arts Award in September 2009. He has received honorary doctorates from Seattle University, the University of Puget Sound in Tacoma, and the New England Conservatory. In addition, he served on the NEA’s National Council on the Arts from 1996-2000.

Jenkins continues to work outside the opera house as well. For more than three decades, he has been an annual guest on the *Metropolitan Opera Quiz*, which is heard live via radio broadcasts around the world. His CD lectures on Wagner’s *Ring* have become a mainstay in opera libraries, and his opera previews of every Seattle Opera production are broadcast on 98.1 Classical KING FM.

Jenkins is married to the former Linda Sands. They have two children, Linle Froeb and Speight Jenkins III, and three grandchildren.

Lawrence Brownlee in Seattle Opera’s Don Pasquale. Photo by Rozarii Lynch

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Speight Jenkins is featured in the first selection. The remaining selections are among his favorite opera recordings.

Magic Fire, Broken Vows, and Passionate Love: Speight Jenkins’ Guide to Wagner’s Ring (available through Seattle Opera)

Puccini: *Tosca* (EMI Classics) Callas, Di Stefano, Gobbi, and De Sabata

Verdi: *La Traviata* (EMI Classics) Callas, Di Stefano, Bastianini, and Giulini

Wagner: *Die Walküre, Act I* (EMI) Lehmann, Melchior, List, and Walter

Wagner: *Tristan und Isolde* (Deutsche Grammophon) Nilsson, Ludwig, Windgassen, and Böhm

Wagner: *Der Ring des Nibelungen* Three recordings from the Bayreuth Festival: (Decca) Nilsson, Wohlfahrt, Adam, and Böhm; (Testament) Varnay, Windgassen, Hotter, and Keilberth; (Orfeo) Varnay, Windgassen, Hotter, and Krauss



1996

Presented Daniel Catán’s *Florencia en el Amazonas*, a co-commission with Houston Grand Opera and LA Opera

2001

Stephen Wadsworth’s new production of Wagner’s *Ring* for Seattle Opera

2003

Seattle Opera moved to its new home, Marion Oliver McCaw Hall

2006

Seattle Opera’s first International Wagner Competition

2010

World premiere of Daron Aric Hagen’s *Amelia*, a Seattle Opera commission



Risë Stevens

Mezzo-soprano



Photo courtesy of the Metropolitan Opera Guild

Born Risë Steenberg in the Bronx, New York, on June 11, 1913, mezzo-soprano Risë Stevens is known and respected worldwide for her vibrant career in opera, both as a performer and an administrator.

As a girl, she was a member of the cast of a weekly radio show, *The Children's Hour*, hosted by Milton Cross, who would go on to serve for many years as the host of the Metropolitan Opera radio broadcasts. While a pupil of Anna Schoen-René at the Juilliard School, Stevens made the bold step of turning down a contract offer from the Metropolitan Opera in the mid-1930s to develop her artistry abroad, primarily at the Neues Deutsches Theater in Prague, but also in Vienna, Cairo, and Buenos Aires. She performed in a varied repertoire in Prague, including Hänsel in Humperdinck's *Hänsel und Gretel*, Amneris in Verdi's *Aïda*, Octavian

in Strauss' *Der Rosenkavalier*, and the title roles of Bizet's *Carmen* and Thomas' *Mignon*.

Returning to the United States in 1938, she made her debut with the Metropolitan Opera on tour in Philadelphia as Octavian, followed by her Metropolitan Opera house debut as *Mignon*. Stevens virtually owned many of the great mezzo roles such as Orfeo in Gluck's *Orfeo ed Euridice* and Dalila in Saint-Saëns's *Samson et Dalila*. She boasted a repertoire that also included Laura in Ponchielli's *La Gioconda*, Marina in Mussorgsky's *Boris Godunov*, and trouser roles such as Cherubino in Mozart's *Le Nozze di Figaro* and Orlofsky in Strauss' *Die Fledermaus*. She performed *Carmen* an astonishing 124 times at the Met, many of them in Tyrone Guthrie's legendary production; she was described in the role as voluptuous, earthy, and white-hot in her alternating moods of passion and anger.

Risë Stevens' Metropolitan Opera debut as Mignon.

Photo courtesy of Metropolitan Opera Archives



Stevens as Dalila in the Met production of Samson et Dalila.

Photo courtesy of Metropolitan Opera Archives

Millions of people outside the opera house became acquainted with Stevens through her frequent radio appearances and through the films *The Chocolate Soldier* (1941) with Nelson Eddy and *Going My Way* (1944) with Bing Crosby. She appeared often on early television programs such as *The Voice of Firestone* and *The Ed Sullivan Show*, where she sang both operatic and popular songs. In 1952, she also appeared on one of the first Met telecasts, singing Carmen opposite the great American tenor Richard Tucker as Don José.

Often credited as saving the day at a performance of the Metropolitan Opera, she also saved an entire season there. After the company had canceled its 1961-62 schedule due to stalled labor negotiations, Stevens sent a telegram to President Kennedy. Persuaded to intervene, he ordered the Secretary of Labor to arbitrate



Stevens as Carmen for a television broadcast.

Photo courtesy of Metropolitan Opera Archives

HIGHLIGHTS

1913

Born in Bronx, NY

1924

Joined the cast of the radio show *The Children's Hour*

1936

Graduated from Juilliard; European debut at Prague's Neues Deutsches Theater in title role of *Mignon*

1938

Metropolitan Opera debut as Octavian in *Der Rosenkavalier*

1939

Glyndebourne Festival Opera debut as Cherubino in *Le Nozze di Figaro*

1941

Co-starred with Nelson Eddy in the movie *The Chocolate Soldier*



Photo by Christian Steiner

the dispute. Just three weeks later, the season was reinstated, on schedule.

Following an extraordinary 353 Met performances, in 1961 Stevens retired from her role as a Met performer. In 1964, she inaugurated the Music Theater of Lincoln Center as Anna in a revival of *The King and I*, produced by Richard Rodgers. She went on to assume several important roles in developing the future of opera in the United States. In 1964, the Metropolitan Opera named her co-director of their newly created National Company, which was dedicated to taking opera on tour to dozens of American cities where opera was not available. For two seasons, it provided many young singers their first chance to perform professionally



Stevens as Anna in the Lincoln Center production of The King and I.

Photo courtesy of Lincoln Center

on the opera stage. Stevens also served as president of the Mannes College of Music from 1975 to 1978, and rejoined the Met as advisor on the Young Artist Development Program and as executive director of its National Council Auditions from 1980 to 1988. For her numerous activities in the discovery, training, and championing of young American singers, Stevens was honored by the National Opera Institute in 1982. She joined Dizzy Gillespie, Katharine Hepburn, Jule Styne, and Billy Wilder in receiving the 1990 Kennedy

Center Honors. Through a fine recording legacy, she continues to inspire young artists today.

Stevens lives in New York City. She was married for 63 years to Walter Surovy, who died in 2001, and has a son, Nicolas Surovy.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Risë Stevens is a featured singer in all selections.

Bizet: *Carmen* (RCA Victor Gold Seal) with Albanese, Peerce, Merrill, and Reiner

Gluck: *Orfeo ed Euridice* (RCA Victor Living Stereo) with Della Casa, Peters, and Monteux

Mozart: *Le Nozze di Figaro* (EMI Classics) with Jurinac, Sciutti, Sinclair, Cuénod, Bruscantini, Calabrese, Wallace, and Gui

Saint-Saëns: *Samson and Delilah* (highlights on Cala) with Peerce, Merrill, and Stokowski

Straus: *The Chocolate Soldier* (RCA Victor Living Stereo) with Merrill and Engel

Strauss: *Die Fledermaus* (RCA) with Leigh, Rothenberger, Wächter, London, Kónya, Kunz, and Danon

1944

Appeared opposite Bing Crosby in the Oscar-winning movie *Going My Way*

1952

Starred in Tyrone Guthrie's production of *Carmen* at the Met

1955

Performed Orfeo in *Orfeo ed Euridice* at the First Athens Festival

1964

Appointed co-director of the Metropolitan Opera National Company

1975

Became president of Mannes College

1980

Named executive director of Metropolitan Opera National Council Auditions



Robert Ward conducting at the North Carolina School of the Arts.

Photo courtesy of Robert Ward

Robert Ward

Composer



Photo courtesy of Robert Ward

Born in Cleveland, Ohio, on September 13, 1917, Robert Eugene Ward is respected and admired for his career as an American composer, conductor, administrator, educator, and publishing executive.

In his youth, he sang in church choirs, and studied theory, orchestration, and piano. He began composing while he was still in high school, and his early musical influences included Debussy, Ravel, Hindemith, Stravinsky, Hanson, and Copland. At the Eastman School of Music, where he was enrolled from 1935 to 1939, he studied composition with Howard Hanson and Bernard Rogers. His postgraduate study at the Juilliard School from 1939 to 1941 included composition with Frederick Jacobi and conducting with Albert Stoessel and Edgar Schenkman. During his student days at Juilliard, he completed his Symphony

No. 1 and also began what would become a significant parallel career as an educator. In 1940 he undertook his first teaching assignment, in music appreciation, at Queens College, and soon became an assistant professor of music there.

Just months after Pearl Harbor, Ward joined the United States Army and wrote songs for a military revue titled *The Life of Riley*, then entered the Bandmaster's program. He served in the Pacific theater of operations, conducting the Seventh Division Band and composing a number of works. On his return home in 1946, Ward earned his Artist Certificate from Juilliard and began teaching there as well as at Columbia University. He remained at Juilliard until 1956, while also working as the director of the Third Street Music Settlement (1952-55). For the next ten years, Ward was executive vice-president and managing editor of Galaxy Music Corporation and Highgate Press, posts he held until his appointment as



Ward (right) conducting the Seventh Division Band during World War II.

Photo courtesy of Robert Ward

chancellor of the North Carolina School of the Arts in 1967. Seven years later, Ward stepped down as chancellor to become a professor, and from 1979

until his retirement in 1989, he was the Mary Duke Biddle professor of music at Duke University.

Throughout that long period, and through to the present, Ward continued to compose at a steady pace. To date, his output includes eight operas, seven symphonies, four concerti (piano, violin, tenor saxophone, and a triple concerto), numerous shorter works for orchestra, music for wind ensembles, compositions for a variety of instrumental chamber groups, two cantatas, works for vocal ensembles, and songs for solo voice. He wrote his first opera, *He Who Gets Slapped*, in 1955, which led to a

commission from the New York City Opera. The powerful resulting work, *The Crucible*, is based on Arthur Miller's play about the Salem witch trials. It had its world premiere in 1961, won the Pulitzer Prize and the New York Music Critics' Circle Citation Award, and has been performed throughout the world.

His operas include *Lady Kate*, which is based on a story by Homer Croy and was premiered by the Central City Opera in 1964; *Claudia Legare*, which is based on Henrik Ibsen's *Hedda Gabler* and was premiered by the Minnesota Opera in 1978; *Abelard and Heloise*, which premiered at the Charlotte Opera in 1982; *Minutes Till Midnight*, based on an original libretto written by Dan Land and premiered by the Greater Miami Opera in 1982; *Roman Fever*, based on an Edith Wharton story, which received its first performance in 1993 by the Triangle

HIGHLIGHTS

1917

Born in Cleveland, OH

1941

Completed first of his seven symphonies

1942

Joined the United States Army and became a bandleader

1956

Premiere of first opera, *He Who Gets Slapped*

1961

New York City Opera world premiere of *The Crucible*

1962

Won the Pulitzer Prize for *The Crucible*



Photo courtesy of Robert Ward

Opera in Durham, North Carolina; and *A Friend of Napoleon*, which the Ohio Light Opera premiered in 2005.

Ward's compositional language in opera derives largely from Verdi, Puccini, and the linguistic properties of the libretto texts. Ward modifies this basic style to incorporate references to appropriate local color, such as the imitations of 17th-century hymnody that appear in *The Crucible*. His operas, as well as many shorter vocal works, reflect a concern for the social and political issues of the times, as well as his interpretation of American idealism.

Ward has received three Guggenheim

Fellowships and has made important contributions by serving on various arts boards, including the Alice M. Ditson Annual Festival of Contemporary American Music at Columbia University, the American Music Center, the Composers Alliance/Recordings Inc., the League of American Orchestras, the National Opera Institute, and the Martha Baird Rockefeller Fund for Music. He also has served on review panels of the American Academy of Arts and Letters, the Pulitzer Prize for Music, OPERA America, and the National Endowment for the Arts.

Robert Ward resides in Durham, North Carolina, and was married for more than 60 years to the former Mary Raymond Benedict. They have five children—Melinda, Jonathan, Mark, Johanna, and Tim—11 grandchildren, and three great-grandchildren.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Robert Ward composed all selections.

The Crucible (Albany)
Brooks, Bible, Alberts, Kelly, Ludgin, Ukena, and Buckley

Earth Shall Be Fair
(Gasparo) Ford, Belmont Chorale Choir, and Kelly

Echoes of America: Chamber Music of Robert Ward (Albany) Larsen, Shipp, Aurora Musicalis, Aspen Woodwind Quintet, and Amadeus Trio

Roman Fever (Arsis - DVD) Taylor, Currier, Brown, Howell, Conant, and Portnoy

Scarlet and Blue (Albany)
Johnson and Perret

Symphonies Nos. 3 & 6 (Albany) Buketoff and the Iceland Symphony Orchestra, and Muti and The Triangle Chamber Orchestra



Heather Johnson and Sean Anderson in Sarasota Opera's 2011 production of Ward's The Crucible.

Photo by Patricia Horwell, courtesy of Sarasota Opera

1967

Became president of the North Carolina School of the Arts

1979

Appointed Mary Duke Biddle professor of music at Duke University

1982

Abelard and Heloise world premiere at the Charlotte Opera

1993

Triangle Opera world premiere of *Roman Fever*

2008

World premiere of *In Praise of Science* at Syracuse University



Martina Arroyo



David DiChiera



Philip Glass



Eve Queler



John Adams



Frank Corsaro

Previous NEA Opera Honors Recipients



Marilyn Horne



Lotfi Mansouri



Julius Rudel



Carlisle Floyd



Richard Gaddes



James Levine



Leontyne Price

2010 RECIPIENT

Martina Arroyo *Soprano*



Martina Arroyo as Cio-Cio San in the Metropolitan Opera production of Madama Butterfly.

Photo by Louis Mélançon, Metropolitan Opera

First as a majestic singer, and then as a teacher and mentor, Martina Arroyo has been an inspiration to generations of singers and opera lovers.

Born in New York City in 1937 and raised in Harlem, Arroyo studied music from an early age. Though her parents supported her desire for a performing arts career, they encouraged her to pursue a more financially stable profession. At Hunter College, where she earned a BA in romance languages, she studied voice with Joseph Turnau and participated in the Opera Workshop. As a graduate student at NYU, she taught Italian in a public school, became a case worker in the city's welfare department, and continued vocal studies with Marinka Gurewich.

Her professional life changed completely in 1958, when she won the Metropolitan Opera *Auditions of the Air* and joined the company's training

program. The same year, she made her Carnegie Hall debut in the American premiere of Ildebrando Pizzetti's *Assassinio nella cattedrale*. After performing minor roles at the Met, she went to Europe and took on major parts with a number of companies, burnishing and solidifying her reputation. In 1965, back at the Met, she stepped in for an ailing Birgit Nilsson as Aïda and received a standing ovation. From then on, she was a leading lady at the Met, performing the Verdi roles that were the core of her repertoire, as well as heroines such as Cio-Cio San, Donna Anna, and Elsa. She starred at La Scala, Covent Garden, Teatro Colón in Buenos Aires, and Opéra National in Paris, and has a rich legacy of recordings.

Arroyo currently serves on the boards of a number of performing arts organizations, and was a member of the NEA's National Council on the Arts for

HIGHLIGHTS

1937

Born in New York City

1956

At age 19, earned BA in romance languages from Hunter College

1958

Debuted at Carnegie Hall in the American premiere of Pizzetti's *Assassinio nella cattedrale*

1959

Debuted at Metropolitan Opera as the Celestial Voice in Verdi's *Don Carlo*

1963

Performed in premiere of Barber's *Andromache's Farewell*, commissioned for the New York Philharmonic's opening at Lincoln Center

1965

Debuted in first starring role at the Metropolitan Opera in Verdi's *Aïda*



Martina Arroyo in the Canadian Opera Company production of Verdi's Un Ballo in Maschera. Photo by Robert C. Ragsdale, f.r.p.s.



Photo by Marty Umans

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Martina Arroyo is a featured singer on all selections.

Barber: *Andromache's Farewell* (Sony Classical Masterworks) with Schippers

Beethoven: *Missa Solemnis* (Sony Classical Essential Classics) with Forrester, Lewis, Siepi, and Ormandy

Mozart: *Don Giovanni* (Deutsche Grammophon) with Nilsson, Grist, Schreier, Fischer-Dieskau, Flagello, and Böhm

Verdi: *Aida* (Opera d'Oro) with Cossotto, Domingo, Cappuccilli, Ghiaurov, and Abbado

Verdi: *La Forza del Destino* (EMI Classics) with Casoni, Bergonzi, Cappuccilli, Raimondi, Evans, and Gardelli

Verdi: *Un Ballo in Maschera* (EMI Classics) with Grist, Cossotto, Domingo, Cappuccilli, and Muti

six years. She has won numerous awards, and continues to give master classes and lectures throughout the world. She is most passionate, however, about the Martina Arroyo Foundation, which she founded in New York in 2003. It offers young, emerging artists a structured curriculum, focusing on the study and preparation of

complete operatic roles.

Known as a consummate performer, Arroyo is beloved for her quick wit and her outgoing nature. Through countless interviews—including more than 20 appearances on *The Tonight Show*—she has helped to dispel opera's reputation of inaccessibility.

1968

Debuted at Covent Garden in Verdi's *Aida*

1972

Debuted at La Scala in Verdi's *Aida* opposite Plácido Domingo as Radames

1976

Appointed by President Gerald Ford to the National Council on the Arts

1986

199th (and final) performance at the Metropolitan Opera in the title role of Verdi's *Aida*

1991

Performed in world premiere of Leslie Adams' *Blake*

2003

Established Martina Arroyo Foundation to assist young singers in the mastery of character development

2010 RECIPIENT

David DiChiera *General Director*



Photo courtesy of Michigan Opera Theatre

Scholar, musician, educator, administrator, and community-builder, David DiChiera has been a passionate advocate for opera on local, state, and national levels for half a century.

Born in McKeesport, Pennsylvania, in 1935, and raised in Los Angeles, DiChiera studied conducting with Lukas Foss at UCLA, where he went on to earn a PhD in musicology. Shortly after moving to Michigan to teach at Oakland University, DiChiera created Overture to Opera, a program of staged opera scenes and one-act operas that he narrated and took to hundreds of schools and community centers. The die was cast. In 1971, he undertook an even more ambitious project when he established the state's first professional opera company, Michigan Opera Theatre (MOT), in Detroit. At the same time, he spearheaded the campaign for the Music Hall for the Performing Arts,

where he served as chairman.

His success in the Midwest led to a national platform. From 1979 to 1983, DiChiera was chairman of the board of OPERA America. During his tenure, two important programs were initiated. Opera for the '80s and Beyond created methods of encouraging and funding new American musical theater works, while Opera for a New America supported companies in their effort to reach previously underserved segments of the population. While at OPERA America, DiChiera became artistic director of the



David DiChiera (center) with choreographer Eugene Loring (left) and composer Aaron Copland.

Photo courtesy of Michigan Opera Theatre

HIGHLIGHTS

1935

Born in McKeesport, PA

1956

Earned MA in composition from UCLA

1958

Awarded Fulbright scholarship for studies in Italy

1962

Earned PhD in musicology from UCLA

1971

Founder & general director of Michigan Opera Theatre (MOT)

1973

Founder and director of Music Hall Center for the Performing Arts, Detroit, Michigan



Photo courtesy of Michigan Opera Theatre

Dayton Opera Association. Five years later, he made history when he became the founding director of Opera Pacific in Orange County, California—the only general director in the country to have founded and led two opera companies. In the mid-1990s, he retired from those two posts to dedicate himself to acquiring a home that MOT could call its own. In 1996, during the company’s silver anniversary, the Detroit Opera House—a beautifully renovated building that was once a movie palace—opened.

DiChiera and MOT have long been recognized for reaching out to the community and for nurturing the careers of leading African-American artists. In one of his most important achievements, DiChiera, determined to present an opera that would resonate with the people of Detroit, commissioned a work from composer Richard Danielpour

and Nobel Prize-winner Toni Morrison to write *Margaret Garner*. In 2005, the story of an African-American slave (which also inspired Morrison’s novel *Beloved*), became the first world premiere in MOT history, and has since been performed in numerous cities. With this and many other accomplishments, DiChiera has displayed an immeasurable commitment to opera in America.



Marion Pop as *Cyrano* and José Luis Sola as *Christian* in *Cyrano*.

Photo courtesy of Michigan Opera Theatre

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

David DiChiera was not involved with these recordings, but he presented all of these works.

Copland: *The Tender Land* (Sony) Clements, Cassilly, Fredericks, Treigle, and Copland

Floyd: *Of Mice and Men* (Albany) Hawkins, Griffey, Futral, Maddalena, and Summers

Heggie: *Dead Man Walking* (Erato) Graham, von Stade, Packard, and Summers

Joplin: *Treemonisha* (Deutsche Grammophon) Balthrop, Allen, Rayam, White, and Schuller

Szymanowski: *King Roger* (Naxos) Zagórzanka, Malewicz-Madey, Ochman, Grychnik, Hiolski, Mroz, Wit, and Stryja

1979	1981	1986	1996	2000	2005	2007
Named chairman of the board for OPERA America	Appointed artistic director of Dayton Opera (concurrent with MOT)	Founder and general director of Opera Pacific (concurrent with MOT & Dayton Opera)	Championed the efforts that led to the opening of the Detroit Opera House	Awarded Bridge Builders honor by Partners for Livable Communities	Commissioned and premiered Richard Danielpour and Toni Morrison’s <i>Margaret Garner</i> at MOT	Premiered his opera, <i>Cyrano</i> , a co-commission with MOT, Opera Philadelphia, and Florida Grand Opera

2010 RECIPIENT

Philip Glass *Composer*



Photo courtesy of Houston Grand Opera

Forging his own inimitable style, Philip Glass has become the first composer to win a wide, multigenerational audience in opera, concert, dance, film, and popular music.

Born in 1937 and raised in Baltimore, Maryland, he began the violin at six, picked up the flute at eight, studying at the Peabody Conservatory, and by the age of 12 was composing. As a liberal arts student at the University of Chicago, he studied under pianist Marcus Rasking. To underwrite his compositional studies with William Bergsma and Vincent Persichetti at Juilliard, he worked as a crane operator in the Bethlehem Steel Company.

With two Juilliard degrees under his belt, he won a Ford Foundation grant to compose for Pittsburgh city school ensembles, followed by a Fulbright scholarship to study harmony and counterpoint with Nadia Boulanger in

Paris. It was in Paris, too, that he worked closely with sitarist and composer Ravi Shankar. Returning to New York in 1967, he worked as a plumber and cab driver to support himself as a composer, and four years later, he established the Philip Glass Ensemble—seven musicians who play keyboards and woodwinds, which are amplified and fed through a mixer—to perform his compositions.

Throughout the '60s and early '70s, he was one of the pioneers in minimalism, music that focused on the rhythmic process and explored small amounts of material used with extensive repetition. Glass himself, however, preferred to call his work “music with repetitive structures,” and in the mid-1970s he became increasingly engaged with harmony, melody, and chordal structure. In the last 25 years, he has written two dozen operas, numerous symphonies,

The 1976 Metropolitan Opera production of Philip Glass' Einstein on the Beach.

Photo by Babette Mangolte

HIGHLIGHTS

1937

Born in Baltimore, MD

1960

While at Juilliard, won BMI Student Composer Award, a prestigious international prize for young composers

1964

Awarded Fulbright scholarship to study composition with Nadia Boulanger in Paris, France

1971

Formed the Philip Glass Ensemble

1976

Einstein on the Beach presented at the Metropolitan Opera

1980

Premiered *Satyagraha* at the Netherlands Opera



Photo by Raymond Meier

concertos, chamber pieces, and film scores for productions as diverse as *Koyaanisqatsi* and *The Hours*. His many collaborators range from pop artist Linda Ronstadt to writer Allen Ginsburg.

Numerous companies have mounted his operas, which include *Einstein on the Beach* (1976), *Satyagraha* (1980),

Akhnaten (1984), *The Voyage* (1990), *Hydrogen Jukebox* (1993), *Appomattox* (2007), and *Kepler* (2009). Glass presents lectures, workshops, and solo keyboard performances throughout the world, appears regularly with the Philip Glass Ensemble, and continues to compose in many idioms.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Philip Glass composed all selections.

Akhnaten (CBS Masterworks) Vargas, Liebermann, Esswood, Hannula, Holzapfel, Hauptmann, Warrilow, and Davies

The CIVIL warS: Act 5, The Rome Section (Nonesuch) Radvanovsky, Graves, Sabbatini, Zhou, Morscheck, Wilson, Anderson, and Davies

Einstein on the Beach (Nonesuch) Schuman and Riesman

Hydrogen Jukebox (Nonesuch) Eaton, Hart, Futral, Fracker, Purnhagen, Watson, Ginsberg, and Goldray

Satyagraha (CBS Masterworks) Cummings, Woods, Liss, Perry, McFarland, Reeve, and Keene

The Voyage (Orange Mountain Music) Bormann, Lichten, Vasar, Robertson, Ratzenböch, Lettner, Velázquez Diaz, Lerche, Mason, and Davies



1984

Premiered *Akhnaten* at the Staatstheater Stuttgart

1987

Autobiography published: *Music by Philip Glass*

1990

Premiered *The Voyage* at the Metropolitan Opera

2001

Premiered 20th opera, *Galileo Galilei*, at Goodman Theatre

2005

Premiered *Waiting for the Barbarians* at the Theater Erfurt

2007

Premiered *Appomattox* at the San Francisco Opera

2010 RECIPIENT

Eve Queler *Music Director*



Photo courtesy of Opera Frankfurt

A tenacious champion of opera, Eve Queler has tirelessly dedicated herself to researching and unveiling the unknown riches of the genre. Her presentations of long-neglected and little-known works have inspired national companies to add many of those works—Verdi’s *I Lombardi*, Donizetti’s *La Favorita*, Zandonai’s *Francesca da Rimini*—to their permanent repertoire.

Born in New York City in 1931, Queler began piano lessons at the age of five and attended the Fiorello H. LaGuardia High School of Music and Art. After studying conducting at the Mannes College of Music, she made further studies with such conductors as Walter Susskind, Leonard Slatkin, and Herbert Blomstedt.

Early in her career, she worked as a rehearsal accompanist and coach with the Metropolitan Opera Studio, and from 1965-1970, served as assistant conductor under



Eve Queler conducting the Opera Orchestra of New York.
Photo courtesy of Eve Queler

2009 NEA Opera Honoree Julius Rudel at the New York City Opera. In 1968, she took what proved to be the most important step in her career, when she created the New York Opera Workshop, which became

HIGHLIGHTS

1931

Born in New York, NY

1956

Enrolled at the Mannes College of Music; studied conducting with Carl Bamberger

1966

Conducting debut of *Cavalleria Rusticana* at an outdoor concert in Fairlawn, New Jersey

1968

Founded New York Opera Workshop (would become Opera Orchestra of New York)

1971

Opera Orchestra of New York moves to Carnegie Hall, commencing 40-year relationship

1972

Tenor José Carreras debuts with OONY (at age 24) under Maestro Queler’s baton



Photo by Sedge LeBlang, Metropolitan Opera Archives



the celebrated Opera Orchestra of New York. At Carnegie Hall, she has conducted more than 100 operas in concert form, including neglected bel canto works as well as Russian and Czech operas in their native

languages, among them Janáček's *Jenůfa*, Dvorak's *Rusalka*, and Tchaikovsky's *The Maid of Orleans*.

Highly regarded for her ability to spot emerging talent, Queler has given important exposure to many singers early in their careers, including James Morris, Renée Fleming, Dmitri Hvorstovsky, Deborah Voigt, and Stephanie Blythe. In addition, she attracted established performers with uncommon vehicles that showcased their talents. In 1974, for example, Plácido Domingo appeared in Massenet's *Le Cid*, and Montserrat Caballé performed in Donizetti's *Parisina d'Este*.

The winner of numerous awards, including the French government's *Chevalier de l'Ordre des Arts et des Lettres* for her commitment to French opera, Queler is honored most for her dedication to and presentation of long-abandoned works.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Eve Queler is conductor on all selections.

Donizetti: *La Favorita* (Gala) with Verrett, Kraus, Elvira, and Morris

Janáček: *Jenůfa* (Bis) with Benacková, Rysanek, Ochman, and Kazaras

Massenet: *Le Cid* (Sony) with Bumbry, Domingo, and Plishka

Puccini: *Edgar* (CBS Masterworks) with Scotto, Killebrew, Bergonzi, Sardinero, and Munkittrick

Smetana: *Dalibor* (Ponto) with Gedda, Monk, Foss, and Plishka

Strauss: *Guntram* (Sony) with Tokody, Goldberg, and Solyom-Nagy

1974

Presented Massenet's *Le Cid* with Plácido Domingo in the starring role

1979

First American staging of Janáček's *Káťa Kabanová*

1988

Soprano Renée Fleming debuts in the OONY young artist program

1990

American premiere of the Russian language version of Tchaikovsky's *The Maid of Orleans*

2008

Celebrated her 100th Carnegie Hall performance as Music Director of OONY

2009 RECIPIENT

John Adams *Composer*



Photo by Margareta Mitchell

John Adams' work has profoundly influenced opera. His unique musical voice, rooted in minimalism, skillfully confronts the complex realities of our world in ways that challenge and elevate audiences.

Born in Worcester, Massachusetts, in 1947, by age 13 he was an accomplished clarinetist and was determined to be a composer. After graduating from Harvard, Adams moved to California to become part of the new-music scene.

Initially, Adams was an instrumental composer. When the Houston Grand Opera commissioned his first opera, *Nixon in China* (1987), Adams had never written for solo voice. Since then he has written three more operas, *The Death of Klinghoffer* (1991), *Doctor Atomic* (2005) and *A Flowering Tree* (2006), as well as a song cycle, a "songplay," and an oratorio. *Nixon in China* has become one of the

most frequently presented operas of our time, and *Doctor Atomic* has already been seen on five major international stages.

Adams has written more than 20 orchestra works, nearly ten chamber works, film scores, piano solos and duets, and numerous arrangements and orchestrations. His work *On the Transmigration of Souls* (2002) won the Pulitzer Prize.

A guest orchestra conductor, he has been an innovative force within many musical organizations. He instituted the renowned New and Unusual Music series at the San Francisco Symphony, where he was also composer-in-residence. He served as creative chair for the Saint Paul Chamber Orchestra; music director of the Cabrillo Festival; and artist-in-association with the BBC Symphony Orchestra. While holding the composer's chair at Carnegie Hall, he

HIGHLIGHTS

1947

Born in Worcester, MA

1980

Created New and Unusual Music series for the San Francisco Symphony

1981

San Francisco Symphony world premiere of *Harmonium*; becomes first SFS composer-in-residence

1987

Houston Grand Opera world premiere of *Nixon in China*

1991

La Monnaie, Brussels, world premiere of *The Death of Klinghoffer*

1995

University of California, Berkeley, world premiere of the songplay *I Was Looking at the Ceiling and Then I Saw the Sky*



Gerald Finley as J. Robert Oppenheimer in John Adams' Doctor Atomic.
 Photo by Nick Heavican/Metropolitan Opera

established the In Your Ear festival, and conducted the first public concert at the new Zankel Hall. Currently, he serves as creative chair for the Los Angeles Philharmonic.

Adams made his literary debut with a volume of memoirs and commentary on American musical life, entitled *Hallelujah Junction* (Farrar, Straus, & Giroux 2008).



Photo courtesy of Houston Grand Opera

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

John Adams composed all selections.

The Death of Klinghoffer (Elektra/Nonesuch) with Maddalena, Perry, Young, Sylvan, Hammons, Felty, Friedman, Nadler; conducted by Nagano

Doctor Atomic (BBC/Opus Arte/DVD) with Finley, Rivera, Owens, Fink, Maddalena; conducted by Renes

A Flowering Tree (Nonesuch) with Owens, Rivera, Thomas; conducted by Adams

El Niño (Nonesuch) with Upshaw, Hunt Lieberson, White; conducted by Nagano

Nixon in China (Nonesuch) with Maddalena, Sylvan, Hammons, Duykers, Page, Craney; conducted by de Waart

The Wound-Dresser (Nonesuch) with Sylvan; conducted by Adams

2000

Théâtre du Châtelet, Paris, world premiere of *El Niño*, a Nativity oratorio

2003

Received Pulitzer Prize for *On the Transmigration of Souls*, a work that

commemorates those lives lost on September 11, 2001

2005

San Francisco Opera world premiere of *Doctor Atomic*

2006

Museums-Quartier, Vienna, world premiere of *A Flowering Tree*

2009 RECIPIENT

Frank Corsaro

Stage Director/Librettist



Photo by Henry Grossman

For more than half a century, Frank Corsaro has brought his keen director's eye to countless opera productions, always displaying a rare understanding for the balance of words, music, and theater.

Born in New York City in 1924, Corsaro began his career as an actor but turned to directing because it better served his imagination. He became involved with the Actors Studio (which he went on to direct), and in 1955 he directed Michael Gazzo's powerful drama of a war veteran's heroin addiction, *A Hatful of Rain*, which ran for two years on Broadway.

Julius Rudel invited Corsaro to direct Carlisle Floyd's *Susannah* at the New York City Opera in 1958—the production's success led to Corsaro's long, rich association with City Opera, where Corsaro's legendary productions

helped secure the company's reputation for artistic daring. He brought new life to traditional fare such as Verdi's *La Traviata* and Puccini's *Madama Butterfly*, in part through his emphasis on realism. He worked similar magic with contemporary or other-known works, including Hoiby's *Summer and Smoke*; Korngold's *Die Tote Stadt*; Prokofiev's *The Fiery Angel*; and 2011 NEA Opera Honoree Robert Ward's *The Crucible*.

Corsaro has had two particularly interesting creative partnerships. One is with Carlisle Floyd, with whom he has worked on many occasions. The other is with the writer and illustrator Maurice Sendak. Their imaginative productions include Prokofiev's *Love for Three Oranges*; Janáček's *The Cunning Little Vixen*; Humperdinck's *Hänsel und Gretel*; Ravel's *L'Heure Espagnole* and *L'Enfant et Les Sortilèges*; and Knussen's

HIGHLIGHTS

1924

Born in New York, NY

1955

Directed Broadway premiere of Michael Gazzo's *A Hatful of Rain*

1958

Begins long association with the New York City Opera, directing *Susannah*

1961

Directed Broadway premiere of Tennessee Williams' *The Night of the Iguana*

1970

Directed world premiere of Floyd's *Of Mice and Men* at Seattle Opera



Where the Wild Things Are.

Corsaro was the artistic director of the Juilliard Opera Center from 1988 to 2007.

In addition to teaching at Juilliard, he directed a heady mix of operas throughout the United States and Europe.

In a rich cross-fertilization, Corsaro has always moved easily between theater and opera. Impressively, he has also enriched the art form as the librettist for such works as *Heloise and Abelard* by Stephen Paulus and Thomas Pasatieri's *Frau Margot* and *Before Breakfast*.

The Fort Worth Opera's production of Thomas Pasatieri's Frau Margot, for which Frank Corsaro directed and wrote the libretto. Photo by Ellen Appel



Photo by Ellen Appel

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Although Frank Corsaro was not directly involved in these recordings, each work is one that he either helped introduce to the public or with which he has important associations.

Floyd: *Susannah* (VAI) with Curtin, Treigle; conducted by Andersson

Floyd: *Of Mice and Men* (Albany) with Griffey, Hawkins, Futral, Maddalena; conducted by Summers

Janáček: *The Cunning Little Vixen* (Chandos) with Watson, Montague, Allen, Howell; conducted by Rattle

Joplin: *Treemonisha* (Deutsche Grammophon) with Balthrop, Allen, White; conducted by Schuller

Pasatieri: *Frau Margot* (Albany) with Flanagan, Risley, Smith; conducted by Illick

Ravel: *L'Enfant et les Sortilèges* and *L'Heure Espagnole* (Kultur/DVD) with Buchan, Steiger; conducted by Rattle and Edwards

1983

Directed world premiere of Delius' *Margot La Rouge* at Opera Theatre of Saint Louis

1984

Made Metropolitan Opera debut directing *Rinaldo*, the Met's first Handel work

1988

Named artistic director of the Juilliard Opera Center

1988

Appointed artistic director of the Actors Studio in New York City

2007

Directed world premiere of Thomas Pasatieri's *Frau Margot*, for which Corsaro wrote the libretto, at Fort Worth Opera

2009 RECIPIENT

Marilyn Horne *Mezzo-soprano*



Photo by Marty Umans

Marilyn Horne’s voice combines power, flexibility, and extraordinary musicianship and in both opera and recital, she set a new standard and expanded the repertoire for generations of mezzo-sopranos to come.

Born in Bradford, Pennsylvania, in 1934, she sang nearly from birth. At 20, she made an enduring impression by dubbing Dorothy Dandridge’s singing voice in the movie *Carmen Jones*. In 1956, under the guidance of Robert Craft and Igor Stravinsky, she appeared at the Venice Festival. She returned home to the United States in 1960 and made her San Francisco Opera debut as Marie in Berg’s *Wozzeck*; a year later she made her Lyric Opera of Chicago debut as Lora in the premiere of Vittorio Giannini’s *The Harvest*.

Horne quickly established herself as a brilliant bel canto interpreter, particularly in operas by Handel and Rossini. She sang the title role in the American premiere of



Marilyn Horne in the Metropolitan Opera production of Rossini’s L’Italiana in Algeri. Photo courtesy of Metropolitan Opera

Handel’s *Rinaldo* at the Houston Grand Opera in 1975, and performed it nine years later at the Metropolitan Opera. It was the first time the company had ever

HIGHLIGHTS

1934

Born in Bradford, PA

1938

Made professional debut singing “Believe Me, If All Those Endearing Young Charms” at political rally

1954

Dubbed voice of Dorothy Dandridge in the film *Carmen Jones*

1957

Joined Germany’s Gelsenkirchen Municipal Opera

1960s

Debuted at San Francisco Opera and at Covent Garden as Marie in *Wozzeck*; Carnegie Hall

as Agnese in *Beatrice di Tenda*; La Scala as Jocasta in *Oedipus Rex*



Photo by Henry Grossman



staged a Handel work, and it was directed by NEA Opera Honoree Frank Corsaro. Among the many other roles on which she has left her stamp are Isabella in Rossini's

L'Italiana in Algeri; Adalgisa in Bellini's *Norma*; Arsace in Rossini's *Semiramide*; and Samira in Corigliano's *The Ghosts of Versailles*. Horne is equally celebrated and revered for her concert and recital singing and has graced virtually all of the great stages of the world, including the Metropolitan Opera, La Scala, Covent Garden, and Carnegie Hall.

Through the Marilyn Horne Foundation, young singers have received important training and performance opportunities in the art of the recital. Alumni of the program include some of the greatest vocalists on stage today: Stephanie Blythe, David Daniels, Michelle DeYoung, Lawrence Brownlee, and Isabel Bayrakdarian. Horne is the winner of innumerable awards, including the National Medal of the Arts (1992), Kennedy Center Honors (1995), and France's *Chevalier de l'Ordre des Arts et des Lettres*.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Marilyn Horne is a featured singer on all selections.

Barber, Bernstein, Bolcom: *I Will Breathe a Mountain* (RCA Victor) Sixteen American songs with Martin Katz and the Tokyo String Quartet

Bellini: *Norma* (Decca) with Sutherland, Alexander; conducted by Bonynge

Bizet: *Carmen* (Deutsche Grammophon) with McCracken, Maliponte, Krause; conducted by Bernstein

Bellini, Donizetti, Gluck, Handel, Rossini, Saint-Saëns and others: *Just for the Record: The Golden Voice* (Decca)

Rossini: *L'Italiana in Algeri* (Deutsche Grammophon/ DVD) with Ahlstedt, Montsarlo; conducted by Levine

Rossini: *Semiramide* (Decca) with Sutherland, Clark, Rouleau, Serge; conducted by Bonynge

1970

Metropolitan Opera debut as Adalgisa in *Norma*

1975

Sang title role in American premiere of *Rinaldo* at Houston Grand Opera

1991

Sang Samira in world premiere of Corigliano's *The Ghosts of Versailles* at the Met

1994

Established Marilyn Horne Foundation to preserve and support the art of the vocal recital

1999

With a performance in Laramie, WY, achieved goal of singing in all 50 states

2009 RECIPIENT

Lotfi Mansouri

General Director



Photo by Henry Grossman

Lotfi Mansouri led, brilliantly, two of the most important opera companies in North America, and has directed scores of productions throughout the world. But with one act, Mansouri forever changed how audiences experienced the art form: supertitles (translations of foreign language works that are projected above the stage).

Born in 1929 in Tehran, Iran, Mansouri traveled to Los Angeles to study medicine at UCLA. After seeing *Madama Butterfly* at the Hollywood Bowl, he realized his heart and his future were in opera. He began teaching and directing opera at local colleges and in 1959 became the assistant to director Herbert Graf at the Music Academy of the West.

From 1960 to 1966, Mansouri perfected his craft as resident stage director of the Zürich Opera. For the next decade, he served as the head stage

director at the Geneva Opera. He was a constant presence at the Santa Fe Opera in the late '60s and early '70s, where he directed a dozen works, from bel canto masterpieces to Verdi (*Rigoletto*, *La Traviata*), Puccini (*Tosca*), Strauss (*Der Rosenkavalier*), and Berg (*Wozzeck*).

In 1976, Mansouri became general director of the Canadian Opera Company. He revolutionized opera by ushering in supertitles at a 1983 performance of Strauss' *Elektra*. To the enduring gratitude of audiences everywhere, opera companies throughout the world have adopted the idea.

During his tenure as general director of the San Francisco Opera (1988–2001), the company produced its first commercial recordings. His establishment of the Pacific Visions program to commission new works and to perform little-known works led to some

HIGHLIGHTS

1929

Born in Tehran, Iran

1960

Became resident stage director of the Zürich Opera

1966

Appointed head stage director at the Geneva Opera

1971

Named artistic adviser to Iran's Ministry of Culture

1976

Became general director, Canadian Opera Company (COC)



San Francisco Opera's production of Previn's A Streetcar Named Desire, during Lotfi Mansouri's tenure as general director. Photo by Marty Sohl

of the most compelling operas of our time, including John Adams' *The Death of Klinghoffer*, Conrad Susa's *The Dangerous Liaisons*, André Previn's *A Streetcar Named Desire*, and Jake

Heggie's *Dead Man Walking*.

Mansouri is a *Chevalier of l'Ordre des Arts et des Lettres*, and his autobiography *Lotfi Mansouri: An Operatic Journey* was published in spring 2010.



NEA file photo

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Although Lotfi Mansouri was not directly involved in these recordings, each work is one that he helped introduce to the public or with which he has important associations.

Glass: *Satyagraha* (CBS Masterworks) with Perry, Cummings, Liss, Reeve; conducted by Keene

Heggie: *Dead Man Walking* (Erato) with Graham, von Stade, Packard; conducted by Summers

Massenet: *Hérodiade* (Sony) with Domingo, Fleming, Zajick, Pons; conducted by Gergiev

Previn: *A Streetcar Named Desire* (Deutsche Grammophon) with Fleming, Futral, Gilfry, Griffey; conducted by Previn

Strauss: *Elektra* (Decca) with Nilsson, Resnik, Collier, Krause; conducted by Solti

Wallace: *Harvey Milk* (Teldec) with Orth, Very, Bishop, Jacobs, Maddalena; conducted by Runnicles

1983

Introduced supertitles with *Elektra* at COC

1988

Became general director of the San Francisco Opera (SFO)

1992

Established SFO's Pacific Visions program to foster new and unusual repertoire

1994

Commissioned Conrad Susa's *The Dangerous Liaisons*, world premiere at SFO

2000

Commissioned Jake Heggie's *Dead Man Walking*, world premiere at SFO

2009 RECIPIENT

Julius Rudel *Conductor*



Photo courtesy of Houston Grand Opera

Julius Rudel took a shoestring company, the New York City Opera, and made it a fearless international contender, and in so doing, promoted and encouraged American opera and American artists at a time when both were in desperate need of cheerleaders.

Born in Vienna, Austria, in 1921, Rudel absorbed its musical traditions and adroitly mixed them with American ones. He arrived in New York City as a teenage refugee, and studied at the Mannes School of Music. In 1943, he joined the New York City Opera as a rehearsal pianist and soon thereafter made his conducting debut with *The Gypsy Baron*.

During his 22-year tenure as general director/principal conductor of City Opera, imaginative programming, from the baroque to the brand new, was the rule. Contemporary American operas included Marc Blitzstein's *Regina*,

Douglas Moore's *The Ballad of Baby Doe*, Dominick Argento's *Miss Havisham's Fire*, and Carlisle Floyd's *Jonathan Wade*. City Opera presented more than 50 20th-century operas, 19 world premieres, and seven U.S. premieres. Among the many great singers and directors with whom he worked are Beverly Sills, Plácido Domingo, Samuel Ramey, Shirley Verrett, Norman Treigle, Phyllis Curtin, Sherrill Milnes, Frank Corsaro, Theodore Mann, and Tito Capobianco.

Many companies have benefited from his guidance: Kennedy Center in Washington, DC (first artistic director); Virginia's Wolf Trap Festival, the Cincinnati May Festival, and the Caramoor Festival in Katonah, New York (music director); Opera Company of Philadelphia (music advisor); National Opera Institute (chairman); and the Buffalo Philharmonic (music director).

HIGHLIGHTS

1921

Born in Vienna, Austria

1938

Immigrated to the United States; attended Greenwich House Music School

1943

Joined fledgling company, New York City Opera as rehearsal pianist; conducting debut with *The Gypsy Baron* (1944)

1957

Named general director/principal conductor of NYCO

1958

Presided over NYCO's season of ten contemporary American operas



In a career that spans more than six decades and has placed him on podiums throughout the world, Rudel has conducted more than 165 operas. He is perhaps best appreciated for his efforts to revive Kurt Weill's music, including *Die Bürgschaft*, *Lost in the Stars*, and *Silverlake*. Among Rudel's many honors are the Opera News Award, France's *Chevalier des Arts et des Lettres*, New York City's Handel Medallion, and the Kurt Weill Foundation's Distinguished Achievement Award.

Matthew Polenzani as Tamino in the Metropolitan Opera's production of Mozart's The Magic Flute, orchestra conducted by Julius Rudel.

Photo by Ken Howard/Metropolitan Opera



Photo by Winnie Klotz/
Metropolitan Opera

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Julius Rudel is conductor on all selections.

Boito: *Mefistofele* (EMI Classics) with Treigle, Caballé, Domingo

Donizetti: *Roberto Devereux* (VAI/DVD) with Sills, Marsee, Alexander, Fredricks

Handel: *Julius Caesar* (RCA Victor) with Treigle, Sills, Forrester, Wolff

Massenet: *Manon* (Deutsche Grammophon) with Sills, Gedda, Souzay, Bacquier

Various: *Vienna, City of My Dreams* (EMI Classics) with Domingo

Weill: *Die Bürgschaft* (EMI Classics) with Thompson, Daniecki, Travis

1966

Conducted Ginastera's *Don Rodrigo* on NYCO's first night at Lincoln Center

1969

Named music director of the John F. Kennedy Center for the Performing Arts

1978

Conducted Massenet's *Werther* in debut at the Metropolitan Opera

1979

Became music director of the Buffalo Philharmonic Orchestra

1999

Conducted American premiere of Weill's *Die Bürgschaft* at Spoleto Festival USA

2008 RECIPIENT

Carlisle Floyd *Composer/Librettist*



Photo courtesy of Houston Grand Opera

One of the most admired opera composers and librettists of the last half-century, Carlisle Floyd speaks in a uniquely American voice, capturing both the cadences and the mores of our society.

Born in Latta, South Carolina, in 1926, Floyd studied both composition and piano. He taught at Florida State University from 1947 to 1976 while actively composing, and in 1976 became the M. D. Anderson professor of music at the University of Houston. In Houston, he and David Gockley established the important Houston Grand Opera Studio, which for more than three decades has helped train young artists in the full spectrum of opera. (Graduates include Erie Mills, Denyce Graves, and Joyce DiDonato.)

Floyd's operas are rooted in America, both in subject and in style, and are widely performed in the United States and abroad. They include *Susannah* (1955), *The Passion of Jonathan Wade* (1962; revised, 1990), *Of Mice and Men* (1970), *Bilby's Doll* (1976), *Willie Stark* (1981), and *Cold Sassy Tree* (2000). A 2001 inductee of the American Academy of Arts and Letters, Floyd has received numerous honors, such as a Guggenheim Fellowship and the National Opera Institute's Award for Service to American Opera. He was the first chairman of the NEA's Opera/Musical Theater Panel, which the agency created in 1976. In 2004, the President of the United States awarded him a National Medal of Arts.

HIGHLIGHTS

1926

Born in Latta, SC

1947

Began his teaching career at Florida State University

1955

Florida State University stages world premiere of *Susannah*

1962

New York City Opera world premiere of *The Passion of Jonathan Wade*

1976

Became M.D. Anderson professor of music at University of Houston



A scene from Carlisle Floyd's Of Mice and Men. Photo by George Hixson, courtesy of Houston Grand Opera



Photo by Jim Caldwell

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Carlisle Floyd composed all selections.

Susannah (Virgin Classics) with Studer, Hadley, Ramey; conducted by Nagano

The Sojourner and Mollie Sinclair (VAI) with Neway, Treigle; conducted by Rudel

Markheim (VAI) with Crofoot, Schuh, Treigle; conducted by Andersson

Of Mice and Men (Albany) with Evans and others; conducted by Summers

Willie Stark (DVD: Newport Classic) Louisiana State University production

Cold Sassy Tree (Albany) with Racette and others; conducted by Summers

1977

Co-founded, with David Gockley, the Houston Grand Opera Studio

1981

PBS's *Great Performances* presented world premiere of *Willie Stark*

1993

World premiere of *A Time to Dance*, a choral work, at American Choral Directors Association convention in San Antonio

2000

Cold Sassy Tree had world premiere at Houston Grand Opera

2008 RECIPIENT

Richard Gaddes *General Director*



Photo by Ken Howard, courtesy of Santa Fe Opera

Richard Gaddes has spent most of his professional life guiding and raising the profile of two important regional American companies, the Santa Fe Opera, from which he retired as general director in 2008, and Opera Theatre of Saint Louis.

Born in Wallsend, England, in 1942 and now a permanent United States resident, Gaddes studied at London's Trinity College of Music. In the '60s, he launched a program of lunchtime concerts by young musicians at Wigmore Hall, an initiative that is emblematic of his work since: in both Santa Fe and Saint Louis, he has championed young singers. In 1969, at the invitation of Santa Fe Opera founder John Crosby, he became the company's artistic administrator. He founded the Opera Theatre of Saint Louis in 1976 and ran it until 1985, but remained a



Gaddes (right) with Jonathan Miller, director of Cosi fan tutte at Opera Theatre of Saint Louis.

Photo by Ken Howard, courtesy of Opera Theatre of Saint Louis

HIGHLIGHTS

1942

Born in Wallsend, England

1969

Named artistic administrator of Santa Fe Opera

1976

Founded Opera Theatre of Saint Louis (OTSL)

1982

World premiere at OTSL of *The Postman Always Rings Twice* by Stephen Paulus

1985

Joruri, by Japanese composer Minoru Miki, has world premiere at OTSL



Photo courtesy of Santa Fe Opera

consultant to Santa Fe. He returned there full-time in 1994, and later succeeded John Crosby as general director.

Throughout his tenure at both companies, Gaddes made a reputation for programming adventurous repertoire both old and new, imaginative casting and productions, building audiences, and spotting young stars before others did. A former vice-president of OPERA America, he has served on many arts boards and is, at present, a member of the board of directors of the Pulitzer Foundation for the Arts. His list of honors includes the National Institute for Music Theatre Award and the Young Audiences' Cultural Achievement Award.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

While Richard Gaddes is not associated with these recordings, the following works represent those that he has helped to introduce or bring to the attention of American opera audiences.

Rameau: *Pigmalion* (Virgin Classics Veritas) with Fournié, Fouchécourt; conducted by Niquet

Bretón: *La Verbena de la Paloma* (DVD Decca) with Lopez, Suárez; conducted by Roa

Britten: *Albert Herring* (Naxos) with Palmer, Barstow, Lloyd, Finley; conducted by Bedford

Britten: *Owen Wingrave* (DVD Kultur Video) with Barstow, Finley; conducted by Nagano

Janáček: *The Cunning Little Vixen* (Decca) with Popp; conducted by Mackerras

Golijov: *Ainadamar* (DG) with Upshaw; conducted by Spano

1994

Returned to Santa Fe Opera as associate director

2000

Became general director of Santa Fe Opera

2003

Madame Mao, by Bright Sheng, had world premiere in Santa Fe

2005

Osvaldo Golijov's *Ainadamar*, with a reworked libretto, presented in Santa Fe

2006

American premiere of Thomas Adès' *The Tempest* in Santa Fe

2008 RECIPIENT

James Levine *Music Director/Conductor*



Photo by Peter Hastings, courtesy of the Cleveland Orchestra Archives

Since he first took the podium at the Metropolitan Opera in 1971, James Levine has conducted nearly 2,500 performances there—a record number—and his repertoire is equally staggering: 85

operas. He is noted for his collaboration with singers, but equally important is his work with the Met Orchestra, which he has fine-tuned into one of the world’s leading ensembles.



Stephen Portman, George Szell, Michael Charry, and Levine (left to right). Photo by Peter Hastings, courtesy of the Cleveland Orchestra Archives

HIGHLIGHTS

1943

Born in Cincinnati, OH

1953

Debuted as piano soloist with Cincinnati Orchestra playing Mendelssohn’s Piano Concerto No. 2

1964

Invited by George Szell to become assistant conductor of the Cleveland Orchestra

1971

Conducted *Tosca* in Metropolitan Opera debut

1976

Appointed music director of the Metropolitan Opera



Photo by Peter Hastings, courtesy of Cleveland Orchestra Archives

Born in Cincinnati, Ohio, in 1943, Levine excelled as a pianist even in childhood. Setting his course as a conductor, he graduated from Juilliard in 1964, and in that same year was invited by George Szell to join the Cleveland Orchestra as the youngest assistant conductor in its long history. Over the next several years, he led many orchestras, including the Metropolitan Opera's, and in 1975 became the company's music director. He has led Met premieres of works by numerous composers, including Mozart, Verdi, Stravinsky, Berg, Schoenberg, Rossini, Berlioz, and Weill, as well as the world premieres of two American operas: John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*.

While maintaining his position at the Met, Levine has continued to work as an accompanist and chamber musician and has led orchestras around the world.

From 1973 to 1993, he was music director of the Ravinia Festival, the summer residence of the Chicago Symphony Orchestra, and from 1999 to 2004, he was chief conductor of the Munich Philharmonic. In 2004, Levine became music director of the Boston Symphony Orchestra, a post he held until September 2011. With the BSO, he introduced new works by such composers as Elliott Carter, William Bolcom, Milton Babbitt, Charles Wuorinen, and John Harbison.

Among the numerous awards Levine has received are the Gold Medal for Service to Humanity from the National Institute of Social Sciences and the American Academy of Arts and Letters' 2005 award for Distinguished Service to the Arts. In 1997, the President of the United States awarded him a National Medal of Arts and, in 2003, he was a recipient of the Kennedy Center Honors.

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

James Levine is conductor on all selections.

Wagner: *Der Ring des Nibelungen* (CD and DVD; DG) with the Metropolitan Opera

Strauss: *Elektra* (DVD; DG) with Nilsson, Rysanek

Tchaikovsky: *Eugene Onegin* (DG) with Burchuladze, Freni, von Otter, T. Allen

Berlioz: *Les Troyens* (DVD; DG) with Norman, Troyanos, Domingo

Corigliano: *The Ghosts of Versailles* (DVD; DG) with Stratas, Fleming, Horne, Clark, G. Quilico, Hagegard

Lieberson: *Neruda Songs* (Nonesuch) with Hunt Lieberson

1977

Inaugurated *Metropolitan Opera Presents* on television, conducting *La Bohème*

1980

Founded the Met's Lindemann Young Artist Development Program

1991

Conducted world premiere of John Corigliano's *The Ghosts of Versailles* at the Met

1999

Led first Met performance of Schoenberg's *Moses und Aron*

2004

While remaining at the Met, became Boston Symphony Orchestra music director

2008 RECIPIENT

Leontyne Price *Soprano*



Photo courtesy of Lyric Opera of Chicago

There are very few singers with voices that are as instantly recognizable, and revered, as the rich, creamy lyric soprano of Leontyne Price. She continues to be a powerful advocate not only for the art she loves, but for human rights.

Born in Laurel, Mississippi, in 1927, Price played the piano early on and soon began to sing at church and school. When she was nine years old, she heard Marian Anderson in concert; that, Price has said, “was what you might call the original kickoff” for her pursuit of what became an astonishing vocal career. Although her 1961 debut as Leonora in Verdi’s *Il Trovatore* at the Metropolitan Opera instantly made her a legend—and landed her on the cover of *Time* magazine—she was already well-known to opera audiences in cities such as San Francisco and Vienna (where, at the invitation

of Herbert von Karajan, she made her debut as *Aïda* in 1959).

Price has made a long career in opera, concert, and recital. Though she is best known as a Verdi and Puccini singer, she has always embraced the work of American composers, particularly Samuel Barber. She gave the premiere of his *Hermit Songs* at New York City’s Town Hall in 1954, with the composer at the piano, and Barber went on to write many pieces for her.

In 1997, Price introduced children to one of opera’s greatest heroines in her book *Aïda*. Her scores of awards include the Presidential Medal of Freedom (1964), the Kennedy Center Honors (1980), the National Medal of the Arts (1985), the National Association of Black Broadcasters Award (2002), France’s *L’Ordre des Arts et des Lettres*, the Italian Order of Merit, 19 Grammys, and three Emmys.

HIGHLIGHTS

1927

Born in Laurel, MS

1936

Heard Marian Anderson in Jackson, MS

1955

Performed title role of *Tosca* for broadcast on a major television network, NBC

1957

San Francisco Opera debut as Madame Lidoine in American premiere of Poulenc’s *Dialogues des Carmélites*

1958

Vienna Staatsoper debut in title role of *Aïda*



Photo by Jack Mitchell, courtesy of Sony BMG Music



Price in the title role of *Aida*. Photo courtesy of Lyric Opera of Chicago

SELECTED CDs/DVDs CURRENTLY IN CIRCULATION

Leontyne Price is a featured singer on all selections.

Puccini: *Tosca* (Decca) with Di Stefano; conducted by Karajan

Verdi: *Aida* (RCA) with Bumbry, Domingo, Milnes; conducted by Leinsdorf

Puccini: *Madama Butterfly* (RCA) with Elias, Tucker; conducted by Leinsdorf

Verdi: *Requiem* (Decca) with Elias, Bjoerling, Tozzi; conducted by Reiner

Leontyne Price Sings Barber (RCA) *Hermit Songs* with Barber at the piano, *Knoxville: Summer of 1915*, among others; conducted by Schippers

Right as the Rain (RCA) with Previn as conductor and pianist; popular classic songs by Arlen, Rodgers, Previn, among others

1961

Metropolitan Opera debut as Leonora in *Il Trovatore*

1966

At the opening of the new Met, sang world premiere of Barber's *Antony and Cleopatra*

1973

Sang at the funeral of former President Lyndon B. Johnson

1997

Published *Aida*, a book for children

2001

Made a special appearance to sing at Carnegie Hall memorial concert for victims of 9/11

NEA Support of Opera

The National Endowment for the Arts (NEA) was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

The NEA has a long history of support for opera. Beginning in 1967, only the second year of its grantmaking activities, the NEA awarded a \$150,000 grant to the Metropolitan Opera National Company, a satellite of the Metropolitan Opera, which enabled the company to present performances for labor groups and students throughout the nation. Since then, the NEA has awarded more than 4,500 grants totaling nearly \$170 million to opera companies and other arts organizations in support of a wide variety of operatic activities. The catalytic effect of this support is reflected in the increased

number of opera companies in the United States, from 46 companies in 1965 to more than 200 companies in 2011.

Key to the agency's history of opera support was the New American Works program, which from 1980 to 1995 awarded more than 600 grants totaling \$9.5 million to assist in the creation of new works. Among the operas made possible through this program are Anthony Davis' *Amistad*, John Adams' *Nixon in China*, William Bolcom's *A View from the Bridge*, and Philip Glass' *Appomattox*.

Through the support of the NEA, OPERA America launched the Opera Fund, which, in its first three years, awarded 50 grants totaling nearly \$1 million to provide for the creation and production of new works. The NEA continues to fund the creation of new works through its grant categories. Through such programs as the Patrick G. and Shirley W. Ryan Opera Center (Chicago), the Houston Grand Opera Studio, and the Merola Opera Program (San Francisco), the NEA has provided grants for the professional development of young emerging artists. Among the alumni

of these programs are Dawn Upshaw, Nathan Gunn, and Denyce Graves.

The NEA has been a longstanding funder of television and radio broadcasts of opera, including such lauded programs as *The Metropolitan Opera Presents* (formerly *Live from the Met*), *Great Performances*, and NPR's *World of Opera*. In addition, the agency both develops and sustains large-scale projects with significant national reach. In 2005, the NEA created the national leadership initiative Great American Voices, which within one season featured 24 professional opera companies in performances for our military families at 39 military installations across the country.

With the support of Congress and the President, the NEA Opera Honors, created in 2008, were the first new award in more than 25 years to be instituted by the Arts Endowment recognizing individuals for their lifelong contributions to the arts. The centerpiece of the NEA Opera Honors is an annual admission-free awards event held in October in Washington, DC, which is also captured for audiences nationwide



The San Francisco Opera's 2007 world premiere of composer Philip Glass' Appomattox, libretto by Christopher Hampton, supported by an NEA grant.

Photo by Terrence McCarthy



The 2010 NEA Opera Honors recipients (front row, from left) Eve Queler, David DiChiera, Martina Arroyo, and Philip Glass with Associate Justices (back row, from left) Elena Kagan, Antonin Scalia, Ruth Bader Ginsburg, and Anthony M. Kennedy and NEA Senior Deputy Chairman Joan Shigekawa at the Supreme Court luncheon for the honorees in October 2010. Photo by Michael G. Stewart

through radio broadcasts and a range of new media outlets, such as this year's live webcast of the event. Through the support of the NEA, OPERA America created and launched National Opera Week, allowing the celebration of the art form to occur at opera organizations across the U.S. Each of the individuals recognized as an NEA Opera Honoree has had a profound influence on generations of singers,

composers, directors, and audiences. Their talents have contributed in untold ways to the landscape of opera in the United States, a composite of American stories shared through this art form. The NEA Opera Honors now stand as a milestone in the long line of NEA programs designed to foster the continuing growth of the opera art form in the United States.

ACKNOWLEDGMENTS

For their role in imagining, creating, and implementing the NEA Opera Honors and for their contributions to this commemorative publication, we extend our thanks to these individuals:

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Additional thanks are extended to the Board of Directors of OPERA America and to its staff for the creation and production of the video tributes and of National Opera Week.

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With special thanks to Associate Justice Ruth Bader Ginsburg, Supreme Court of the United States.

SPECIAL THANKS: Albany Records, Brett J. Banakis, Boosey & Hawkes, Boston Lyric Opera, The Ed Sullivan Show, Glimmerglass Opera, G. Schirmer Inc., Bradley King, Barbara Cokorinos, Robert Kolt, The Metropolitan Opera, The Metropolitan Opera Guild, New York University, Opera d'Oro, Prenslauer Records, San Francisco Opera, Sarasota Opera, Seattle Opera, Nick Solyom, Universal Music Group, Francesca Zambello, and to Mary Lou Falcone and ML Falcone Public Relations for advice and consul associated with the NEA Opera Honors initiative.

CREDITS



Published by the
National Endowment for the Arts
Office of Public Affairs
Jamie Bennett, Director
Don Ball, Editor

Thanks to Rebecca Gross and Georgianna Paul for writing and editorial assistance and to the OPERA America staff for obtaining the images for this publication.

Design by Fletcher Design, Inc./Washington, DC

FRONT COVER PHOTO CREDITS:
Conklin: Photo courtesy of Boston Lyric Opera
Jenkins: Photo by Yuen Lui Studio
Stevens: Photo by Christian Steiner
Ward: Photo by Robert Kolt

October 2011

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