

DETAILS OF THE PROJECT NARRATIVE

Boston Early Music Festival (BEMF) to NEA: *Opera – Art Works (August 1, 2012)*

a) Major project activities. This application requests a grant of \$100,000 to support the first modern-day and historically-conceived production of *Almira* (the first opera composed by the beloved G.F. Handel/1685–1759), and subsequent 7 public performances (the fully-staged operatic centerpiece of the 17th biennial BEMF/June 9-16, 2013) plus a revival of BEMF's adored Chamber Opera double-bill by Marc-Antoine Charpentier, featuring *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*. BEMF will present four (4) fully staged performances of *Almira* at the Cutler Majestic Theatre/Emerson College (Boston, MA) and three (3) fully staged performances at Mahaiwe Perf. Arts Ctr. (Great Barrington, MA), June 21-23; all will be sung in German with English subtitles. Two (2) performances of the Charpentier will take place on June 15 & 17, 2013, in Jordan Hall at NEC of Music (Boston, MA) and at Shalin Liu Performance Center (Rockport, MA). A total audience of 8,050 is anticipated from these nine (9) opera performances. BEMF will make CD recordings of all 3 operas (for Classic Produktion Osnabrück), with worldwide distribution by Naxos. All performances will be preceded by a free lecture, discussion, and Q&A with the entire directorial team. NEA funds are sought for artist fees, subsistence, hall rent, access, production and staff costs, for all three June 2013 operas.

Written when Handel was only 19, *Almira* tells a story of intrigue and romance in the court of the Queen of Castile, in a dazzling parade of entertainment and delight, which Handel borrowed from later in his career! A leading Handel scholar, Professor Ellen T. Harris of MIT, proclaimed BEMF to be the “perfect and only” organization to take on Handel's earliest operatic masterpiece, as it requires BEMF's unique collection of artistic talents: the musical leadership, precision, and expertise of Directors O'Dette and Stubbs; the stimulating and informed staging and magnificent sets of Stage Director/Set Designer Blin; “the world's finest continuo team, which you have”; the highly skilled Baroque Dance Ensemble bringing elegance and theatricality to the stage; the all-star BEMF Orchestra (harpsichords, Baroque guitars, harp, theorbos, viola da gamba, lirone, strings, oboes, recorders, bassoons, trumpets, percussion); and a wide range of superb voices. *Almira* promises a rare glimpse at a very different Handel from the wealthy London virtuoso so familiar to modern audiences.

The music is beautiful and the libretto (F.C. Feustking) is dramatic and moving; the opera is a knock-out and radiates quality in every aspect. The challenges presented by *Almira* offer BEMF a perfect opportunity to display the strengths developed over the past two decades while fulfilling our mission to unearth unknown operatic treasures from the past and bring them to life for the general public, and further our understanding of the development of musical style, historical staging, and dance of this period.

Described as “heaven...for early music fans” and “a concentrated celebration of everything from period-instrument recitals to Baroque opera” by *The New York Times*, BEMF 2013 will feature performances by the world's leading Early Music artists including: Dame Emma Kirkby, Paul O'Dette, Gli Incogniti, Amandine Beyer, Hespèrion XXI, Jordi Savall, La Risonanza, Fabio Bonizzoni, Tragicomedia, Stephen Stubbs, The Royal Wind Music, Paul Leenhouts, Hilliard Ensemble, Atalante, Erin Headley, Kenneth Weiss, The Newberry Consort, Symphonie des Dragons, Gonzalo Ruiz, and more. Inspired by the young Handel's *Almira*, our Festival theme is: **Youth: Genius and Folly**; the theme will be strengthened by 100+ Fringe Concerts presented

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by college/collegiums to professionals, numerous public Symposia, Workshops and Masterclasses, the world-famous Exhibition, North America's largest trade show of instrument makers, music schools, publishers, societies of historical performance, and the BEMF CD Store.

b) Outcome(s) and Measurements. BEMF has identified the primary outcome of **Engagement** and a secondary of **Creation** for this project. Since our first Festival in 1981 (each featuring one or more opera productions) we have worked hard to: engage the public while promoting the entire field of Early Music—its artists, musicologists, instrument-makers, and colleague institutions; to research, identify, revive, and record for posterity, lost masterpieces of Early Music performing arts; to find, showcase, and otherwise support excellence throughout the field, especially among young artists and in Early Music education; to provide leadership services to the entire field, for our common welfare; and through traditional and innovative technology to communicate the best of Early Music to the broadest possible public, worldwide. With Handel's *Almira* and the Charpentier revival, BEMF resumes its quest to engage and bring to the public superb examples of Baroque opera, performed in historical context as the composers intended, by the world's most talented artists working in the field today.

c) Schedule. Extensive planning, auditions, score and libretto preparations, casting, and several *Almira* and Charpentier directorial summits have taken place since late June 2011 with two more planned before June 2013; full cast and orchestra rehearsals begin on May 12 in Boston extending through June 8, 2013; a total of nine (9) performances of *Almira* and the Charpentier double-bill will take place between June 9 and 23; during the summer of 2013, all three operas will be recorded at the Sendesaal/Radio Bremen, Germany and released 18 months later, and a tour of the Charpentier is planned for March 2014 in Vancouver & Victoria (BC), Seattle, Los Angeles, Kansas City and New York City.

d) Key individuals, organizations, and works of art. As is typical for Baroque opera, this production will feature brilliant sets and Baroque stage machinery—built with the highest production values for special effects. BEMF will partner with the A.R.T./Harvard to assist with sets and stage machines and Huntington Theatre/Boston U. with costumes. Leading the *Almira* production will be: three-time Grammy-nominated **Artistic Co-Directors Paul O'Dette** and **Stephen Stubbs** (USA); **Stage Director and Set Designer Gilbert Blin** (France); **Costume Designer Anna Watkins** (United Kingdom); **Choreographers Caroline Copeland** and **Carlos Fittante** (USA); and **Lighting Designer Lenore Doxsee** (USA). Past collaborations by members of this artistic team have earned unprecedented critical acclaim, with the 2011 BEMF opera *Niobe* by Steffani heralded as “the opera production I've been waiting for” (*The Boston Phoenix*) and “breathhtakingly beautiful and dramatically-compelling” (*City Journal*), and the 2009 sold-out run of Monteverdi's *L'incoronazione di Poppea* declared “a magnificent, illuminating production” (*The New York Times*) and “theatrically vibrant and musically superb” (*The Boston Globe*). In the title role – a BEMF début – will be soprano **Veronica Cangemi**. Praised for her “meltingly pure and lovely tone” (*The Telegraph*), Ms. Cangemi enjoys a busy career earning acclaim in the finest opera houses and winning awards for her extensive discography. An extraordinary cast of 7 vocalists will join Cangemi, including soprano **Amanda Forsythe** (USA), tenor **Colin Balzer** (Canada), **Christian Immler** (Germany); **Zachary Wilder** (USA); **Tyler Duncan** (Canada); **Ulrike Hofbauer** (Germany); **Jason McStoots** (USA). NEA panelists should consult “Optional Project Budget” for names of all contracted *Almira* artists.

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e) Target population. The 2013 Festival will attract over 15,000 participants for the Week in Boston and 3,000 at opera performances in Great Barrington. A majority of our audience (63%) comes from New England; 30 % from every state in the USA; and 7% from overseas. Those in attendance include mostly members of the general public. More specifically, professional, semi-professional, and amateur musicians; music students and teachers; instrument-makers; musicologists and scholars; church music directors and choirs; recording technicians; theatre enthusiasts; fans of classical music, world music, opera and Early music; and an abundance of young artists and students.

f) Plans for promoting, publicizing, and/or disseminating the project. Monthly and semi-monthly E-Newsletters are sent to our expanding list through Constant Contact; advertisements are placed in local, regional, national and international print media (Boston Globe, NYTimes, New Yorker, Smithsonian, Opera News, Early Music America, Early Music/London, Classical Singer, Boston Magazine, etc.) and trade publications (at reduced rates and/or traded); paid or traded radio spots are arranged on *99.5 All Classical*, WBUR/BU, WHRB/Harvard (before, during, after MET Opera broadcasts), WQXR/ NYC, and constant postings through Facebook, YouTube, and Twitter. Over 150,000 brochures, postcards and direct mail pieces are sent to subscribers, past/present ticket buyers, donors, and numerous colleague organizations via Big List. Our website (bemf.org) is constantly updated with information about our opera productions (synopsis, libretto, blogs, rehearsal video footage and photos, etc.). Our automated ticketing system (*ProVenue*) in tandem with our fund-development software (*Raiser's Edge*) enables us to fill requests efficiently, customize promotional outreach to buyers, and better serve our public and cultivate supporters. Our impressive biennial 300+ page BEMF Yearbook – a veritable *Who's Who* for the entire field, including essays by directors and specialists, opera libretti, synopsis, and production notes – is available at the Festival, and subsequently mailed to music colleges and conservatories in the US, as an essential addition to their library.

g) Plans for documenting, evaluating and disseminating... An essential measure of our success is the public reaction—of our fans, supporters and press. We survey all ticket buyers and donors on-line, in person (at Focus Groups), and in print. Staff and Board constantly encourage and welcome feedback (www.bemf.org). CDs of *Almira* and the Charpentier double-bill (CPO label) will be released within 18 months, both for permanence and their commercial viability. Our operas are recorded by *99.5FM All Classical* – a NPR affiliate – and disseminated around the world through NPR and BBC and CBC broadcasts and simulcasts, reaching millions.

h) Plans for making the project accessible: Free, reduced, and rush tickets are offered to students, seniors, and groups. BEMF 2013 venues are accessible for the physically challenged – designated parking, ramps, elevators, lavatories, headsets, and emergency systems. Programs are available in large print; operas include projected supertitles. As soon as we have date commitments from our local NPR affiliate, we announce subsequent radio broadcasts and webcasts for those not able to attend in person.

i) Budget. This proposal requests a \$100,000 commitment from the NEA, a level that reflects an increase over our FY' 11 NEA award (\$55,000) but in line with the increasing cost of Baroque opera production, consistent with past BEMF operas, and all motivated by our reputation as the leading Baroque opera and early music producer/presenter in North America. If not funded in full, we shall seek additional support from individuals and other private foundations.

a. **Major project activities:** Opera Philadelphia will present *Ainadamar* by Osvaldo Golijov with a libretto by David Henry Hwang translated to Spanish by the composer. *Ainadamar* will be presented in five performances in the 2,700 seat Academy of Music on February 7, 9m, 12, 14, and 16m, 2014. The production will be the second opera of the 2013-2014 Season, and is part of the Opera at the Academy series, which features three grand-scale productions in the historic, 2,700-seat Academy of Music. The final dress rehearsal of *Ainadamar* will be attended by over 1,500 students and chaperones as part of the *Sounds of Learning*[™] education program.

b. **Outcome(s) and Measurements:** The Opera Philadelphia production of *Ainadamar* addresses the NEA outcomes of “**Engagement:** Engaging the public with diverse and excellent art.”

Composed in 2003, *Ainadamar*, the first opera by Argentinian composer Osvaldo Golijov, relates the story of Federico García Lorca, the iconic Spanish poet, playwright, and activist who was executed by fascist forces in 1936. Described as “An Opera in Three images”, the one-act opera is told in flashback through the eyes of his lover and muse, actress Margarita Xirgu. The opera’s title is Arabic for “fountain of tears” and is the name of natural spring located in the hills above the city of Granada that was the site of Lorca’s execution. The opera draws parallels from Lorca’s most famous play, *Mariana Pineda*, a historical drama of a 19th Century Spanish folk heroine who was similarly executed for her political beliefs.

Opera Philadelphia will present this GRAMMY-award winning opera to further bolster Philadelphia’s emerging role as a hub for contemporary works. The Opera brings to Philadelphia the production featured at the 2011 Granada Festival that commemorated 75th Anniversary of Lorca's death and the beginning of the Spanish Civil War and was conducted by Jack Mulrone Music Director Corrado Rovaris, who will again lead members of the Spanish cast in the Academy of Music.

In addition to the performances of *Ainadamar*, Opera Philadelphia will bring opportunities for the public to have a deeper experience with the work through several outreach efforts including:

- A program of Spanish-language opera highlights at the Barnes Foundation in conjunction with LyricFest, a Philadelphia-based arts organization dedicated to voice recitals the Barnes Foundation Sunday Afternoon Concert Series. The program will feature excerpts from *Ainadamar*, Pablo Sorozábal’s *La tabernera del puerto*, Daniel Catán’s *Florencia en el Amazonas*, and Ástor Piazzolla’s *María de Buenos Aires*, as well as an informal talk about the opera’s history, synopsis, and themes.
- A program of flamenco and Latin music as part of the Barnes Wednesday night extended hours series featuring a performance by Pasión y Arte Flamenco, a Philadelphia-based all-female dance company founded by Bolivian native Elba Hevia y Vaca.
- a family community concert in North Philadelphia with Artistas y Musicos Latino Americanos (AMLA), an organization dedicated to promoting the development, dissemination, and understanding of Latin music, celebrating Spanish music and heritage and its parallels with other Latin music aesthetics.
- "Opera Overtures", a lecture series which invites ticket holders to explore musical, production, social, literary, and cultural themes of the opera;

As part of the *Sounds of Learning*[™] education program, over 1,500 students and chaperones from Philadelphia area schools will attend the final dress rehearsal of *Ainadamar* after

completing a six-week program of in-class activities that integrate the study of the opera with core class curriculum. The students are guided by their teachers through lessons in a printed downloadable student guide, where they review the libretto, opera history and etiquette, and the subject opera's major themes.

Opera Philadelphia criteria for the success of *Ainadamar* are as follows:

1. The production will have been of the highest quality
2. The house will have sold to at least 90% capacity
3. Opera Philadelphia will have expanded and fortified its artistic brand, as measured through ongoing audience research
4. The Opera will have made strides in national influence, as measured by national press attention and out-of-town attendees from the opera field

c. **Schedule:** Opera Philadelphia announced its 2013-2014 Season on January 29, 2013, and launched a subscription campaign offering five performances of the Opera at the Academy Series for grand-scale productions (Verdi's *Nabucco*, *Ainadamar* and Mozart's *Don Giovanni*) and three performances of the Aurora Series for Chamber Opera at the Perelman (Curtis Opera Theatre's production of Poulenc's *Dialogue of the Carmelites* and *A Coffin in Egypt* by Ricky Ian Gordon, a co-commission with Houston Grand Opera as part of the America Repertoire Program).

Other important project dates are as follows (all dates subject to change):

January 17 or 20, 2014: Rehearsals begin

January /February 2014: Audience Engagement events and community concert (dates and times TBD)

February 5, 2014: *Sounds of Learning*[™] performance (Final Dress Rehearsal)

February 7, 9m, 12, 14, & 16m, 2014: performances and *Opera Overtures* Lectures

d. **Key individuals, organizations, and works of art:** *Ainadamar* will be conducted by Opera Philadelphia Jack Mulroney Music Director Corrado Rovaris and directed by Luis de Tavira, with set and lighting design by Philippe Amand, costumes by María y Tolita Figueroa, and video design by Julian de Tavira. The production features soprano María Hinojosa Montenegro as Margarita Xirgu, an actress and Lorca's lover, and mezzosoprano Marina Pardo in the "pants role" of Federico García Lorca. Also confirmed for the production are soprano Carmen Romeu as Nuria, a student of Xirgu, and flamenco singer Alfredo Tejada as Ramon Ruiz Alonzo, a right-wing Spanish politician. The production will be performed in Spanish with English surtitles, and will feature the Opera Philadelphia Orchestra and Compañía Antonio Gades, a renowned flamenco company from Madrid.

e. **Target population:** The target audience for *Ainadamar* will be opera and classical music consumers. Estimated total attendance will be 9,000, and Opera Philadelphia anticipates 65% will be current subscribers, 25% will be current single ticket purchasers, and 10% will be new to the Opera's programming.

f. **Plans for promoting, publicizing, and/or disseminating:** Opera Philadelphia will advertise *Ainadamar* as part of its 2013-2014 season in industry publications such as Opera News, Opera

Now, and Opera magazines to attract out-of-region sales. Locally, the production will be advertised outdoors (banners on Broad Street through Center City District, billboards, 3-sheets); in print (*The Philadelphia Inquirer*, the *Inquirer's* Guide to the Lively Arts, Greater Philadelphia Newspapers, etc.), radio (stations such as WRTI and WHYI), television (NBC, ABC, CBS, and the Comcast network as part of the Lenfest Arts Initiative), and online (Google AdWords [SEM Text Ads and Google Display Network], AdRoll Retargeting, Philly.com, etc.). *Ainadamar* will be promoted through Opera Philadelphia's email list of 35,000 patrons. Additionally, the Opera's website will offer podcasts and online video content which may include behind-the-scenes footage, interviews with cast and creative team members, and background information on the opera. The Opera will aggressively promote *Ainadamar* through social media channels including Facebook, YouTube, and Twitter.

Additionally, Opera Philadelphia will engage in targeted marketing efforts to the growing Hispanic and Latino population in Philadelphia through bilingual marketing materials, outreach through Hispanic and Latino media outlets including the *Al Dia* newspaper, Telemundo, and local radio, and promotion of the production and engagement activities to Hispanic and Latino professional affinity organizations.

g. Plans for documenting, evaluating, and disseminating: Opera Philadelphia senior staff and artistic staff meet after each opera to evaluate each facet of production, from casting to costume design. An assessment of ticket sales, the level of civic engagement, and interest in the performance will indicate the project's impact in the community. Critical acclaim and national recognition are indicators of the production's impact on the field.

h. Plans for making the project accessible: The Academy of Music is an ADA-compliant facility with accessible restrooms, seat locations, entrances, elevators, and designated parking. Listening enhancement devices are available on a first come, first serve basis, and large print programs are available through Opera Philadelphia Subscriber Services department. The Opera also partners with Art-Reach to provide performance tickets to individuals with special needs.

i. Budget: Should Opera Philadelphia receive less than 50% of the requested NEA amount, additional funding will be sought from individual and institutional donors.

Details of the Project

San Francisco Opera Association

a. Major Project Activities. In June 2015, San Francisco Opera will present six performances of Hector Berlioz's monumental opera, *The Trojans*, in San Francisco's War Memorial Opera House. This epic work, based on Virgil's *Aeneid*, is a new co-production with three prestigious international companies: the Royal Opera/Covent Garden, Vienna State Opera, and Teatro alla Scala. *The Trojans* will fully exploit the abilities of the Opera's orchestra, chorus, dancers, production staff, and musical administration, and help to define the Company's international profile.

The Opera will present *The Trojans* in its complete version for the first time. (In 1966, the Opera staged a heavily cut version billed as the "American professional stage premiere" with French soprano Régine Crespin as both Cassandra and Dido and Canadian tenor Jon Vickers as Aeneas.) A rarely programmed yet profoundly important opera, *The Trojans* will be a landmark in the history of San Francisco Opera. Aficionados will enjoy a once-in-a-lifetime opportunity – indeed, for established patrons it is a long overdue event. Additionally, *The Trojans* is expected to attract a high volume of out of town patrons, as well as intense international media interest.

Free education outreach and enrichment activities will include: 1) an *Insight* panel discussion featuring members of the cast and production team who will share their respective experiences about this work; 2) Guild-sponsored preview lectures with renowned musicologists to be held at various venues throughout the Bay Area; and 3) pre-performance lectures by music scholars. Additional ancillary activities with our community partners (e.g. The Commonwealth Club, Stanford University, U.C. Berkeley, City Arts and Lectures, Humanities West, and the San Francisco Conservatory of Music, among others) will likely be planned.

b. Outcome(s) and Measurement. The intended primary outcome of this production is to engage the public with diverse and excellent art, as well as educate, enrich and entertain the audience base.

Live and recorded performances of the highest artistic standards which meet with audience and critical acclaim will provide evidence that the outcome was achieved. Additionally, San Francisco Opera will employ both quantitative and qualitative performance measurements of accountability and success. Quantitative measurements include: 1) ticket sales; 2) donations and other grants in support of this work; 3) audience demographic data; 4) mainstage attendance figures; 5) attendance at community engagement events; and 6) the number of local, national and international press articles.

Qualitative measurements include: 1) feedback from constituents via email, letters, phone calls, the Opera's website, Twitter, and Facebook; 2) feedback from the Opera's telemarketers, Box Office and Development staffs who have direct contact with patrons; 3) feedback from the principal artists and the production team; and 4) content of press reviews.

c. Performance Schedule. Six performances; tentative dates: June 6, 12, 17, 21, 24 & 26, 2015.

d. Key individuals, organizations, and works of art. General Director David Gockley, conductor Donald Runnicles, mezzo-soprano Susan Graham (Didon), tenor Bryan Hymel (making his Company debut as Énée), bass-baritone Christian Van Horn (making his role debut as Narbal), tenor René Barbera (making his Company debut and role debut as Iopas), and director David McVicar are all committed to the project, as are set designer Es Devline and costume designer Moritz Junge who both worked on McVicar's staging of *The Trojans* at the Royal Opera (June 2012). The Opera will attempt to engage Wolfgang Göbbel as lighting designer, but will use its resident designer, Gary Marder, if Göbbel is unavailable.

The Opera's former Music Director, Donald Runnicles, has led more than 60 San Francisco Opera productions including several world and Company premieres, as well as several monumental works, most recently Wagner's *Ring* cycle (2011). *The Trojans* represents the perfect opportunity to welcome him back to the podium.

Susan Graham's interpretation of Dido at the Châtelet in Paris in 2003 was greatly lauded and was subsequently released as a critically-acclaimed DVD recording. She had not reprised this role until December 2012 in a "vocally sumptuous and alluring" role debut at the Metropolitan Opera. (New York Times). She is one of the most celebrated mezzo-sopranos of our generation and a beloved artist at San Francisco Opera. Her last appearance with the Opera was in the title role of *Xerxes* (2011).

Bryan Hymel took over the demanding role of Énée at the Royal Opera in June 2012 replacing an ailing Jonas Kaufmann at the last minute. Upon hearing his outstanding debut, he was engaged by San Francisco Opera. Hymel also took over for Marcello Giordani in the Met's 2012 production and sang "with unflagging stamina and impetuous abandon, capped with some exciting full-voiced top notes." (New York Times)

Christian Van Horn last appeared at San Francisco Opera as a "vocally robust" Angelotti (San Francisco Chronicle) in *Tosca* (2012), and will return to the Company in June as the Four Villains in *The Tales of Hoffman* (2013).

René Barbera has established himself as a young artist on the rise. At Plácido Domingo's Operalia 2011 in Moscow, he was awarded First Prize for Opera, First Prize for Zarzuela, and the Audience Prize. He is the first artist to be the sole recipient of all three awards since the competition began in 1993. His Company debut is eagerly awaited.

David McVicar, who staged the Royal Opera production of *The Trojans*, is one of opera's leading stage directors and his productions are celebrated as some of the most memorable and theatrical of our time. "His special genius is for telling stories on a big scale, but with clarity and focus." (The London Telegraph). McVicar was last engaged by the Opera for *Il Trovatore* (2009).

San Francisco Opera prides itself on featuring some of the world's most celebrated and renowned artists on its stage. Artists that remain to be engaged for this production will be brought in after careful review of their skills and background. The Opera's General Director and

members of the artistic staff who have casting responsibilities will attend auditions and performances around the world listening to singers in consideration of those roles that remain to be cast. Their knowledge and expertise make them some of the best ears in the business.

e. Target population. In addition to San Francisco Opera's subscribers and single ticket buyers, marketing campaigns will target theatre-goers (e.g., ACT, Berkeley Rep, et al) who have attended performances of works based on the classics; ticket buyers to symphony performances of French music, particularly the Romantic period (e.g., San Francisco Symphony, New Century Orchestra, et al); Bay Area opera ticket-buyers (e.g. San Francisco Lyric Opera, Opera San Jose, et al); college and university music and theatre faculty and students (e.g., Stanford University, U.C. Berkeley, San Francisco Conservatory of Music, et al); and lovers of French culture in the Bay Area (e.g. museums, language programs, et al). Paid attendance is forecast at 17,707 (93.7% of capacity). Approximately 440,000 will be reached with radio and (potential) television broadcasts.

f. Plans for promoting, publicizing and/or disseminating the project. *The Trojans* will be promoted in the 2014-15 subscription brochure; in the Opera's 'Summer Festival' brochures for package sales and single tickets; in dedicated postcard mailings; on the Opera's website; through e-mail and special promotions; in radio and print advertising; outdoor media; and social media (SFO blog, Facebook, Twitter, YouTube). Podcasts and a dedicated webpage will use video content, such as interviews with the artist and production staff, to promote this work. The Public Relations campaign will include outreach to regional, national and international print, internet, radio and television media outlets (including multiple press release mailings to a press list of over 500 media outlets world-wide). Through news/feature stories, reviews, creative promotional initiatives and social media initiatives, the publicity plan will seek to promote *The Trojans* and its community engagement programs to the widest possible audience.

g. Plans for documenting, evaluating and disseminating the project results.

A DVD of this work will be produced for documentation, archival and educational outreach purposes. *The Trojans* will air on local radio station KDFC, as well as air nationally through our partner affiliate in the WFMT Radio Network in Chicago. (Evaluation was discussed above in section b: Outcomes and Measurements.)

h. Plans for making the project accessible. San Francisco Opera's War Memorial Opera House is A.D.A. compliant and currently has 32 wheelchair spaces and 32 adjacent seats reserved for companions. The Opera now offers six prices to accommodate the appropriate number of sections in the house at or below the least expensive accessible area. Patrons have the ability to purchase wheelchair accessible seating online, along with all other methods of ordering. The Opera offers a large print cast list and synopsis for all performances. Sennheiser listening devices are available free of charge for the hearing-impaired.

i. Budget. Artistic, musical and production expenses associated with *The Trojans* are part of San Francisco Opera's operating budget for fiscal year 2014-15. If the Opera receives less than the requested \$100,000 from the National Endowment for the Arts, the balance will be raised from individual donors and other institutional funders.

Details of the Project Narrative

- a. **Major project activities:** The Wolf Trap Opera Company (WTOC) respectfully requests a grant of \$75,000 to support both the training of its talented young artists and the resultant professional-level productions during June, July, and August 2014. WTOC's guiding focus on identifying and nurturing the careers of the best emerging talent in the opera industry is rare among professional presenting organizations, and all of the activities of the WTOC embody this mission. WTOC specializes in guiding singers' growth through two programs – Filene Young Artist and Studio Artist – that serve distinct demographics at pivotal points in their professional development.

Filene Young Artists have typically completed advanced degrees from top music schools or summer apprenticeships at major American opera companies and are in the process of launching their careers. During their residencies, Filene Young Artists are compensated at a rate commensurate with other young artist training programs at major U.S. opera houses. In 2014, WTOC will welcome 15 – 20 Filene Young Artists. (In 2013, there were 19 Filene Young Artists.) They receive performance-based training and individualized coaching in a professional environment. Unlike many young artist programs in which participants only appear in the chorus or minor roles, Filene Young Artists sing all leading and featured roles in original languages, a critical experience for these singers to advance to high-level national and international opera companies.

Studio Artists are younger singers who exhibit significant potential and are typically transitioning from undergraduate to graduate study in the nation's finest conservatories and university music programs. Although other comparable programs for this demographic are tuition-based, WTOC Studio Artists receive lodging and a small stipend, making the program accessible to a wider range of participants. In 2014, WTOC will serve between 12 and 16 Studio Artists. (In 2013, there were 16 Studio Artists.) They gain professional experience by performing supporting roles and in the chorus in WTOC productions, have the opportunity to understudy leading roles in WTOC operas and recitals, and present a scenes program at WTOC's primary venue (The Barns at Wolf Trap). Studio Artists also participate in educational programs and classes and work with opera professionals to advance their audition skills, performance techniques, personal artistry, and knowledge of the business aspects of being a singer.

To best serve the development of the singers, WTOC plans its season only after its rigorous auditions are complete. Although having only six months of lead time between casting and opening creates logistical and fundraising challenges, WTOC's simultaneous choice of singers and repertoire allows for the most thoughtful, effective pairings of singer and role, as well as extraordinary growth opportunities for singers. All opera productions will take place at Wolf Trap's facilities in Vienna, Virginia, either in the acoustically superb Barns at Wolf Trap or in the 7,000-seat Filene Center. Recitals are held at Wolf Trap and throughout the community, including The Phillips Collection in Washington, DC.

The operas selected for the 2014 summer season will be commensurate with the types of operas performed in previous years, consistently selected as the best growth opportunities for the Filene Young Artists. WTOC seasons often blend opera mainstays with rarely performed works: in 2013, WTOC presented Verdi's *Falstaff* and Rossini's *Journey to Reims* in The Barns at

Wolf Trap, in addition to recitals with Steven Blier (New York Festival of Song). WTOC artists also sang all the principal and supporting roles in two collaborations with the National Symphony Orchestra in the Filene Center: Verdi's *La traviata* and Orff's *Carmina burana*.

The opportunity to perform grand opera on the stage of the Filene Center – large-scale opera in a large-scale venue – presents a tremendous potential for growth as it becomes a more important part of the company's identity, for both artists and audience. Additionally, the recital and concert opportunities deepen the relationship the artists have to their art form and to one another as they learn to be professional collaborators.

- b. **Outcomes and Measurements:** The WTOC's primary objective/outcome is "Learning: Enabling participants to acquire knowledge or skills in the arts." By offering main stage and recital opportunities as well as individualized instruction to Filene Young Artists, WTOC gives them a chance to apply their skills and develop their craft in a prominent forum. Moreover, the opportunity to sing in self-programmed concerts encourages their independent thinking and musical creativity, and promotes collaborative artistry. In offering supporting roles and scenes to Studio Artists, WTOC gives them an opportunity to test their skills in a larger arena, decide whether opera is the optimal career path for them, and find role models who are just a few years beyond them.
- c. **Schedule:** WTOC is requesting NEA funding for the activities of June, July, and August of 2014, during which time singers arrive, rehearse, and perform the summer season repertoire. Prior to the requested funding period, WTOC staff will hold auditions in eight U.S. cities (New York, Philadelphia, Chicago, Los Angeles, San Francisco, Houston, Cincinnati, and Vienna, Virginia), contract artistic teams, hire seasonal staff, and begin the pre-season production process.
- d. **Key individuals, organizations, and works of art:** Wolf Trap has a long history of working with many of the leading artists and coaches in the opera world. For example, the 2013 season comprised collaborations with conductors Grant Gershon (resident conductor of the Los Angeles Opera) and Gary Thor Wedow (noted early music and Rossini specialist), as well as distinguished directors Jose Maria Condemi, David Gately, and Tomer Zvulun. Steven Blier of the New York Festival of Song has been a guest artist since 1994. Artistic personnel for the 2014 season will be of the same caliber and will be identified following the selection of singers and repertoire in late November.

The company collaborates each season with the National Symphony Orchestra. An annual curated recital is presented in partnership with The Phillips Collection Museum in Washington, D.C. Artists take music into the community at locations such as Children's National Medical Center and Walter Reed National Military Medical Center.

- e. **Target population:** WTOC serves the Washington, DC area by offering opera during the summer months, which is often the "off season" for most other local arts organizations. WTOC's 2013 performances served audiences of more than 7,000. In 2014, Wolf Trap estimates that more than 7,000 patrons and more than 30 promising young singers will benefit from WTOC. Tailoring the experience for these emerging opera professionals is integral to the annual season planning.

- f. **Plans for promoting, publicizing, and/or disseminating:** WTOC promotes its national auditions on Wolf Trap's website (www.wolftrap.org) and at universities, conservatories, and voice studios throughout the United States. Auditions are held in cities strategically selected for their geographic distribution and accessibility to the greatest possible number of singers.

Performances are promoted through Wolf Trap's season brochures that are distributed to more than 1.2 million people, and dedicated opera brochures that reach 5,500 people. WTOC also promotes its performances on Wolf Trap's website (1.8 million web visitors annually) and through print and radio advertising that reaches millions more people throughout the Washington metro region. Electronic marketing efforts include e-blasts and direct emails to opera patrons. Preview videos are posted to Wolf Trap Opera's Vimeo and Instagram accounts, and Twitter and Facebook are used to promote opera activities. Director Kim Pensinger Witman maintains an active and widely-read blog and is also a periodic contributor to the *Huffington Post* cultural editorial page.

- g. **Plans for documenting, evaluating, and disseminating:** WTOC primarily measures its success by the growth opportunities presented to the singers. Staff members act as ongoing and active resources to singers as they rise to the challenges of performing new repertoire and developing their stagecraft. WTOC staff establishes an on-going dialogue to assist the singers in setting their own goals and identifying areas of potential growth. Industry professionals are regularly invited to evaluate and assess the singers' progress. Entrance/exit interviews with all artists help to gather feedback on the program.

Wolf Trap tracks the careers and professional achievements of all WTOC alumni in an extensive database. Further confirming WTOC's efficacy, more than 75 percent of its alumni since 1994 are currently professional singers with engagements at major institutions that include the Metropolitan Opera, Houston Grand Opera, Washington National Opera, LA Opera, Seattle Opera, Opera Theatre of Saint Louis, Santa Fe Opera, and others. The company website contains helpful lists of all the alumni and their dates with the company, as well as the complete casting for every show performed since 1972. The company maintains active connections with its alumni and consults with them periodically to solicit input on how to refine the program.

- h. **Plans for making the project accessible:** All WTOC performances are accessible to people with disabilities. Wolf Trap provides special seating for those with disabilities, as well as appropriate parking, ramps, and restroom facilities. WTOC also uses projected supertitles over the stage to provide English translation of its operas.

Through its extensive nationwide audition tour, WTOC makes its program accessible to singers across the country. WTOC does not discriminate on the basis of nationality, gender, or disability. There is no age limit for participation in either program. All casting is color-blind and artists of all nationalities are eligible to apply.

- i. **Budget:** With an annual budget of approximately \$1.5 million, WTOC operates with remarkable efficiency. Ticket revenue is approximately 20 percent of the company's income, with the remainder secured through philanthropy. Reduced support from the NEA may diminish the reach or the scope of the program (such as the number of productions and recitals), in turn compromising the experience for artists and audiences alike.