

THE ATLANTA OPERA



ANNUAL REPORT

fiscal year 2018-19

VISION

Be a vital leader in the renaissance of opera in America by engaging a 21st century audience.







MISSION

Enrich our community by creating the highest quality operatic and theatrical programming that re-imagines the classics and introduces new works; expands and engages our audience; and stimulates critical conversations.



CHAIR OF THE BOARD

This past June, a number of us gathered to discuss the strategic plan for The Atlanta Opera, and we all agreed that a tremendous opportunity for our city lay before us. Yes, we are motivated by a shared love of an art form—we want opera to thrive, and we live for those breathtaking moments in the theatre. But those magical moments cannot be separated from our connection to life on the outside. Opera has impact because we recognize ourselves in the human drama. Given the staggering growth of Atlanta, and the dynamism and international nature of its business community, we owe it to the city to front an international opera company. And that's what the 2018-19 season was about.

This annual report for the fiscal year ending on June 30, 2019, is a story about impact—more people in the audience, more student performances, more media coverage, and more support. I am pleased to report for the first time since 2009 (the financial crisis), The Atlanta Opera grossed more than \$1.9 million in ticket sales. This growth is a 7 percent increase over FY18. Our endowment has grown to \$11 million, and we've ended the year in the black for four straight seasons. FY19 was a strong year, and its success distills into one element: community.

To build an international opera company, we must work from the ground up; fundamental to our

existence is that the people of Atlanta embrace ownership of this cultural institution. Therefore, in FY19 we were out in the community, in the schools, in the neighborhoods, and engaging with the people.

We opened our season with the Discoveries series, staging *Charlie Parker's Yardbird*, an opera based on the life of one of America's most gifted artists. We had already been staging Discoveries series productions in a nightclub atmosphere, but what could be a more perfect fit for the club setting than an opera about a jazz legend? *Yardbird* attracted a beautifully diverse audience into Paris on Ponce. In fact, 40 percent of our audience had never before attended an Atlanta Opera production. Even more exciting—24 percent of those first-timers came back for a mainstage production. With *Yardbird*, we also kickstarted our efforts to engage other cultural leaders in the city. For example, baritone Sidney Outlaw, who sang the role of Dizzy Gillespie, gave a masterclass for students at Morehouse College.

Our 2018-19 mainstage series opened with the great American drama *West Side Story* by Leonard Bernstein. This choice was a bold one for us because of its technical and artistic demands, and it had much going for it: the show combines a topical subject—multiculturalism in America—with a terrific score and phenomenal dancing. We pulled it off using predominantly operatic performers in principal roles—

an unthinkable casting strategy when Bernstein wrote the music in the 1950s. The Atlanta audience was rapt. *West Side Story* pulled in \$621,000 making it the highest grossing production in the history of The Atlanta Opera. And something else happened: we hosted an open rehearsal—the final dress rehearsal—for 1,400 Atlanta-area students, bringing our total attendance for *West Side Story* to more than 10,000 people.

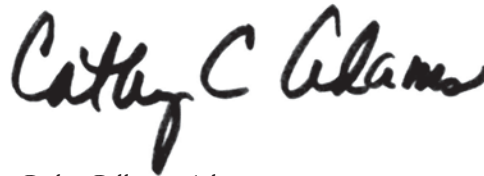
Parlaying a strong start in the fall, which garnered more than eight million public relations impressions, we dispatched our versatile and talented Studio Artists around the city to present a compact production of Rossini's perennial favorite *The Barber of Seville*. Over the ensuing months, these intrepid young artists delivered an incredible 73 performances in Atlanta-area schools and community centers. While the previous season had seen a spike in students reached by the Studio Tour (59.65 percent increase), we managed to repeat that growth in FY19, exceeding the FY18 attendance by 44.27 percent.

As we look back at FY19, we have many reasons to celebrate. Thanks to Tomer Zvulun, our audiences, our donors, our staff, our artists, our orchestra, our partners in education, our board, and our volunteers, and to the cultural richness that has come to define Atlanta, we posted strong growth in ticket sales and fundraising. With *Charlie Parker's Yardbird*, *West Side Story*, *Dead Man Walking*, *Eugene Onegin*, *La traviata*, and *Maria de Buenos Aires*, we staged first-rate productions that won acclaim from some of the most discerning critics in all of opera. We also made

a sound investment in the future by increasing our endowment, and by introducing ourselves to more people in Atlanta's diverse communities. As our company profile grows more prominent in the greater opera community, our roots grow deeper at home, an extraordinary contribution that gives me great optimism for the future!

On behalf of all of us in The Atlanta Opera family, we are deeply grateful to you, the donors, the artists, the ticket-buyers, the students, the educators, and the volunteers. We salute you, the essential characters in our FY19 story. And we look forward to sharing more opera together in the coming season.

Warmly,

A handwritten signature in black ink that reads "Cathy C Adams". The signature is written in a cursive, flowing style.

Cathy Callaway Adams



THE CARL W. KNOBLOCH, JR. GENERAL & ARTISTIC DIRECTOR

Throughout FY19, The Atlanta Opera was in the community and in the news. With its highest grossing season in a decade, The Opera shared the gift of vocal artistry with a record 32,000 people while going deeper into Atlanta's diverse neighborhoods—and our success did not go unnoticed. With press coverage at an all-time high, The Opera has emerged as a cultural leader in one of America's fastest-growing cities.

Throughout a 400-year history, the operatic arts have been a multidimensional enterprise, activating the power of the human voice, musical storytelling, great theatre, community, and multiculturalism. The same is true today. Just about everything we do at The Atlanta Opera advances these values—and by the way, they're good for business.

The Opera's assets have nearly tripled in three years. We've replenished cash reserves, grown the endowment to more than \$11 million, and aggressively exported The Atlanta Opera name.

In September of 2018, our production of *Maria de Buenos Aires*, a runaway hit for The Opera, opened a new season at the New York City Opera. And later this year, our production of *Dead Man Walking* heads to Israel where it will become the first American opera ever staged there. We're also bringing the world a little closer to home by offering Atlantans the same productions being staged at Lyric Opera of Chicago, The Houston Grand Opera, The Glimmerglass Festival, Washington National Opera, Opéra de Montréal, and Seattle Opera. To be sure, the opera profession is a vibrant ecosystem which stretches around the globe. The singers, the composers, and the creative people who work behind the scenes gather and then disperse with every show. Yet it is a small world—everybody knows each other—and The Atlanta Opera is a stronger company for having a place in it.

In July we successfully concluded our fourth consecutive season in the black because we are, above all, a community-minded organization. Even as Americans consume an ever-

widening menu of digital entertainment options, The Atlanta Opera is riding the technological wave to harness the power of social media and state-of-the-art stagecraft. As always, The Opera's modus operandi is to minimize financial risk while maximizing artistic risk (and by the way, artistic risk is everywhere in the digital realm). This means we're finding a sweet-spot in the public eye, tapping into interests and issues that matter to Atlantans as we magnify our impact on the operatic arts.

One measure of that impact is our casting. As the company has grown, so has our ability to hire high caliber performers. Always, for any opera company, casting is a 3-D puzzle. You want to cultivate the up-and-coming singers while attracting a mix of superstars and local favorites. On top of these factors, it's important to be mindful of the onstage chemistry between performers and repertoire. In our 40-year history, I don't think these interests ever merged so beautifully as they did for *Dead Man Walking*, which ran this past February. We had the great pleasure of casting three international opera stars who happen to live right here in Atlanta: Jamie Barton, Jay Hunter Morris, and Kevin Burdette. At this point, Jamie Barton can sing anywhere she wants, and she chose to do her role debut as Sister Helen Prejean with her hometown opera company. Her co-star, Michael Mayes, was so thoroughly convincing, the Opera News reviewer wrote: "the opera could have been written for him." It was a triumph for us, and a great send-off for a new production as it heads to Israel.

Once again, the smaller productions that make up the Discoveries series continued to nourish our company in FY19. Since its inception in 2015, the series has been artistically fulfilling for our creative staff, giving them an additional outlet for new types of theater and for newer shows. It has also provided opportunities to bring live opera to new locations and new audiences, and the critics have been more than enthusiastic. In fact, with *Charlie*

Parker's Yardbird, Opera News resumed coverage of The Atlanta Opera after a ten-year absence.

The audience figures for the Discoveries series were especially gratifying. *Yardbird* brought a number of people to the opera for the first time, attracting the most diverse audience in The Opera's history. In the spring, *Maria de Buenos Aires* came back by popular demand to sell out six of eight performances (the run was extended by four shows). Grossing more than \$90,000, Maria smashed our previous record for Discoveries series revenue.

The Atlanta Opera Studio, our young artists program, continues to be a cornerstone, not only for day-to-day operations of this company, but for the future. In 2018-19, our studio fellows worked tirelessly in supporting roles onstage and off. They served as covers for our productions (Justin Stoltz actually stepped in on the opening night of *Eugene Onegin*); they were out and about across Atlanta, performing for tens of the thousands of students, and participating in community programs such as Belting on the BeltLine. The Studio Artists especially shone brightly during their week with the incomparable mezzo-soprano Stephanie Blythe, a residency culminating in an enchanting collaboration featuring songs from The Great American Songbook. At the end of the 2018-19 season, members of The Atlanta Opera Studio moved on (as they always do) to places such as the Santa Fe Opera—and this is a gift that keeps on giving; Studio alumni continue to serve as representatives of our company and give us a stake in the future.

Of course, we haven't done all these things by ourselves. The Atlanta Opera is nothing without the Atlanta community. Recognizing the importance of engaging with the people, we continued our program to award tickets to veterans and their families in the 2018-19 season, thanks to a generous grant from The Home Depot Foundation. Last season alone, we provided more than 2,800 tickets. In February, in recognition of the program, ArtsATL honored us with the Luminary Award for Community Engagement. In addition to the veterans program, we made tickets available to furloughed

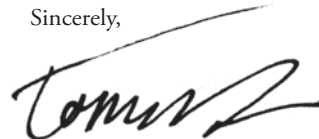
federal workers. And, as usual, The Atlanta Opera was otherwise out and about in places like the Auburn Avenue Library, at local universities, and in the city's parks.

On August 15th, we celebrated the 40th anniversary of The Atlanta Opera, which certainly caused us to reflect upon where we've been, and to take stock of where we're going. I am glad to say, we have a lot of momentum heading into the 2019-20 season. On the first day of subscription renewals, the box office grossed more than \$22,000—a new record for The Opera. In fact, we were at nearly 60 percent of our revenue goal for subscriptions in just seven weeks. I must admit, I'm not entirely surprised, given the singers we've contracted. These artists continue to make headlines around the world. And the 2019-20 production line-up is a winner: *Frida*, based on the life of the enigmatic Mexican artist Frida Kahlo, Rossini's Cinderella story *La Cenerentola*, Strauss's psychological thriller *Salome*, Gershwin's *Porgy and Bess*, Puccini's *Madama Butterfly*, and an American opera exploring the subject of PTSD, *Glory Denied*. All these shows combine extraordinary vocal lyricism with stories that resonate with the ups and downs of modern life.

There are many people who contributed to the success of the 2018-19 season. Thank you to the artists, the subscribers, our volunteers, the staff, members of the media, and the thousands of individuals and companies who provided financial support. Thank you also to those of you who took a chance and bought tickets to our shows, especially if it was your first opera. A special thanks to our trustees and to board chair Cathy Adams. We could not have had such a banner year without your tireless efforts and support.

I look forward to celebrating 2019-20, our 40th anniversary season, together. See you in the opera house!

Sincerely,



Tomer Zvulun

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CHARLIE PARKER'S YARDBIRD

The Atlanta Opera launched the 2018-19 season with a portrait of jazz legend Charlie Parker, whose life was a sustained tug-of-war between addiction and prodigy-like abilities. Crafting a total theatrical immersion, rising star director Omer Ben-Seadia transformed Le Maison Rouge at Paris on Ponce into a jazz nightclub for Daniel Schnyder's 2015 "bebopera" *Charlie Parker's Yardbird*. Headed alternately by Joshua Stewart and Martin Bakari in the title role, the *Yardbird* cast garnered all-around praise from Opera News. Both librettist Bridgette Wimberly and composer Daniel Schnyder were in the house for opening night and engaged in two audience talk-back sessions.

Part of the The Atlanta Opera's Discoveries series, *Yardbird* hit home from a business standpoint. Sales for the planned four-show run so exceeded expectations, four more shows were added. In the end, 42 percent of the *Yardbird* audience was new to The Atlanta Opera, and an incredible 24 percent of those people returned for another production this season.

Charlie Parker's Yardbird was made possible by generous grants from The Molly Blank Fund of the Arthur M. Blank Family Foundation.









WEST SIDE STORY

The mainstage season opened with Leonard Bernstein's 1957 classic *West Side Story*. Framing America's ongoing immigration debate within the context of a modern-day *Romeo and Juliet*, *West Side Story* struck a chord with Atlantans. It was the highest grossing production in the history of The Atlanta Opera. With demand exceeding supply, a fifth show was added, bringing sales to nearly 9,000 seats. Hailed as a "must see" (ArtsATL) and "a definitive hit" (Schmopera), the production welcomed the return of Vanessa Becerra (Johanna in the The Opera's production of *Sweeney Todd*) who "sang with a buoyant, and pure soprano" (Opera News). Co-star Andrew Bidlack added great poignancy to the love story with a sound that was "achingly beautiful in its upper reaches" (Opera News). The phenomenal singing, dancing, and acting of Amanda Castro (Anita), Brian Vu (Riff), and DJ Petrosino (Bernardo) rounded out a stellar cast. The show also featured original choreography by Jerome Robbins, restaged by choreographer Julio Monge, who at one time danced under Robbins.

The Atlanta Opera welcomed some 1,400 students to *West Side's* dress rehearsal, bringing the total audience figure to more than 10,000 people. Directed by Francesca Zambello, this production of *West Side Story* has also been seen at The Glimmerglass Festival, Houston Grand Opera, and Lyric Opera of Chicago.

West Side Story was made possible by generous grants from The Home Depot Foundation.

DEAD MAN WALKING

The next production at the Cobb Energy Centre brought together what was arguably the greatest cast ever assembled by The Atlanta Opera. The Georgia native and “tour-de-force” (ArtsATL) mezzo-soprano Jamie Barton gave her role debut as Sister Helen in Jake Heggie’s *Dead Man Walking*. Co-starring as death row inmate Joseph De Rocher, the American baritone Michael Mayes brought his “consistently strong voice” (Bachtrack) to a role he first performed in 2000 (he has since sung it dozens of times). As De Rocher’s mother, Maria Zifchak sang the aria that is “as heartbreaking as opera gets” (classicalvoiceamerica). The all-star cast included the tenor (and Atlanta’s own) Jay Hunter Morris, bass-baritone Wayne Tigges, and the terrific Atlanta-based bass Kevin Burdette. Cinching up the dramatic juggernaut, the victims’ parents, sung by Amy Little, Justin Stolz, and Maria McDaniel, were “regal in their agony” (Opera News). Both the composer and (the real) Sister Helen Prejean, the author of the book *Dead Man Walking*, were on hand for opening night. Sister Helen appeared at an event hosted by Emory University’s Center for Ethics, sat for interviews on public radio, and held a book-signing during intermission.

A testament to the significance of this production, *Dead Man Walking* was sponsored in part by the National Endowment for the Arts. It drew an estimated four million impressions through various media outlets and will travel to the Israeli Opera later in 2019.









E U G E N E O N E G I N

Moving into the spring, The Atlanta Opera staged an all-new production of Tchaikovsky's *Eugene Onegin* based on the tale by Alexander Pushkin. Directed by Tomer Zvulun, the production brought The Opera into an artistic partnership with Lyric Opera of Kansas City, Hawaii Opera Theatre, Seattle Opera, and Michigan Opera Theatre. We were thrilled to welcome David Adam Moore as Onegin, and to present the company debut of American tenor William Burden. The fascinating character of Tatyana was masterfully handled by rising-star soprano Raquel González.

On opening night, a setback turned to triumph in the hands of Studio Artist Justin Stoltz. William Burden suffered a sudden bout of laryngitis; Stoltz stepped in with only six hours notice and sang from the wings while Burden acted the part onstage. In one of those Cinderella moments for opera singers, Stoltz “simply knocked it out of the park” (earrelevant.net). Showing an impressive degree of dexterity, he also sang his assigned role as Monsieur Triquet. For the scene in which the two characters were both onstage, Stoltz sang Burden's part from the wings and then entered the scene as Triquet. It was a glorious moment for The Atlanta Opera Studio. After opening night, Mr. Burden recovered and brought enormous depth and poignancy to the role of Lensky through the end of the run.

Eugene Onegin was made possible by generous grants from Harold Brody and Donald Smith; and John and Rosemary Brown, who sponsored artist Meredith Arwady.

LA TRAVIATA

“Few theatergoers will leave The Atlanta Opera’s new production of *La traviata* wondering why it’s one of the most enduringly popular operas of all time” (Atlanta Journal Constitution). As the tragic consumptive Violetta Valéry, the stunning Czech soprano Zuzana Marková made her American debut. The “excellent cast” (earrelevant.com) included the Guatemalan tenor Mario Chang as Alfredo, and Argentine baritone Fabian Veloz, whose “lush baritone g[a]ve the character [Germont] emotional depth and a sort of wistful, forbearing, presiding wisdom” [Atlanta Journal Constitution]. In an appealing new production by Francesca Zambello, The Opera presented a collaboration of American opera companies which included the Washington National Opera, The Glimmerglass Festival, Seattle Opera, and Indiana University. The production featured a massive set— one of the most complex in our history—using fifteen periaktoi to rotate scenery in and out of view. Second only to *West Side Story*, Giuseppe Verdi’s *La traviata* was the best-selling production of the season, moving more than 6,000 tickets. In addition, The Opera proudly provided more than 1,600 tickets to veterans and their families.

La traviata was made possible by generous grants from John Hammaker, Victoria and Howard Palefsky, Warner Media, and the Gramma Fisher Foundation – Howard Hunter.








DISCOVERIES
THE ATLANTA OPERA



MARIA DE BUENOS AIRES

Our second Discoveries series production reprised the swarthy tango sensation *Maria de Buenos Aires*. *Maria* holds a special place in The Opera's 40-year history. A triumph during its initial run in 2017, the show affirmed for us the viability of a new idea—chamber operas in alternative venues. Creating a buzz around the Discoveries series, *Maria de Buenos Aires* helped propel the series into the successful initiative that it is today. Back by popular demand, the *Maria de Buenos Aires* revival sold so quickly that four more shows were added. Ultimately, six of those sold out completely; the two remaining shows were 90 percent sold. Adding a note of authenticity, The Opera staged an all-Argentine cast headed by Solange Merdinian. Gustavo Feulein, Milton Loayza, and conductor Jorge Parodi rounded out the ensemble. The opera also featured Daniel Binelli on bandoneón, an artist who at one time played alongside the composer Astor Piazzolla. A milonga and tango party on opening night proved to be one of the highlights of the season. The revival of *Maria de Buenos Aires* sold 1,200 tickets, generating \$90,019—the highest grossing Discoveries series show to date.

Maria de Buenos Aires was made possible by generous grants from the Discoveries series sponsors, The Molly Blank Fund of The Arthur M. Blank Family Foundation. The Friday evening performance was made possible through the generosity of Ronald and Susan Antinori. The opening night performance was made possible through the generosity of The Mary & Charlie Yates Family Foundation.

THE STUDIO



Pictured above are the Studio Artists for the 2018-19 season. Clockwise from left:

Justin Stolz, tenor
Ontario, Canada

Jonathan Bryan, baritone
Dallas, Texas

Conor Hanratty, The Jerry
& Dulcy Rosenberg Young Artist
Stage Director, given in honor of
Tomer Zvulun
Dublin, Ireland

Mauro Ronca, piano
Asti, Italy

Anna Koźlakiewicz, soprano
Mława, Poland

Elizabeth Sarian, mezzo-soprano
Long Island, N.Y.

Additional support was provided by Ms. Bunny Winter & Mr. Michael Doyle.

The Atlanta Opera Studio is now in its third season, and features some very distinguished alumni. Founded in the 2016-17 season, The Studio program was developed to provide talented emerging artists with valuable performance experience, working alongside internationally acclaimed operatic professionals. The artists participate in masterclasses and specialized instruction, enhancing and deepening their professional education through coaching in language, stage skills, and career development.

During the 2018-19 season, the artists appeared in featuring and supporting roles of mainstage productions at the Cobb Energy Performing Arts Centre. Baritone Jonathan Bryan took the stage in two roles in *Dead Man Walking*, alongside Jamie Barton and Mike Mayes. In addition, he covered the role of Joseph De Rocher, singing the title role in many rehearsals alongside a cast of stars in Mr. Mayes' absence (who was previously engaged for a portion of rehearsal period) while also preparing his supporting role.

Tenor Justin Stoltz was also cast in *Dead Man Walking* as the father of a murdered child, performing alongside renowned bass Wayne Tigges as the other father.

Mezzo soprano Elizabeth Sarian was also featured in *Dead Man Walking* with soprano Anna Kozlakiewicz, as two of the nuns in Sister Helen Prejean's order.

Perhaps the most memorable of the Studio artists roles this season goes to tenor Justin Stoltz. When William Burden came down with a last-minute case of laryngitis, Stoltz stepped into the role of Lensky and sang the entire program from off stage while Burden remained on stage, all on opening night of *Eugene Onegin*. Stoltz received rave reviews for his performance, and still made it on stage for his assigned role of Triquet.

The closing opera of the season, *La traviata*, allowed all of the Studio Artists to shine. Sarian sang the role of Flora

and Kozlakiewicz sang the role of Annina; and Stoltz and Gaston and Bryan sang the Baron. Pianist and coach Mauro Ronca was the lead pianist and Conor Hanratty was the assistant director of this massive production.

Conor Hanratty, the Jerry & Dulcy Rosenberg Young Artist Stage Director, directed Tomer Zvulun's production of *Silent Night* at Austin Opera, after assisting at the Wexford Festival last summer. In addition, Hanratty assisted on *Charlie Parker's Yardbird*, *West Side Story*, *Eugene Onegin*, *Maria de Buenos Aires*, and *La traviata*.

While rehearsing and learning all of these roles, the Studio Artists also participated in a number of classes and workshops, including:

- acting classes with internationally known bass Kevin Burdette
- fight classes with stunt woman Michelle Ladd Williams
- voice lessons with resident teacher David Okerlund from Florida State University faculty
- language work, particularly in Spanish and Russian
- masterclasses with Atlanta Opera Music Director Arthur Fagen; world-renowned mezzo soprano Jennifer Larmore; Maestro Joseph Mechavich; and *Dead Man Walking* composer Jake Heggie

To close the season, the Studio Artists spent a week in master classes with another world-renowned mezzo soprano, Stephanie Blythe, perfecting their vocal technique, stage presence, and acting skills. The week culminated in a recital with Ms. Blythe at the Byers Theatre at Sandy Springs Performing Arts Center at City Springs. The Artists sang songs from the Great American Songbook and Tin Pan Alley favorites, both solo and in duets with Ms. Blythe.



THE ATLANTA OPERA CHORUS

ASSOCIATE CONDUCTOR & CHORUS MASTER

Rolando Salazar

CHORUS MEMBERS

SOPRANO

Melanie Burbules
Hanan Davis
Sakinah Davis
Kate Doriot
Kelsey Fredriksen
Laura Hernandez
Anna Kozlakiewicz
Nicole Lewis
Natalie Rogers
Yilam Sartorio
Rebecca Shipley
Jeanette Simpson
Amy Smithwick
Tiffany Uzoije
Carrie Anne Wilson

ALTO

Lynnette Anderson
Caitlin Andrews
Amy Chastain
Melisa Godbee
Valerie Hamm
Afton Herring
Jessica Lane
Alison Nance
Elizabeth Sarian
Hallie Skelton
Eva Sullivan
Amber Tittle
Laurie Tossing
Lenna Turner
Jessica Wax

TENOR

Sidnei Alferes
Robert Banks
Charles Baugh
Jose Caballero
Brendan Callahan-Fitzgerald
Ramon Centeno
James Douglas
William Green
Truman Griffin
John Harr
Grant Jones
Eric Mask
Willism McChriston
Tim Parrott
Cody Russell
Chris Saltamacchio
Tim Tolar
Daniel Weisman

BASS

William Anderson
August Bair
Jarius Cliett
Christopher S. Connelly
Samuel Ferreira
Mitch Gindlesperger
C. Augustus Godbee
Antoine Griggs
Christopher Hawkins
Samy Itskov
Michael Lindsay
Timorhy Marshall
Stephen McCool
Sheldon Michael
Taylor Miller
Ivan Segovia



THE ATLANTA OPERA ORCHESTRA

VIOLIN

Pete Ciaschini
*The Lonaine P. Williams
Orchestra Concertmaster Chair*

Helen Kim
Assistant Concertmaster

Fia Durret
Principal Second

Adelaide Federici
Assistant Principal Second

Edward Eanes
Felix Farrar
Katie Gardner
Sally Gardner-Wilson
Robert Givens
Ryan Gregory
Patti Gouvas
Alison James
Grace Kawamura-Stubbart

Kathryn Koch
Lisa Morrison
Shawn Pagliarini
Anastasia Petruina
Virginia Respass-Fairchild

Patrick Ryan
Serena Scibelli
Angele Sherwood-Lawless
Qiao Solomon

Mayu Sommovigo
Jessica Stinson
Elonia Varfi
Rafael Veytsblum
Andrew Zabinski

VIOLA

William Johnston
Principal

Elizabeth Derderian-Wood
Assistant Principal

Josiah Coe
Julie Rosseter
Karl Schab
Joli Wu
Meghan Yost

CELLO
Charae Krueger
Principal

Hilary Glen
Assistant Principal

Barney Culver
David Hancock
Roe Harran
David Holloway
Sarah Kapps
Mary Kenney
Grace Sommer
Cynthia Sulko

BASS
Lyn DeRamus
Principal

Maurice Bell
Adam Bernstein
Emory Clements
Robert Henson

FLUTE

James Zellers
Principal

Kelly Bryant
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The Studio Tour at The Atlanta Opera continues to grow, reaching more and more students across the State of Georgia each year.

In the 2018-19 season, the bilingual production of *The Barber of Seville* sold out, with 73 performances at 61 schools and 11 community venues, and reached 19,817 students and community members. The attendance for tour increased 44 percent from 13,736 total attendance during the 17-18 season to 19,817 total attendance during the 18-19 season.

The Opera's education and community programs have seen a total 24 percent increase in program attendance during the 2018-19 season and a 45 percent increase in attendance from the 2016-17 season.

2018-19 community programs expanded across the city as well, including a new format for the Season Preview at Cobb Energy Centre and the pre-opera talks before each mainstage show.

The production of *Dead Man Walking* gave The Opera a unique experience with the presence of author and activist Sister Helen Prejean, who participated in a panel on the death penalty at the Emory University Center for Ethics with other noted activists, and also a pre-show talk with Sister Helen Prejean and Jake Heggie before opening night of *Dead Man Walking*.

Other notable appearances around the Atlanta area included Music and Social Change at the Auburn Avenue Library, Belting on the BeltLine, "Lunch and Learn" Season Preview Lecture at The Osher Lifelong Learning Institute (OLLI) at Emory, Sunday in the Park at Oakland Cemetery, Phoenix Flies at Atlanta Preservation Center as well as community partnerships with the Goethe Zentrum, Center for Civil and Human Rights, Atlanta Contemporary, Lenbrook Retirement Community, Canterbury Court, Forward Arts, Atlanta Music Project, Serenbe Institute, Morehouse College, and Spelman College.



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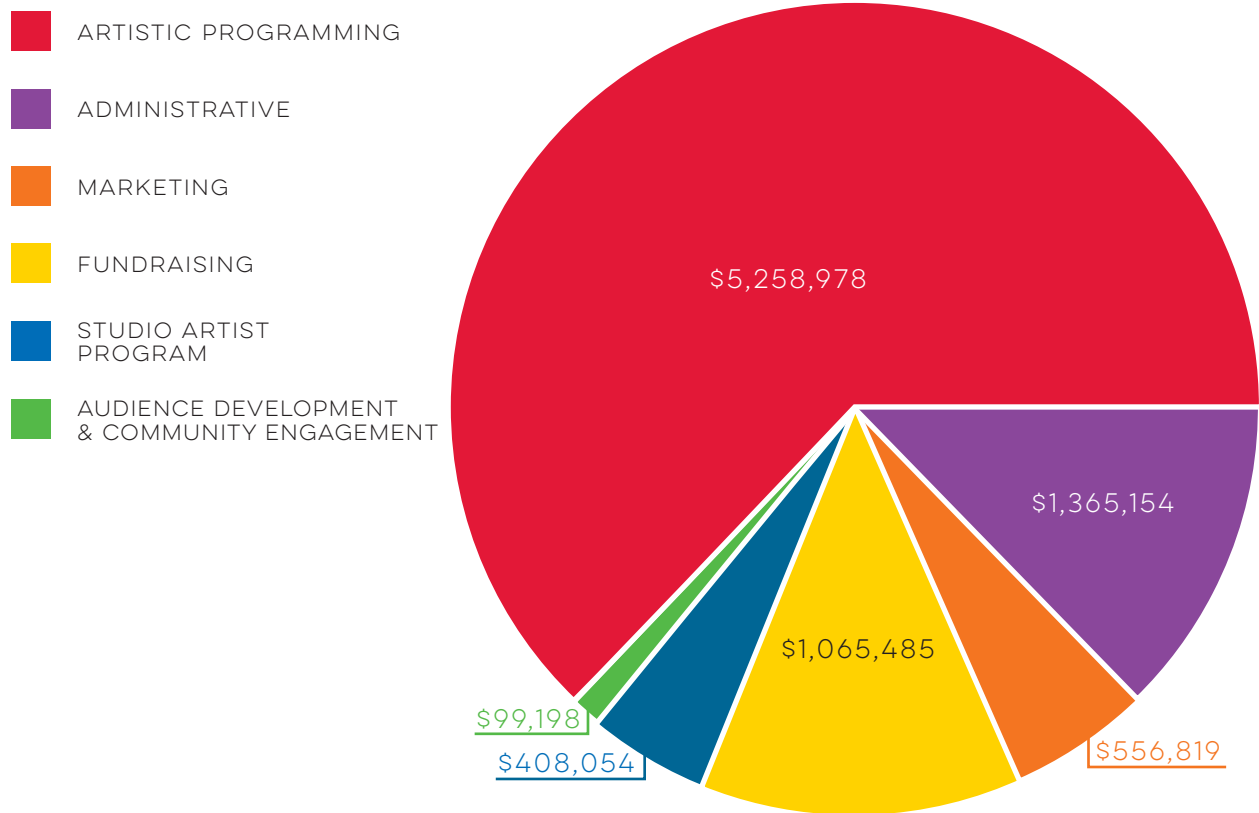
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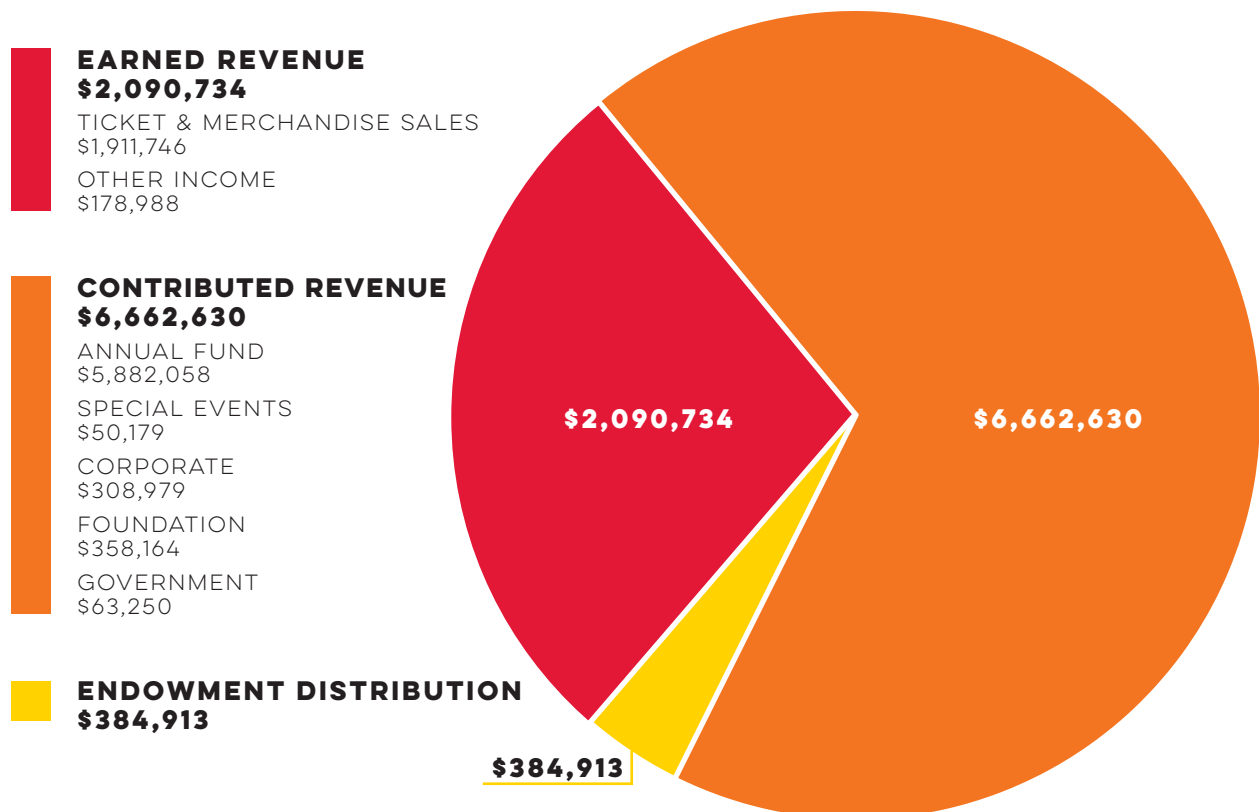
Cathy & Mark Adams
Mr. & Mrs. Ronald R. Antinori
Nancy & *Jim Bland
Laura & Montague Boyd
Dr. Harold Brody & Mr. Donald Smith
John & Rosemary Brown
Mr. & Mrs. John L. Connolly
Ann & Frank Critz
Martha Thompson Dinos
Dr. & Mrs. Alexander Gross
John L. Hammaker
Howard Hunter, Gramma Fisher Foundation
Mr. & Mrs. Michael L. Keough
*Mr. & Mrs. Carl W. Knobloch, Jr.
James B. Miller, Jr.
Mary Ruth McDonald
Victoria & Howard Palefsky
Mr. William Pennington
Jerry & Dulcy Rosenberg
Mr. William F. Snyder
Judith & Mark Taylor
Triska Drake & G. Kimbrough Taylor
Brian & Marie Ward
Rhys T. & Carolyn Wilson
The Mary & Charlie Yates Family Fund

*deceased

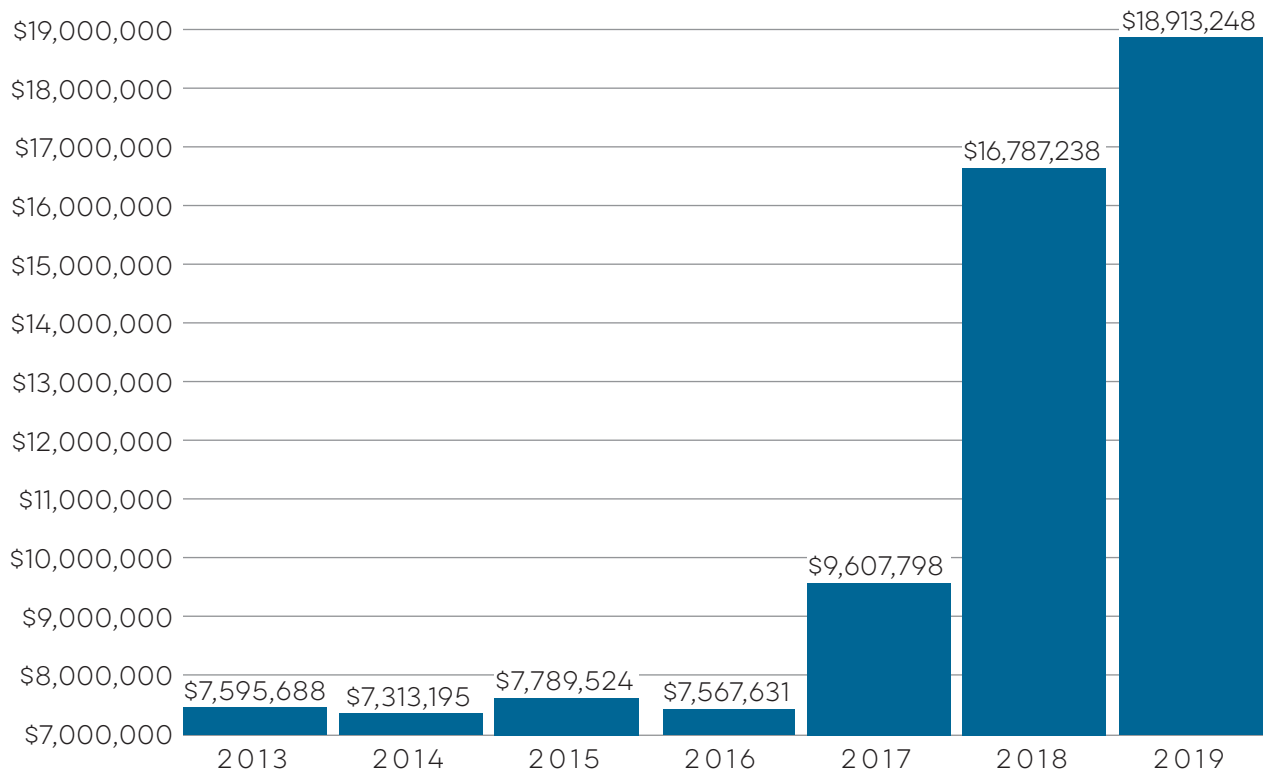
FY19 OPERATING EXPENSES: \$8,753, 688



FY18 OPERATING REVENUE: \$9,138,277

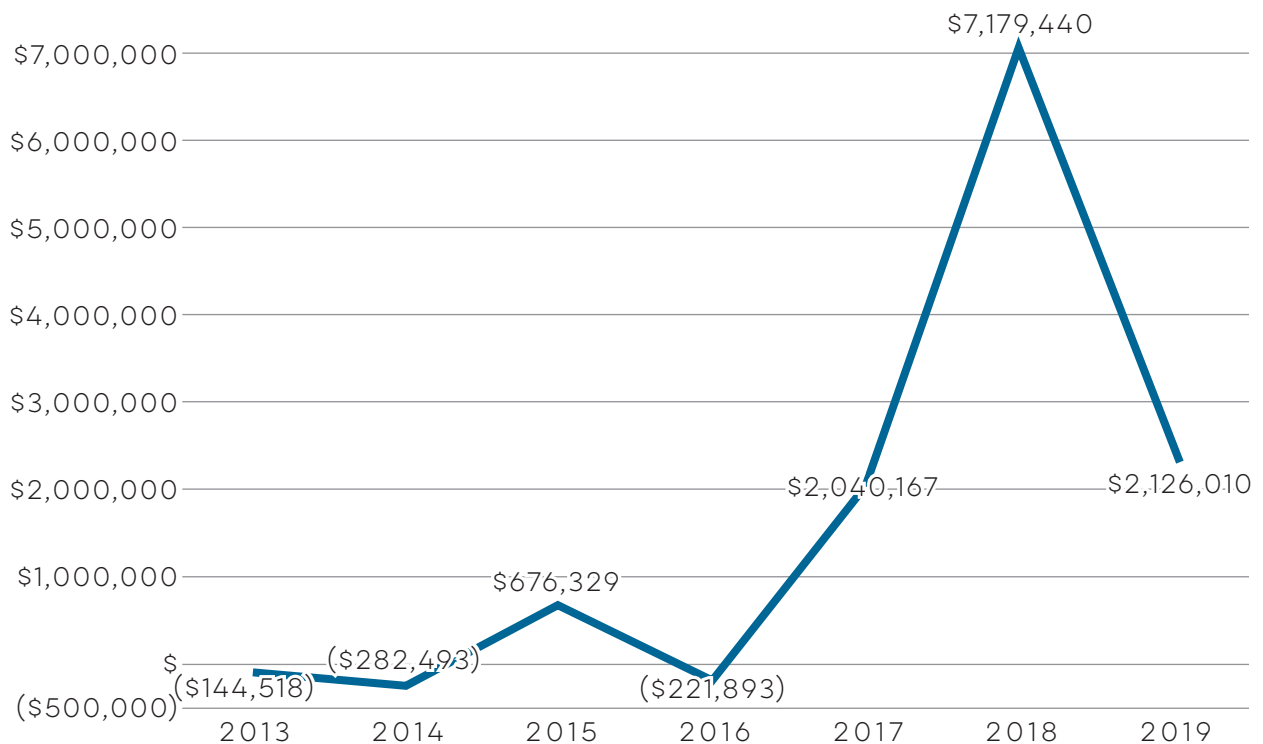


HISTORICAL NET ASSETS



HISTORICAL P&L RESULTS

(INCLUDING RESTRICTED REVENUE)



This presentation is an unaudited report of annual operational revenue and expenses in conformity with the Board approved operating budget. Audited financials are available upon request.



THE ATLANTA OPERA



The Atlanta Opera
1575 Northside Dr., N.W. | Suite 350 | Atlanta, GA 30318
404-881-8801 | atlantaopera.org