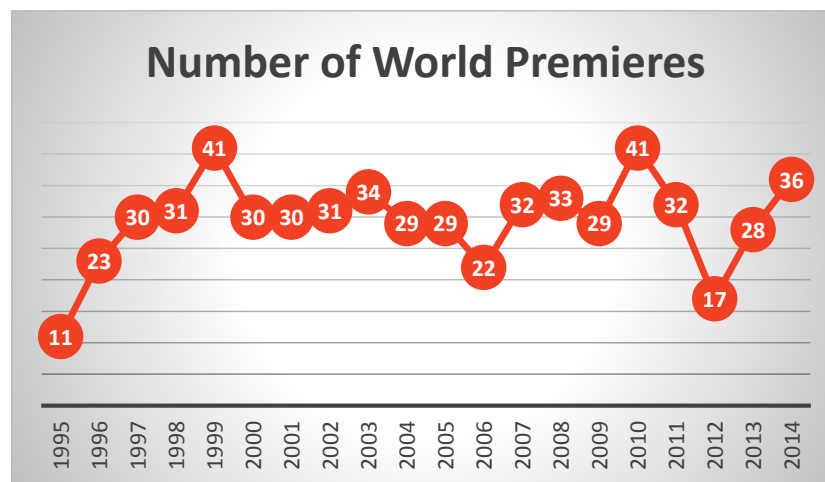


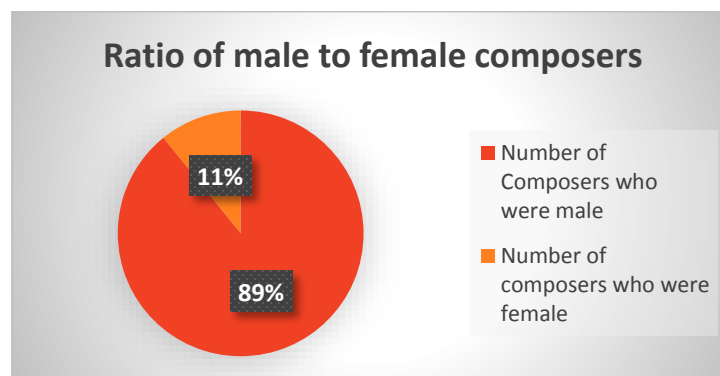
THE NATIONAL OPERA CENTER AMERICA

Since its 1970 founding, OPERA America firmly placed the creation and revival of new North American operatic works as one of its primary objectives. In recent decades the Mellon Foundation has been a major benefactor in OPERA America's quest to strengthen, diversify and grow the North American operatic canon. In an effort to shed light on the recent history of OPERA America's support of new works, we have compiled data representing every operatic composition with a North American Composer or librettist premiered between the years 1995 and 2015.

Between the years 1995 and 2015 there have been 589 operatic works premiered by North American composers, with an average of 30 operas per year.

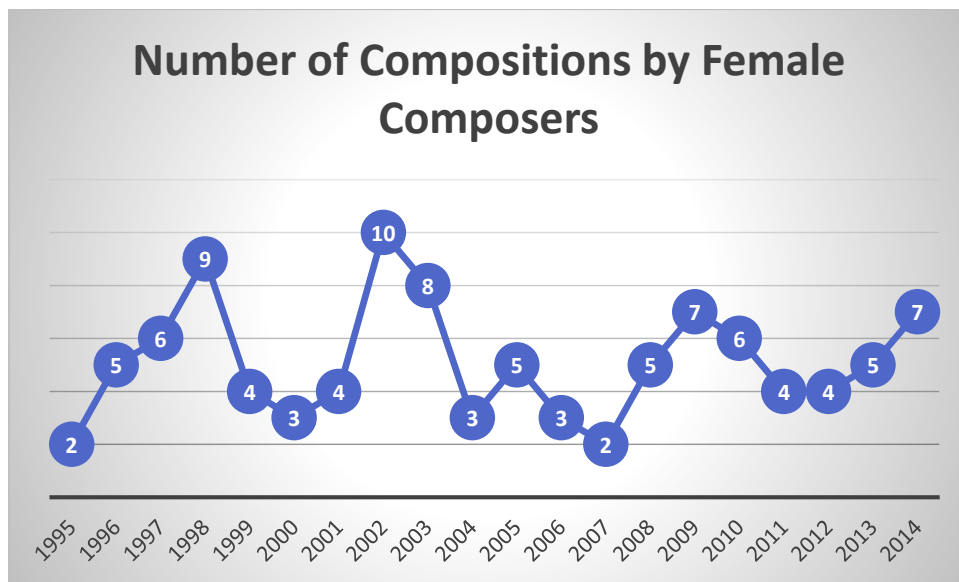


The overwhelming majority of composers were male, with only 41 out of 373 total composers being female.



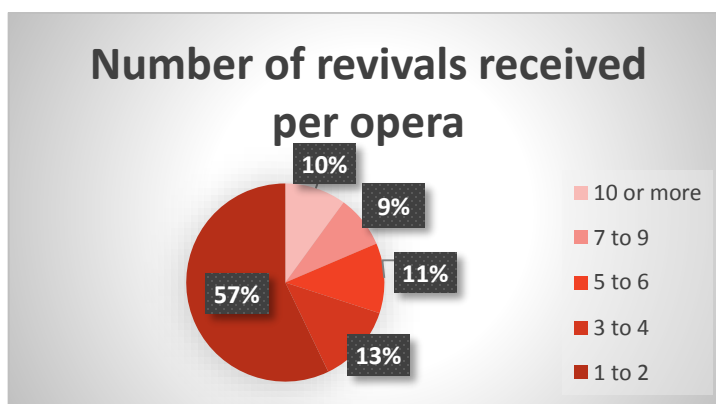
The annual rate of compositions by Female Composers has been inconsistent in the past 20 years. The two most productive years for female compositions, 1998 and 2002, were average years for total annual compositions.

In the most recently complete season (2014) there were 7 world premieres with female composers. With the introduction of the Female Composers' Grant from OPERA America in the fall of 2014, we project that the rate of Female works being commissioned will increase steadily.

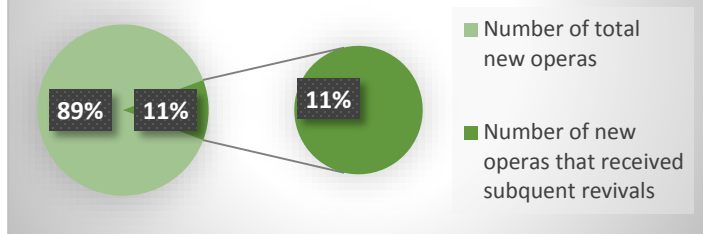


Of the 589 works that were premiered between the years 1995 and 2015, 71 (or 11%) received subsequent revivals.

Of the operas that have received revivals, an overwhelming plurality (56%) received only two revivals or less.



Number of operas that received revivals



A Coffin in Egypt

A Flowering Tree

A Streetcar Named Desire

A View From the Bridge

A Way Home

A Wedding

Ainadamar

Alice in Wonderland

Amelia

Elmer Gantry

Emmeline

Fantastic Mr. Fox

Fireworks

Florencia en el Amazonas

Galileo Galilei

Grendel

Harvey Milk

I was looking at the Ceiling and then I saw the Sky

Il Postino

In the Penal Colony

Isis and the Seven Scorpions

Joshua's Boots

Jackie O

L'enfant des glaces

Les Enfants Terribles

Little Women

Lysistrata

Marco Polo

Margaret Garner

Mary Shelley

Medusa

Memoirs of Uliana Rumley

Moby Dick

Monsters of Grace

One False Move

Orpheus & Euridice

Oscar

Peony Pavilion

Resurrection

Silent Night

Somebody's Children

Sumeida's Song

The Bald Soprano

The Black Monk

The Brothers Grimm

The Difficulty of Crossing a Field

The End of the Affair

The Grapes of Wrath

The Great Gatsby

The Marriages Between Zones Three, Four and Five

The Picture of Dorian Gray

The Secret Garden

The Silver River

The Sound of a Voice

The Tale of Genji

Therese Raquin

This is the Rill Speaking

Three Decembers

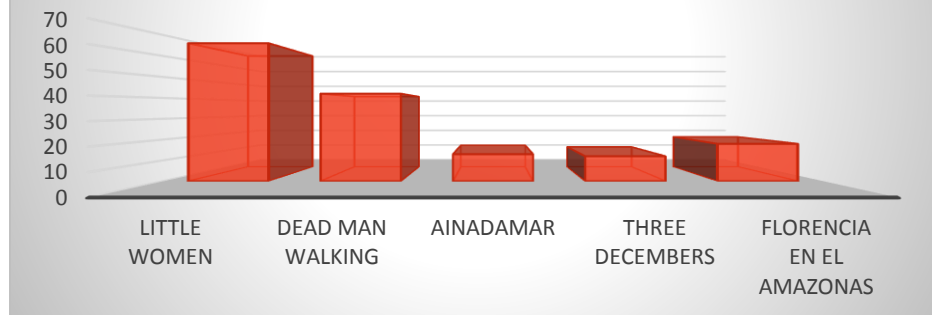
Vanqui

Waiting for the Barbarians

What Next?

White Raven

North American Operas composed after 1995 with the highest numbers of revivals

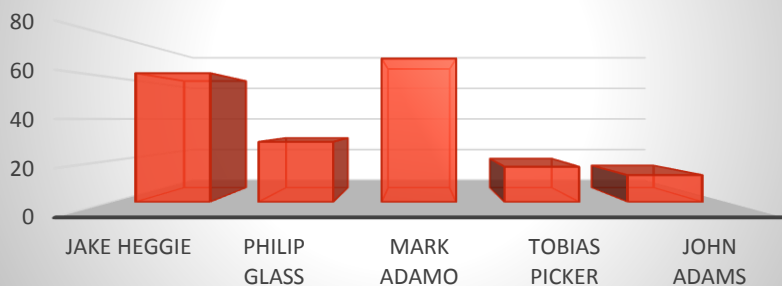


Of those operas that received more than 10 revivals, Mark Adamo's **Little Women** has been revived the highest number of times, with 66 revivals since its premiere at Houston Grand Opera in 1998. The tremendous success of this work is partly due to its unflagging popularity among conservatories in the United States, with 23 productions in United States universities, starting with the Jacobs School of Music at Indiana University in 2002.

Jake Heggie's **Dead Man Walking** has the second highest number of revivals, at 42 since its 2000 premiere with the San Francisco Opera. **Dead Man Walking** also has the record for most productions abroad, with a total of 16 productions stretching from South Africa to Australia to Denmark.

Jake Heggie and Mark Adamo have the highest total number of revivals, with 59 and 68, respectively. Philip Glass has the third highest with 25 revivals and Tobias Picker and John Adams are fourth and fifth with 16 and 14 revivals, respectively.

Composers with most revivals of works premiered after 1995



John Adams

I was looking at the ceiling and then I saw the sky - 5 revivals

A Flowering Tree - 7 revivals

Doctor Atomic - 2 revivals

Jake Heggie

Dead Man Walking - 42 revivals

The End of the Affair - 4 revivals

Three Decembers - 11 revivals

Moby Dick - 2 revivals*

**Moby-Dick* was commissioned as a co-production between San Francisco Opera, San Diego Opera, Calgary Opera, Dallas Opera, and State Opera of South Australia. Washington National Opera's production was the first revival separate from those five.

Tobias Picker

Emmeline - 4 revivals

Fantastic Mr. Fox - 6 revivals

Therese Raquin - 5 revivals

An American Tragedy - 1 revival

Mark Adamo

Little Women - 66 revivals

Lysistrata - 2 revivals

Philip Glass

In the Penal Colony - 7 revivals

Galileo Galilei - 4 revivals

The Sound of a voice - 1 revival

Waiting for the Barbarians - 2 revivals

Appomattox - 1 revival

Les Enfants Terribles - 6 revivals

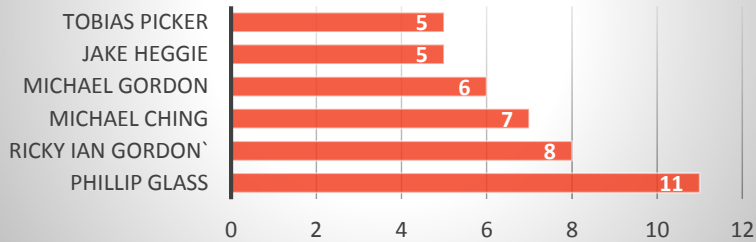
White Raven - 1 revival

Monsters of Grace - 2 revivals

The Marriages Between Zones 3, 4 and 5 - 1 Revival

The composer with the third highest number of revivals, Phillip Glass, also hold the highest number of works premiered since 1995, with 12 operas, beginning with 1996's **Les Enfants Terribles- Dance Opera for voice and three pianos**. His most recent opera, **The Perfect American**, premiered at Teatro Real, Madrid, in January 2013.

North American Composers with the most works premiered since 1995



Michael Gordon

Shelter

Chaos

Lost objects

Van Gogh/Tell-tale Heart

Carbon Copy Building

Acquanetta

What to Wear

Jake Heggie

Dead Man Walking

Three Decembers

Moby-Dick

Again

The End of the Affair

Phillip Glass

Les Enfants Terribles

White Raven

The Marriages

Between Zones

Three, Five and Six

Monsters of Grace

In the Penal Colony

Galileo Galilei

The Sound of a Voice

Waiting for the Barbarians

The Perfect American

Appomattox

Hydrogen Jukebox

Kepler

Ricky Ian Gordon

The Tibetan Book of the Dead

Dream True

Orpheus & Euridice

The Grapes of Wrath

Green Sneakers

Rappahannock County

A Coffin in Egypt

27

Tobias Picker

Emmeline

Therese Raquin

An American Tragedy

Michael Ching

Out of the Rain

Buoso's Ghost

Slaying the Dragon

Faith

Speed Dating

Tonight

Corps of Discovery: A Musical Journey in Three Acts

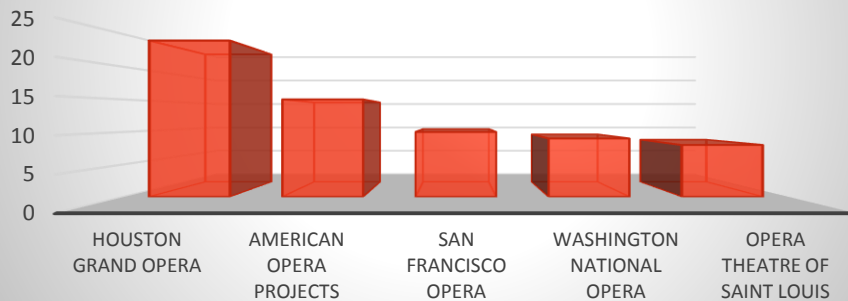
A Midsummer Night's Dream

Fantastic Mr. Fox

Dolores Claiborne

Of the companies that have hosted or commissioned world premieres, Houston Grand Opera takes a clear lead, with 24 world premieres of North American works at their house since Stewart Wallace's **Harvey Milk** premiered in 1995. Notable among Houston Grand Opera's premieres are the previously mentioned **Little Women** by Mark Adamo, the leader for most revivals (66), Jake Heggie's **Three Decembers** (which has been since revived thirteen times) and Daniel Catan's **Florencia en el Amazonas**, which has received 10 revivals since its premiere.

Companies with the most world premieres of North American Works since 1995



Houston Grand Opera

<i>Harvey Milk</i>	<i>The Memory Stone</i>
<i>Cold Sassy Tree</i>	<i>Jackie O</i>
<i>Little Women</i>	<i>Resurrection</i>
<i>Florencia en el Amazonas</i>	<i>Bound</i>
<i>Three Decembers</i>	<i>River of Light</i>
<i>A Coffin in Egypt</i>	<i>Courtside</i>
<i>The End of the Affair</i>	<i>Salsipuedes</i>
<i>Lysistrata</i>	<i>A Coffin in Egypt</i>
<i>Cruzar la cara de la luna</i>	<i>The Tibetan Book of the Dead</i>
<i>Cinderella in Spain</i>	<i>The Thirteen Clocks</i>
<i>Atlas: In opera in three parts</i>	<i>From My Mother's Mother</i>
<i>The Refuge</i>	<i>Brief Encounter</i>

Opera Theatre of Saint Louis

<i>Joshua's Boots</i>	<i>The Tale of Genji</i>
<i>The Thunder of Horses</i>	<i>The Merchant and the Pauper</i>
<i>Loss of Eden</i>	<i>Champion</i>
<i>The Golden Ticket</i>	27

San Francisco Opera

Dead Man Walking

A Streetcar named Desire

Doctor Atomic

The Secret Garden

Heart of a Soldier

Appomattox

Dolores Claiborne

The Hotel Casablanca

The Bonesetter's Daughter

American Opera Projects

Hildegurfs Electric Ordo Virtutum

Marina, A captive Spirit

Dr. Sun Yat Sen

Love/Hate

Lost Childhood

Fireworks

This Is the Rill Speaking

Harriet Tubman: When I crossed that line to Freedom

Patience and Sarah

Romulus

Flurry Tale

A Letter to East 11th Street

The Bridge of San Luis Rey

Sir Gawain and the Green Knight

Darkling

Washington National Opera

An American Soldier

Daughters of the Bloody Duke

Duffy's Cut

The Investment

Charon

The Enchantment of Dreams

A Game of Hearts

Penny

Of the companies that have hosted revivals of North American works composed after 1995, Long Beach Opera and Fort Worth Opera are in first and second place, with seven and six each, respectively. In addition to their revivals, Long Beach Opera has also hosted three world premieres and regularly programs North American works by living composers, such as John Adams' **The Death of Klinghoffer** in 2014 and Phillip Glass' **The Fall of the House of Usher** in 2013, cementing its place as a company at the forefront of showcasing new North American compositions.

Later this season, Fort Worth Opera will present David T. Little's **Dog Days**, a work that was presented by Beth Morrison Projects at OPERA America's 2014 New Works Forum, continuing a tradition of reviving North American compositions. Fort Worth Opera, in contrast to the other companies listed here, has focused primarily on revival of new work, with only two world premieres in the past 20 years (Jorge Martin's **Before Night Falls** in 2010 and Thomas Pasitieri's **Frau Margot** in 2007).

We have recently seen a surge in Washington National Opera's interest in reviving new works, with the 2014-15 season featuring both **Moby-Dick** and **Florencia en el Amazonas**, and with the first ever revival of Philip Glass' **Appomattox** set to take place in the 2015-16 season.

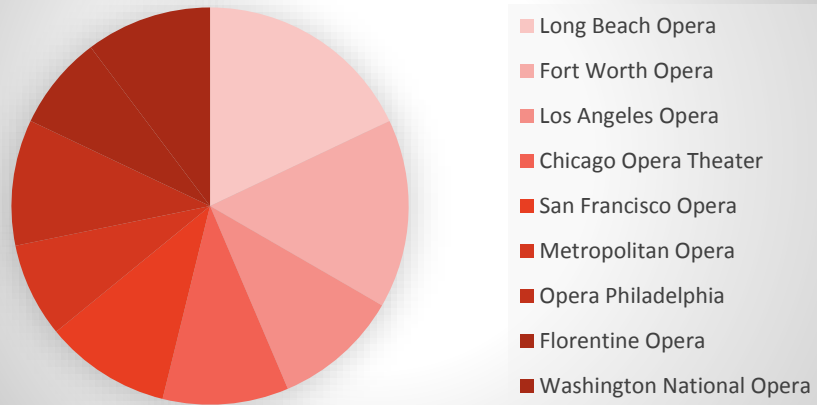
Los Angeles Opera has similarly increased their presentation of revivals of new works, with the past two seasons featuring Andre Previn's **A Streetcar Named Desire** and Daniel Catan's **Florencia en el Amazonas**. In early 2015 they presented John Corigliano's **The Ghost of Versailles**, and in June 2015 they will follow Fort Worth Opera with their own revival of David T. Little's **Dog Days**. Their 2015-16 season has been confirmed to feature a production of **Moby-Dick**.

Opera Philadelphia has also begun to establish themselves as a venue crucial to the presentation of new works, both world premiere and revival. In the past three seasons they have presented Kevin Puts' **Silent Night**, Osvaldo Golijov's **Ainadamar**, and Theodore Morrison's **Oscar**. Opera Philadelphia is also set to premiere Daniel Schnyder's **Charlie Parker's Yardbird** in the spring of 2015.

San Francisco Opera has mostly focused their attention on commissioning new works, and as such has only hosted two revivals in the past 20 years. As shown on the previous page, San Francisco Opera has hosted premieres of some of the most successful North American works premiered in the past 20 years, including **Dead Man Walking** and **A Streetcar Named Desire**.

In the past fifteen years the Metropolitan Opera has picked up their pace of presenting productions of North American works, with five productions of North American works composed after 1995 (Harbison's **The Great Gatsby**, Bolcom's **A View from the Bridge**, Picker's **An American Tragedy**, Adams' **Doctor Atomic**, and Muhly's **Two Boys**), in addition to presenting productions of Phillip Glass' **Satyagraha** and Adams' **Nixon in China** and **The Death of Klinghoffer**. This is in sharp contrast to the previous fifteen years at the Met, during which **The Voyage** and **The Ghosts of Versailles** were the only North American works composed within the preceding 30 years that had been presented (there was a single production of Carlisle Floyd's **Susannah** –composed in 1955- in 1999).

Companies with the most revivals of North American Operas composed after 1995



Long Beach Opera

Therese Raquin
I was looking at the Ceiling and then I saw the sky
The Difficulty of Crossing a Field (2011 & 2014)
Ainadamar
In the Penal Colony
Orpheus and Euridice (2008 & 2010)

Florentine Opera

Elmer Gantry (revived twice)
The Picture of Dorian Gray

Chicago Opera Theater

Three Decembers
A Flowering Tree
A Coffin in Egypt
Therese Raquin

Fort Worth Opera

Little Women
Dead Man Walking
Lysistrata
Three Decembers
Silent Night
Dog Days

San Francisco Opera

Three Decembers
Harvey Milk

Washington National Opera

Moby-Dick
Appomattox
A View from the Bridge
Florenca en el Amazonas

Los Angeles Opera

Florenca en el Amazonas
Moby-Dick
A Streetcar Named Desire
Alice in Wonderland

Opera Philadelphia

Cold Mountain
Ainadamar
Oscar
Silent Night

Metropolitan Opera

Two Boys
A View from the Bridge
Doctor Atomic

Other companies with notable efforts to produce and support new works are Lyric Opera of Kansas City, which has hosted five world premieres and three revivals, and Santa Fe Opera, which has also focused their efforts primarily on world premieres, some of which include Tobias Picker's **Emmeline** (later revived at New York City Opera and Opera Theatre of St. Louis) and Theodore Morrison's **Oscar**, which was revived at Opera Philadelphia in February 2015.

Lyric Opera of Kansas City

John Brown (world premiere)

*She Never Lost a Passenger
(world premiere)*

*Once False Move (world
premiere)*

*Somebody's Children (world
premiere)*

Coyote Tales (world premiere)

The End of the Affair (revival)

Cold Sassy Tree (revival)

Silent Night (revival)

The Santa Fe Opera

Emmeline (world premiere)

The Silver River (world premiere)

Madame Mao (world premiere)

Life is a Dream (world premiere)

The Letter (world premiere)

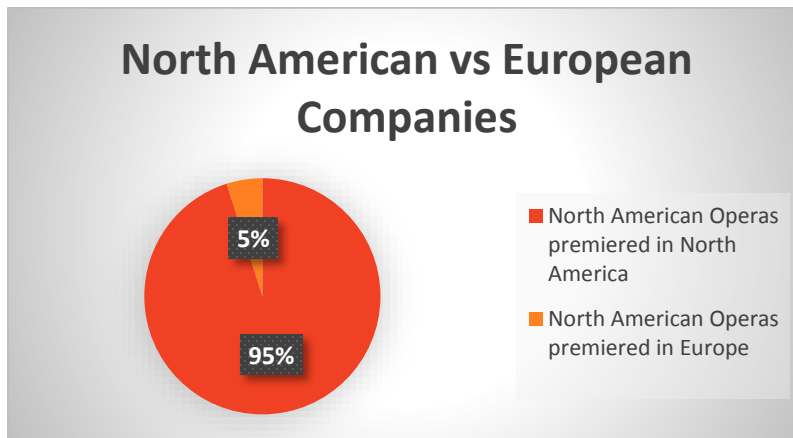
Ashoka's Dream (world premiere)

Oscar (world premiere)

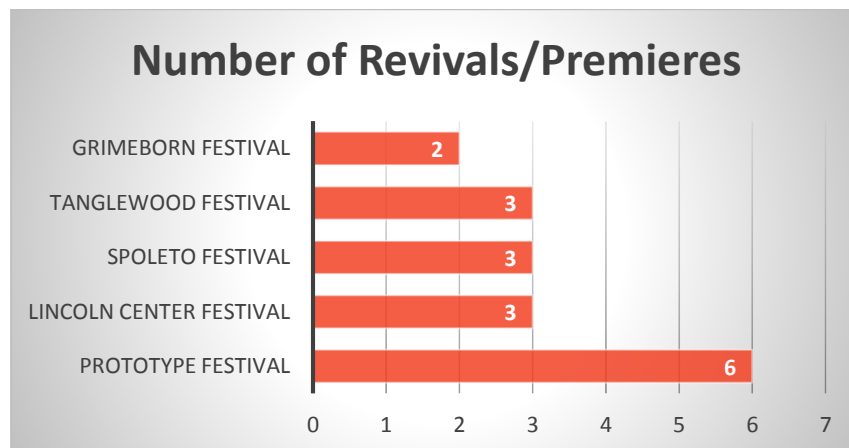
Modern Painters (world premiere)

Ainadamar (revival)

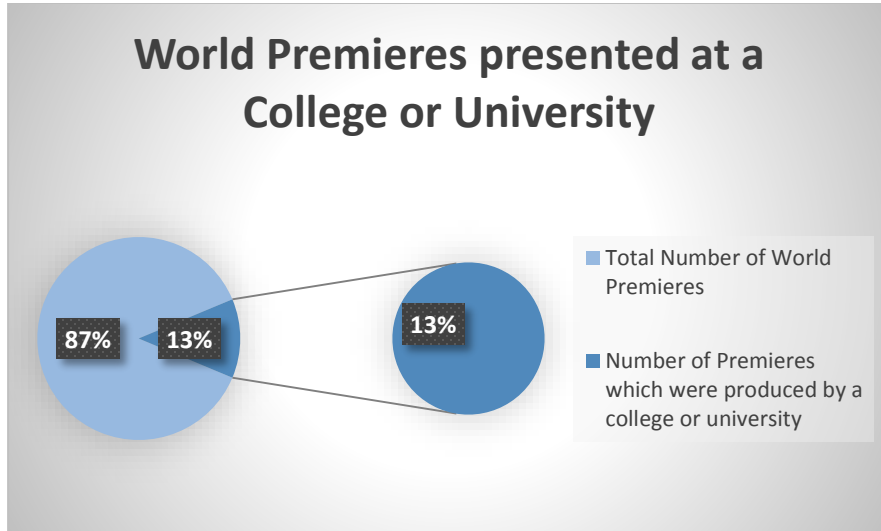
A minority of North American works were premiered outside of North America, in Europe. Out of the 553 world premieres since 1995, 27 of them were originally presented by European companies. Four of Phillip Glass' operas (**White Raven**, **Kepler** in 2009, **Waiting for the Barbarians** in 2005, and **The Marriages Between Zones Three, Four and Five** in 1997) were premiered in Europe. Other notable North American works premiered abroad are Nico Muhly's **Two Boys**, presented at English National Opera in 2011 and later performed at the Metropolitan Opera in 2013.



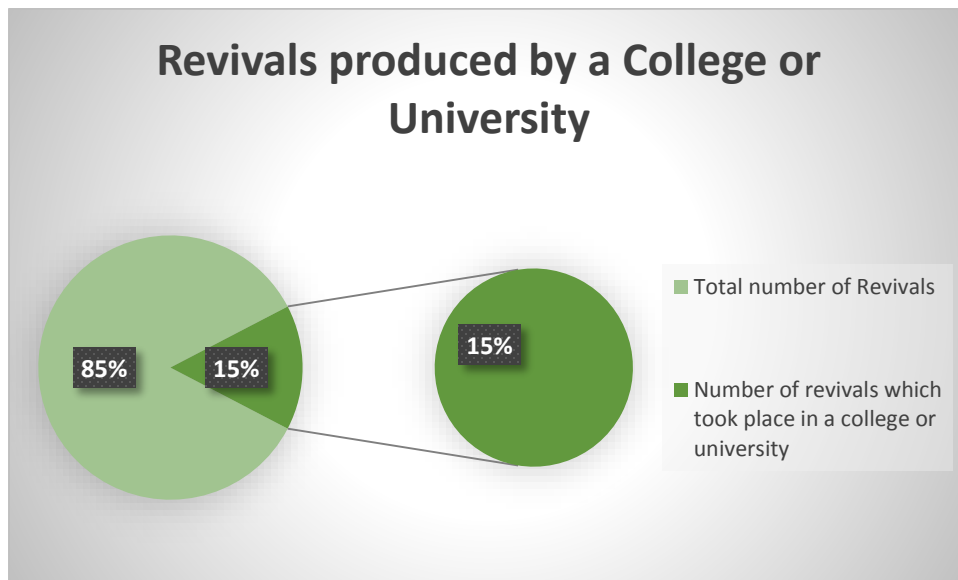
Among well-known music festivals in North America and elsewhere, some have notably programmed new North American Compositions. These include the Tanglewood Festival, The Aspen Festival and the Spoleto Festival in addition to the British Grimeborn Festival, which has performed revivals of two North American Works. In the lead, however, is the Prototype Festival, which has premiered six completed operatic compositions and a number of workshops since its inception in 2013. Notable among these premieres is Mohammad Fairouz's **Sumeida's Song**, the first ever Arab-American opera to be presented on a North American stage. Pittsburgh Opera subsequently presented **Sumeida's Song** in their 2014-15 season.



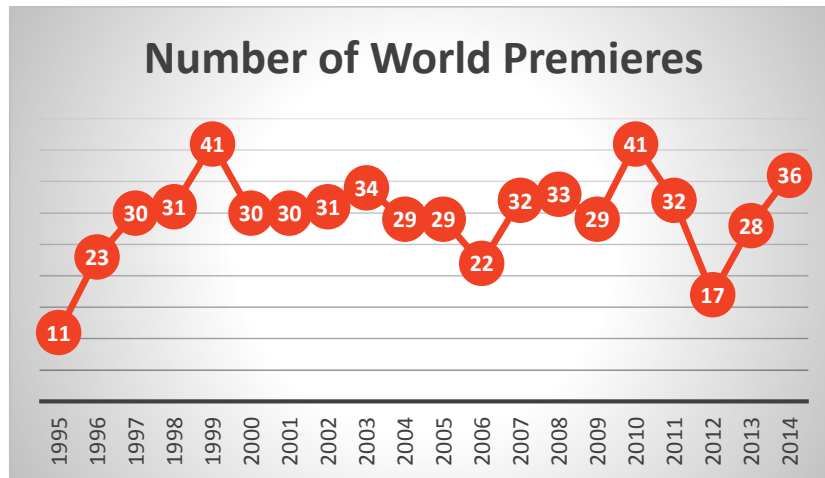
A somewhat larger minority of works have been premiered at a college, conservatory, or university in North America. In total, 13% of North American world premieres took place at school. Notable among these premieres were John Adams' **I was looking at the ceiling and then I saw the sky** and David Lang's **The Difficulty of Crossing a Field**.



A similar percentage of revivals were presented at schools, with 49 (or 15%) of a total of 277 revivals taking place at a university, college or conservatory. Most notable among these are Mark Adamo's **Little Women**, which has been presented at a school a total of 23 times since its first academic production in 2002 at Indiana University's Jacobs School of Music.



The number of world premieres per year has fluctuating severely in recent years, with 17 premieres in 2012 the lowest number since 1996. This steep drop-off after 2010 is consistent with an overall decrease in activities between 2010 and 2012, which we have observed being a response to the preceding economic downturn. The steep climb back to an average number of premieres is perhaps more dramatic than the overall increases in financial activities we have observed within our field, it is safe to extrapolate that the annual number of North American world premieres will remain between 30 and 40.



The number of revivals per year has been inconsistent, however the trend has indefinitely risen since 2001. There have been three years with sharp increases in the number of revivals (2002, 2007 and 2014). This is partly related to the performance activity of works in the top tier of revival frequency (**Little Women**, **Dead Man Walking** and **Florencia en el Amazonas**). In 2002, Mark Adamo’s **Little Women** was presented a total of 12 times, while **Dead Man Walking** received 3 productions. Similarly, in 2007, **Little Women** received 10 productions and **Dead Man Walking** 7. In 2014 **Florencia en el Amazonas** received 3 separate productions while **Dead Man Walking** received 5. Other operas in 2014 to receive multiple revivals were Aldridge’s **Elmer Gantry**, Heggie’s **Three Decembers**, Tobias Picker’s **Fantastic Mr. Fox** and Phillip Glass’ **Les Enfants Terribles**.

