

HIGH NOTES

THE ANNUAL REPORT OF THE

2017/2018 SEASON

ACADEMY OF VOCAL ARTS



Resident Artists Mackenzie Gotcher and Claire de Monteil in *Il trovatore* (Photo: Paul Sirochman)

ACADEMY OF VOCAL ARTS

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The mission of the Academy of Vocal Arts is to be the world's premier institution for training young artists as international opera soloists. Through rigorous instruction, coaching, and by presentations of Resident Artists from around the world in concerts, oratorios, public programs, and fully staged professional opera productions, the Academy trains artists with the highest potential for career success while enriching lives in Philadelphia and beyond.

Founded in 1934, the Academy of Vocal Arts is the only tuition-free institution dedicated exclusively to the study of voice. When singers leave AVA, they are prepared to share their gifts with audiences of the world, fulfilling not only their own hopes and dreams, but those of AVA's wise and generous founder.

Gifted singers come from throughout the world to seek the exceptional guidance and training that the Academy of Vocal Arts offers. Admission to the tuition-free program is determined by competitive annual auditions. While hundreds apply, only 8-10 are annually accepted into the four-year program. AVA's student body is comprised of approximately 28 artists whose training is equivalent to more than \$100,000 per year.

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WELCOME

Letter from the President and Artistic Director



Dear Friends,

It is my pleasure to present *High Notes*, the annual report of the Academy of Vocal Arts. The report covers our most recent fiscal year, from July 1, 2017 to June 30, 2018. It represents a concise and accurate picture of AVA during the past year. Aside from working on the four professional operas and numerous concerts, recitals, lectures and informal gatherings, the Resident Artists were hard at work training and preparing, not only for the AVA Opera Theatre season, but also for their future professional careers. The Resident Artists receive weekly voice lessons, in addition to many hours of vocal coaching, and lessons in languages, stage combat, and stage interpretation. Behind the success of each AVA artist is the outstanding AVA faculty, who guide the Resident Artists through their advanced vocal training.

AVA's *Viva la Voce!* Gala was held this year at the Museum of American Jewish History, where Resident Artists performed a variety of repertoire, including a *West Side Story* medley, and selections from America's most famous composers. AVA Board Member Walter M. Strine, Jr., Esq. was honored with the AVA Board of Directors Outstanding Service Award, and Carole Haas Gravagno was honored with the AVA Distinguished Achievement in the Arts Award.

This has been another successful year of accomplishments at AVA, and our Resident Artists won many major awards. Matthew White won Top Prize in the Gerda Lissner Foundation Competition, Hannah Ludwig won 2nd Prize in the Loren L. Zachary National Vocal Competition, Alexandra Nowakowski was a world semi-finalist in the inaugural Glyndebourne Opera Cup, and Ethan Simpson was a semi-finalist at this year's Metropolitan Opera National Council Auditions. We also graduated six Resident Artists to promising careers in the field. Marco Cammarota, Hannah Ludwig, Nathan Milholin, Alexandra Nowakowski, Daniel Noyola, and Vanessa Vasquez graduated with Artist Diplomas. We wish them all well in their professional careers.

This fall, we welcome nine new Resident Artists joining the AVA roster: 4 sopranos, 2 mezzos, 1 baritone, and 2 basses.

We hope that you had the opportunity to join us this past season to see our Resident Artists in action. We also hope that you will consider supporting us in the upcoming season, both by attending AVA performances, and supporting the tuition-free training of these outstanding young artists. Thank you for being such a valuable member of the AVA family. It is through your support that the Resident Artists and the Academy of Vocal Arts continue to enjoy great success!

Warm regards,

K. James McDowell
President and Artistic Director

THE YEAR IN REVIEW: THE SEASON



During the 2017-18 season, AVA presented over forty concerts and performances with approximately 10,000 attendees.

The Opera Theatre season kicked off with a stunning Opening Night Gala, which featured AVA's first production of *Il trovatore* in 20 years! Directed by Michael Scarola and conducted by Maestro Macatsoris, the production received rave reviews, and it most certainly made for a memorable opening to the season. This production was also performed at the Zoellner Arts Center at Lehigh University.



The annual *Russian Romances* concert, led by Ghenady Meirson featured Russian songs as well as selections from Russian operas. The winter production of Richard Wagner's *Das Rheingold* was performed at AVA, with Music Director, Luke Housner accompanying on piano.

Richard Strauss' *Ariadne auf Naxos* was directed by Dorothy Danner and conducted by David Aronson, who made his Philadelphia debut conducting the AVA Opera Orchestra. The final production of the season was Verdi's *La traviata*, which was directed by Jeffrey Marc Buchman, and conducted by Maestro Macatsoris.



AVA's Resident Artists sang in the annual *Giargiari Bel Canto Competition*, which was held at the Kimmel Center's Perelman Theater. Claire de Monteil and Alexandra Razskazoff tied for First Prize. Piotr Buszewski was awarded Second Prize, and Meryl Dominguez won the Audience Favorite Award. Roy Hage won the WRTI Audience Favorite Award. Other concerts included the New Artist Recital, AVA's annual Concert of Sacred Music known as *Jubilate!*, and the Farewell Recital, in addition to an ongoing recital series in the winter and spring.



In order to give an inside look at the production and rehearsal process, AVA invited patrons to a series of free, pre-production lectures on each of our operas. These lectures were very popular, as many of our audience members took advantage of the free series.

The **2017-2018 Opera Outreach program** engaged students from twenty-seven public, private, charter and home school groups across the greater Philadelphia region. Many long-time participants attended the performances, along with several new participants. Over 1,300 students, teachers, and chaperones attended special matinee performances of Verdi's *Il trovatore* and *La traviata*. Prior to each matinee, students and teachers received comprehensive study guides, which outlined the history of the specific opera, while also providing general information about opera as an art form. Following each performance, the Resident Artists remained onstage to answer questions from eager audience members.



To learn more about the Academy of Vocal Arts' Opera Outreach program or to help offer Opera Outreach to a school near you, contact Rebecca Carr at rcarr@avaopera.org

(Top to bottom) 2017 production of *Il trovatore* (Photo: Paul Sirochman); 2018 production of *Ariadne auf Naxos* (Photo: Paul Sirochman); From left to right: Giargiari judge, AVA alumnus and world renowned bass-baritone James Morris, Alexandra Razskazoff, Piotr Buszewski, Giargiari judge and the Metropolitan Opera's Associate Artistic Administrator Joshua Winograde, Claire de Monteil, Meryl Dominguez and Giargiari judge and Palm Beach Opera's Director of Artistic Operations Scott Guzielek. (Photo: Don Valentino); 2018 production of *La traviata* (Photo: Don Valentino); Students attending an Opera Outreach program

THE YEAR IN REVIEW: CLASS OF 2018

AVA bid a fond farewell to six Resident Artists this year. We will miss these talented singers, and look forward to following their promising careers around the world.



**Marco
Cammarota**



**Hannah
Ludwig**



**Nathan
Milholin**



**Alexandra
Nowakowski**



**Daniel
Noyola**



**Vanessa
Vasquez**

MARCO CAMMAROTA, tenor

Memorable AVA roles:

Froh, *Das Rheingold*; Prince Sinodal, *The Demon*; Duke, *Rigoletto*; Luigi, *Il tabarro*; Avito, *L'amore dei tre re*

Recent and Previous Roles:

Mario Cavaradossi, *Tosca*, Pinkerton, *Madama Butterfly*, both with Arizona Opera; Don Jose, *Carmen* with Washington National Opera; Macduff, *Macbeth* with Glimmerglass Festival; Mitch, *A Streetcar Named Desire* with Kentucky Opera; Nemorino, *L'elisir d'amore* with Opera Santa Barbara

Upcoming:

Macduff, *Macbeth* with Opéra de Limoges, l'Opéra de Reims and l'Opéra de Massy

HANNAH LUDWIG, mezzo-soprano

Memorable AVA roles:

Composer, *Ariadne auf Naxos*; Fricka, *Das Rheingold*; Azucena, *Il trovatore*; Third Lady, *Die Zauberflöte*; Alisa, *Lucia di Lammermoor*; Tamara's Nurse, *The Demon*; Maddalena and Giovanna, *Rigoletto*; Frugola, *Il tabarro*; Charlotte, *Werther*; Siébel, *Faust*; Isabella, *L'italiana in Algeri*

Recent and Previous Roles:

Isaura, *Tancredi* with Teatro Nuovo; Alto soloist, Handel's *Messiah* with Baltimore Symphony Orchestra; Sesto, *La clemenza di Tito*, Ursule, *Béatrice et Bénédicte*, both with Aspen Music Festival; Prince Orlofsky, *Die Fledermaus* with Stockton Opera; Ruggiero, *Alcina* with NAPA Music Festival; Meg Page, *The Merry Wives of Windsor*; Third Lady, *The Magic Flute*; Jenny Diver, *The Threepenny Opera*, all with Pacific Opera Theatre

Upcoming:

Alisa, *Lucia di Lammermoor* with Opera Philadelphia; Rosina, *Il barbiere di Siviglia* with Annapolis Opera; Soloist, Mozart *Requiem* with the Columbus Symphony

NATHAN MILHOLIN, bass-baritone

Memorable AVA Roles:

Barone Douphol, *La traviata*; Wotan, *Das Rheingold*; Ferrando, *Il trovatore*; Sprecher, *Die Zauberflöte*; Raimondo, *Lucia di Lammermoor*; Prince Gudal, *The Demon*; Sparafucile, *Rigoletto*; Title Role, *Gianni Schicchi*; Leporello, *Don Giovanni*; Mephistopheles, *Faust*; Colline/Benoît/Alcindoro, *La bohème*; Haly, *L'italiana in Algeri*

Recent and Previous Roles:

Don Magnifico, *La Cenerentola* with Opera in the Heights; Doctor and Servant, *Macbeth* with Glimmerglass Festival; José Castro/Billy Jackrabbit (cover), *La fanciulla del West*; Lodovico (cover), both with the Castleton Festival; Bertrand, *Iolanta*; Capellio, *I Capuleti e I Montecchi*; Junius, *The Rape of Lucretia*; Guglielmo, *Così fan tutte*, all with Yale Opera; Tom/John, *Face on the Barroom Floor*; Ike Skidmore, *Oklahoma!*, both with Central City Opera; Hermann, *Les contes d'Hoffmann*; Guglielmo, *Così fan tutte*, both with Seagle Music Colony

Upcoming: Additional singing engagements during law school

ALEXANDRA NOWAKOWSKI, soprano

Memorable AVA roles:

Zerbinetta and Naiad, *Ariadne auf Naxos*; Freia, *Das Rheingold*; Pamina, *Die Zauberflöte*; Title Role, *Lucia di Lammermoor*; Sophie, *Werther*; Zerlina, *Don Giovanni*; Musetta, *La bohème*.

Recent and Previous Roles:

Gilda, *Rigoletto* at the Verbier Festival; Gretel, *Hänsel und Gretel* with the Philadelphia Sinfonia; Susanna (cover), *Le nozze di Figaro* with Wolf Trap Opera; Dido, *Dido and Aeneas* with Baroque Artists of Champaign-Urbana; Donna Elvira, *Don Giovanni* with Lyric Opera Studio Weimar.

Upcoming: Soprano Soloist in Mozart's *Requiem* with the Columbus Symphony; The Unicorn, *The Lion, The Unicorn, and Me* with the Washington National Opera

DANIEL NOYOLA, bass-baritone

Memorable AVA roles:

Dr. Grenvil, *La traviata*; Fasolt, *Das Rheingold*; Ferrando, *Il trovatore*; Raimondo, *Lucia di Lammermoor*; Prince Gudal, *The Demon*; Ceprano, *Rigoletto*; Betto di Signa, *Gianni Schicchi*; Le Bailli, *Werther*; Title Role, *Don Giovanni*; Mustafà, *L'italiana in Algeri*; Monsieur de Brétigny, *Manon*; Marquis, *La traviata*; Narumov, *Pique Dame*; Don Alfonso, *Così fan tutte*

Recent and Previous Roles:

Title Role, *Le Nozze di Figaro* with Oberlin in Italy; Mustafà, *L'italiana in Algeri* with Tri-Cities Opera; Melisso, *Alcina* with the International Vocal Arts Institute; Schaunard, *La bohème*, with International Vocal Arts Institute; Thibaut d'Arc, *The Maid of Orleans* with Russian Opera Workshop

Upcoming:

Colline, *La bohème*; Masetto, *Don Giovanni*, both with Houston Grand Opera

VANESSA VASQUEZ, soprano

Memorable AVA roles:

Gilda, *Rigoletto*; Giorgetta, *Il tabarro*; Donna Anna, *Don Giovanni*; Mimi, *La bohème*

Recent and Previous Roles:

Liù, *Turandot* with Des Moines Metro Opera; La Contessa, *Le nozze di Figaro* with Oberlin in Italy; Donna Elvira, *Don Giovanni* with Opera UCLA; Desdemona, *Otello* (in concert); Dido, *Dido and Aeneas*, both with the Astoria Music Festival

Upcoming:

Micaëla, *Carmen* with Dallas Opera; Violetta, *La traviata* with Arizona Opera; Fiordiligi, *Così fan tutte* with Lyric Opera of Kansas City; Mimi, *La bohème* with both Opera Philadelphia and Santa Fe Opera

VIVA *la* VOCE!



The Academy of Vocal Arts' 2018 *Viva la Voce!* Gala was a memorable evening of music as we celebrated 83 years of operatic excellence. Guests joined the Academy of Vocal Arts Faculty, Staff, and Resident Artists for this spectacular night at The National Museum of American Jewish History. The evening began with a cocktail hour and silent auction, followed by an elegant dinner, a live auction, and thrilling musical entertainment by AVA Resident Artists and alumna Jody Kidwell, accompanied by Master Vocal Coach, Richard A. Raub. The evening's musical entertainment featured selections by well-known American composers, with an emphasis on the work of Leonard Bernstein. Guests enjoyed exploring the museum, especially the exhibition on Bernstein's Jewish identity and his work as an American conductor and composer. The evening concluded after guests enjoyed Champagne, dessert and dancing, with music by the Jack Faulkner Orchestra. We give our most sincere thanks to everyone who supported this exciting event, under the leadership of Gala Chair Alice Chase, and Co-Chairs Judith Broudy and Dr. Elias Packman.



Honored during the evening's festivities were Carole Haas Gravagno with the AVA Distinguished Achievement in the Arts Award, and Walter M. Strine, Jr., Esq. with the AVA Board of Directors Outstanding Service Award. The Gala Committee of the AVA Board of Directors would like to thank everyone who attended for making the event such a spectacular success! \$225,000 was raised for the AVA Scholarship Fund.



AVA would like to extend a special thank you to our corporate and foundation sponsors: Mike Paolone and Merrill Lynch; The Rose Group; Pitcairn; WRTI 90.1FM; The Independence Foundation; and Liberty Business Strategies.

**Save the Date for
AVA's 2019 Gala:
May 11, 2019**

(top to bottom) All photos: Philly ChitChat

(Left to right) Susan Kane, Rick Pitcairn, Dr. Megan Sage, Michael George, Elaine Pang, Peggy Lyon, Judith Broudy, and Dr. Eli Packman
AVA Board member Walter M. Strine, Jr. Esq. is honored with the AVA Board of Directors Outstanding Service Award by Rick Pitcairn
2019 gala chairs Dr. Eli Packman and Judy Broudy with 2018 gala chair Alice Chase (center)

VIVA *la* VOCE!



ANGELS AND BENEFACTORS PARTY

Sunday May 20, 2018 at home of
Drs. Konstadinos and Maria Plestis
in Radnor Valley

Nearly seventy Angels and Benefactors gathered to celebrate the success of the 2018 *Viva la Voce!* Gala while sipping Champagne and savoring delightful hors d'oeuvres, which were provided by "Catering By Design". Guests enjoyed performances by AVA Resident Artists Claire de Monteil, Ethan Simpson, and Pascale Spinney, with Richard A. Raub on the piano.

(top to bottom) All photos: Philly ChitChat

AVA Resident Artists Meryl Dominguez and Matthew White performing, accompanied by Richard A. Raub
Former AVA Resident Artist Daniel Noyola performs, accompanied by Richard A. Raub
Carole Haas Gravagno is honored with the AVA Distinguished Achievement in the Arts Award

AVA ALUMNI NEWS

Zach Borichevsky sang the role of Alfredo in *La traviata* at both Theater Basel and Glyndebourne, and he will be singing the role of Gabriel von Eisenstein in *Die Fledermaus* with Palm Beach Opera.

Jared Bybee sang the role of Lescaut in *Manon Lescaut* at the Gran Teatre del Liceu this summer. He will sing the role of the Pilot in *The Little Prince* with Utah Opera.

Stephen Costello sang the role of the Duke in *Rigoletto* with Semperoper Dresden, and Fernand in *La Favorite* with Gran Teatre del Liceu this summer. This season, he will sing the role of Don José in *Carmen* with Dallas Opera, Alfredo in *La traviata* with Staatsoper Hamburg, and Rodolfo in *La bohème* with Semperoper Dresden. He will return to the Met to sing Alfredo in *La traviata*. He will also sing the role of Pinkerton in *Madama Butterfly* at the New National Theater in Tokyo, and the title role in a concert version of *Faust* at the Tchaikovsky Concert Hall in Moscow.

Ellie Dehn will sing the title role in *Arabella* with San Francisco Opera. She will also sing the role of the Countess in *Le nozze di Figaro* with Opera Colorado.

Joyce DiDonato will sing the role of Didon in *Les Troyens* in Vienna, and the title role in *Maria Stuarda* in Paris. She will also sing the role of the Sesto in *La Clemenza di Tito* at the Met, as well as the title role in *Agrippina* in Madrid, Barcelona and Paris. This summer, she embarked on a tour throughout Europe for her award-winning album, "In War & Peace – Harmony Through Music," which was released in 2016.

Joyce El-Khoury's debut solo album 'Écho' was nominated for an International Opera Award. This summer, she sang the roles of Imogene in *Il pirate* with the Theater St. Gallen, and Silvia in *L'ange de Nisida* with Opera Rara at The Royal Opera House, Covent Garden. She will sing the roles of Tatyana in *Eugene Onegin* with the Canadian Opera Company, and Elisabetta in *Roberto Devereux* with the Welsh National Opera this season.

Michael Fabiano returned to the Met to sing the role of Rodolfo in *La bohème*, as well as Edgardo in the broadcast of *Lucia di Lammermoor*, which he will also sing with Opera Australia later this season. He will open the season at the Lyric Opera of Chicago as Rodolfo in *La bohème*, which he will also sing at the Met. He will make his role debut as Faust in *Mefistofele*, and he will make his house debut at the Berlin Staatsoper as the Duke in *Rigoletto*.

Othalie Graham sang the title role in *Turandot* with both Knoxville Opera and the Detroit Symphony Opera.

Bryan Hymel sang the role of Henri in *Les vêpres siciliennes* at the Bayerische Staatsoper, and the title role in *Faust* at the Deutsche Oper Berlin. This season, he will make his role debut as Raoul de Nangis in Meyerbeer's *Les Huguenots* at the Opéra National de Paris, where he will also sing the role of Énée in *Les Troyens*. He will return to the Met to sing the role of the Duke in *Rigoletto*, and he will also be singing the role of Don José in *Carmen* at the Royal Opera House, Covent Garden.

Marina Costa-Jackson made her role debut as Desdemona in *Otello* with the Savonlinna Opera Festival this summer, and she will also sing this role with Austin Opera. She will sing the role of Vreli in *A Village Romeo and Juliet* at the Concertgebouw in Amsterdam, and the role of Elisabeth de Valois in *Don Carlo* with Grange Park Opera.

Last season, **Alasdair Kent** sang the roles of Third Angel and John in *Written on Skin* with Opera Philadelphia. This summer, he sang the role of Don Ramiro in *La Cenerentola* with Portland Opera. This season, he will sing the role of Ferrando in *Così fan tutte* with the Lyric Opera of Kansas City, Lindoro in *L'italiana in Algeri* with the Hungarian State Opera, and Argirio in *Tancredi* with the Fondazione Putruzzelli.

Angela Meade had a season filled with titular roles, including *Norma* and *Semiramide* at the Met, *Alcina* with the Washington National Opera, and *Adriana Lecouvreur* with Opera Frankfurt. This coming season, she will join Michael Fabiano at the Met in *Mefistofele* as she sings the role of Margherita. She will also sing the role of Leonora in *Il trovatore* with Seattle Opera, and Alice Ford in *Falstaff* with Dallas Opera.

Sydney Mancasola made her role debut as Violetta in *La traviata* with Opera Theater of St. Louis this summer, and she also sang the role of Amenaide in *Tancredi* with the Bel Canto Festival at Purchase College. This season, she will sing the roles of Frasquita in *Carmen* and Pamina in *Die Zauberflöte* at the Met, and Frasquita in *Carmen* and Roksana in *Król Roger* at Oper Frankfurt.

Last season, **Latoria Moore** sang the title roles in *Tosca* with Opera Australia and *Aida* with Teatro Colón. This season, she will sing the role of Serena in *Porgy and Bess* with the Dutch National Opera. She will also return to the title role in *Tosca* with the Washington National Opera.

James Morris will sing the role of Lodovico in *Otello* at the Met.

Last season, **Zachary Nelson** sang the title role in *Le nozze di Figaro* with Semperoper Dresden and Belcore in *L'elisir d'amore* with Pittsburgh Opera. This season he will sing the role of Marcello in *La bohème* at the Lyric Opera of Chicago, and Count Almaviva in *Le nozze di Figaro* with Arizona Opera.

Last spring, **Musa Ngqungwana** sang the role of Zuniga in *Carmen* with Opera Philadelphia. This season, he will sing Lescaut in *Manon Lescaut* with Dallas Opera.

Ailyn Pérez will sing the role of Violetta in *La traviata* in both Zurich and Munich. She will sing the roles of Mimi in *La bohème* and Alice Ford in *Falstaff* at the Met, and she will also sing the role of Elvira in *Ernani* at the Teatro alla Scala, Donna Anna in *Don Giovanni* with Houston Grand Opera, and Micaëla in *Carmen* at the Royal Opera House, Covent Garden.

This season, **Taylor Stayton** will sing the roles of Nemorino in *L'elisir d'amore* with Opera Omaha, and Ramiro in *La Cenerentola* with the Norwegian National Opera. This summer, he sang the role of Alfred in *Die Fledermaus* with Des Moines Metro Opera.

This summer, **Richard Troxell** sang the roles of Governor, Vanderendur and Ragotski in *Candide* with Santa Fe Opera.

This past season, **Corinne Winters** sang the role of Violetta in a new production of *La traviata* at Theater Basel, as well as with Opera Australia. She made her house debut at the Tonhalle-Orchester Zürich as a soloist in the Verdi *Requiem*. This summer, she sang the role of Micaëla in *Carmen* at the Bregenz Festival. This fall, she will sing the role of Tatyana in *Eugene Onegin* with Michigan Opera Theater. She will also be a Soloist in Verdi's *Requiem* with the Monteverdi Choir and Orchestra.



Musa Ngqungwana performs in *Moby-Dick*. (Photo: Karen Almond)

OUR AVA FAMILY

NEW AVA BOARD OF DIRECTORS MEMBERS:



CHRISTINE BATCHELOR has a successful career as an energy professional with experience ranging from industrial management to energy consulting. She is a highly recognized Account Manager at Limbach Inc., and she is also a member of the Boards of both ASHRAE (American Society of Heating and Air-Conditioning Engineers) and the Association of Energy Engineers.



JOHN ROLLINS is the former Executive Vice President and General Manager of Accolade, Inc. Prior to his time at Accolade, Inc., he was a Managing Partner at Accenture. He is currently the Chairman of the Board of Green Tree Community Health Foundation, and Vice-Chairman of the Wilma Theater Board.



JOAN DEJEAN was born in Louisiana and educated at Tulane University, Yale, and Leningrad State University. She has been Trustee Professor of Romance Languages at the University of Pennsylvania since 1988. She has also taught at Yale, Princeton, the Université de Genève, and the Université de Paris VII. She is the author of eleven books on French literature, history, and material culture of the 17th and 18th centuries.



SUZANNE ROOT, ESQ. is a lawyer with a great passion for advocating for children and families. She volunteered for the Philadelphia Ronald McDonald House for many years, and served on its board and as President. A native of Philadelphia, Suzanne served as Board Director and volunteer attorney for the Support Center for Child Advocates. She has also served on the boards of Friends Select School and the League of Women Voters of Philadelphia.

PLEASE JOIN US IN REMEMBERING MEMBERS OF THE AVA FAMILY WHO
PASSED AWAY THIS YEAR. WE WILL MISS THEM DEARLY.

Joseph 'Skip' Carroll

Bob Davidson

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Harriet Margolis

Sheldon Margolis

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SUPPORTING AVA

AVA continues to thrive thanks to the valuable support of its many donors and patrons. If you love opera, a gift to the Academy is a wonderful way to invest in this vital art form. You can take pride in knowing that you are doing your part to ensure the success of the art form by supporting the Resident Artists who are the voice of opera's future.

If you would like make a donation to AVA, there are a number of ways that you can make an impact by supporting the AVA Resident Artists and the future of opera.

ANNUAL GIVING THROUGH THE FRIENDS OF AVA

The Friends of AVA are a dedicated group of supporters who, by investing in AVA's mission through annual gifts, nurture and launch the world's most promising vocal artists. Friends of AVA members have the rare opportunity of getting know the Resident Artists and artistic team personally through intimate and exclusive parties, concerts, and opera trips.

FELLOWSHIPS

AVA is the only tuition-free school in the world devoted exclusively to operatic training. All AVA Resident Artists receive the equivalent of more than \$100,000 in vocal training for each of the four years of the program. While the program has always been tuition-free, AVA now also offers fellowships to assist Resident Artists with the cost of living in Philadelphia during their training at AVA. Resident Artist fellowships can be endowed or funded on an annual basis, starting at \$100,000. Our Comprehensive Scholarships start at \$350,000. Please contact the Development staff for additional information.

THE HELEN CORNING WARDEN SOCIETY PLANNED GIVING

The Helen Corning Warden Society recognizes the patrons who have made a bequest or other deferred planned gift arrangement for AVA in their estate planning. Gifts can be made in a variety of ways and allow donors to make meaningful gifts that they might not otherwise be able to commit to currently. In addition to bequests, AVA accepts charitable remainder trusts, charitable lead trusts, charitable gift annuities, life insurance, and retirement plan designations. The AVA Development Department will work with you to identify the best planned giving option for your needs.

CORPORATE SPONSORSHIPS

Many visibility opportunities are available to corporations through AVA opera and concert sponsorships, and through sponsorship of the annual gala, *Viva la Voce!* The AVA Development Office can tailor your sponsorship package to meet the unique philanthropic and marketing objectives of your business.

MATCHING GIFTS

Your employer may match your gift to AVA, either entirely or in some portion. In some instances, this may double or even triple the benefit of your gift to the Academy of Vocal Arts and its Resident Artists! Please check with your employer's benefits office to determine their matching gift requirements.

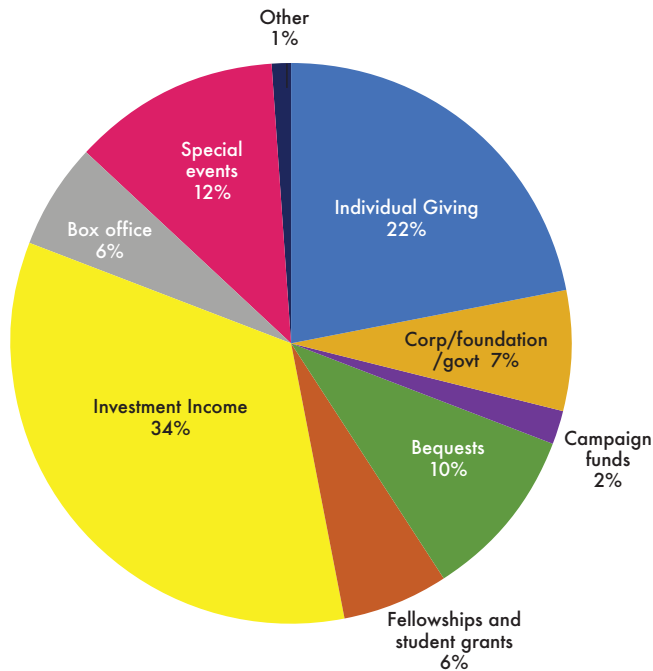
THE UNITED WAY

AVA's Opera Outreach program is eligible to receive individual contributions made through the United Way Specific Care Program. All you need to do is complete the top portion of your United Way form, and then find the line for SPECIFIC CARE and enter AVA's code **#3164**, the amount of your gift, and the eligible agency name: **Academy of Vocal Arts Opera Outreach**.



2018 Graduation (Left to right) Rick Pitcairn, Hannah Ludwig, Alexandra Nowakowski, Marco Cammarota, Vanessa Vasquez, Daniel Noyola, Nathan Milholin, Kevin McDowell

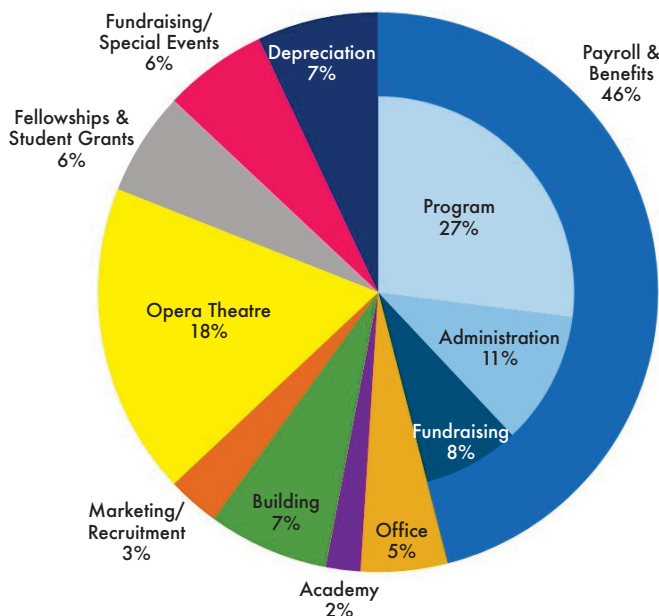
FINANCIALS 2017/2018



OPERATING INCOME

\$4,252,993

Operating income consists of revenue from a variety of sources. Like many schools, the largest single revenue source for AVA is the investment income from its endowment. Unlike other schools or conservatories, AVA receives no income from tuition, and therefore must rely on support from our loyal patrons. Individual contributions, ticket sales, and special events, including the annual Gala, provide most of the remainder of our budget. In recent years, planned gifts and bequests are providing ever more important revenue support. Thank you to all who share our love for opera and want to help us train the voices for opera's future!



UNRESTRICTED OPERATING EXPENSES

\$4,067,819

The two largest expenditures in AVA's budget, program payroll and benefits, along with opera theatre expenses, are directly related to the training program. Three fully-staged orchestra operas are included in the opera theatre expenses. Other costs are associated with recitals, concerts and piano productions.

A SPECIAL THANK YOU

We would like to extend our thanks to all of our donors and contributors. No matter the size of the donation, you are doing your part to ensure the future of opera by donating to the Academy of Vocal Arts and supporting talented Resident Artists.

We would like to extend a special thank you to our generous 2017-2018 season sponsors:

Our generous 2017-2018 season sponsors:

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Victoria Eckert Zoellner
sponsor of *Il trovatore*

Gray Charitable Trust
sponsor of *Ariadne auf Naxos*

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(top to bottom) 2018 Production of *La traviata* (Photo: Don Valentino); 2018 Production of *Das Rheingold* (Photo: Paul Sirochman)
2018 Production of *La traviata* (Photo: Don Valentino)