PORTLAND OPERA
ANNUAL REPORT
18
19
DEAR FRIENDS,

This season we celebrated extraordinary collaboration, beautiful music, and truly inspiring artistry. We gathered at the Keller Auditorium in the rainy months for our fall classic opera; and we raised over $1M in support of Portland Opera’s bright future at the Flora + Fauna Fall Ball.

We also made a commitment to the future.

This year our board of directors, our artists, musicians, staff members, and audiences gave meaningful feedback and constructive criticism about Portland Opera in the community. Our team dove into qualitative and quantitate trends to illuminate our challenges. Together, guided by the team at Metropolitan Group, we built a new strategic plan for Portland Opera that presents a path forward for meaningful growth.

This year also marked the conclusion of the tenure of our celebrated fifth General Director, Christopher Mattaliano. We continue to build upon and celebrate his legacy of artistic excellence at Portland Opera.

This is indeed a time of change for our company, in terms of systems, workflows, leadership, and our focus areas to build an engaged and engaging future. Yet some things are not changed: our commitment to celebrating the beautiful art form of opera, our mission-based programming in the community, and our belief that your presence and support is the heart of this company.

Sue Dixon | General Director
A SPECIAL THANK YOU TO:
CHRISTOPHER MATTALIANO
Portland Opera’s 5th General Director
MISSION

Portland Opera exists to inspire, challenge, and uplift our audiences by creating productions of high artistic quality that celebrate the beauty and breadth of opera.
2018-2019 OPERA SEASON

Portland Opera to Go:
*The Barber of Seville*
Gioachino Rossini
September – December 2018

*La Traviata*
Giuseppe Verdi
November 2 – 10, 2018
Keller Auditorium
Conducted by Christopher Larkin
Directed by Elise Sandell

*As One*
March 22 – 30, 2019
Newmark Theatre
Music and concept by Laura Kaminsky
Libretto by Mark Campbell & Kimberly Reed
Conducted and directed by Andreas Mitisek

*Big Night concert*
May 11, 2019 | Keller Auditorium
Conducted by George Manahan
Hosted by Christopher Mattaliano

*The Barber of Seville*
Gioachino Rossini
June 7 – 15, 2019
Keller Auditorium
Conducted by George Manahan
Directed by Christopher Mattaliano

*La Finta Giardiniera*
Wolfgang Amadeus Mozart
July 12 – 27, 2019
Newmark Theatre
Conducted by George Manahan
Directed by Chas Rader-Shieber

*In the Penal Colony*
Philip Glass
Based on the story by Franz Kafka
July 26 – August 10, 2019
The Gregory K. and Mary Chomenko Hinckley Studio Theatre at The Hampton Opera Center
Conducted by Nicholas Fox
Directed by Jerry Mouawad
2018-2019
BROADWAY IN PORTLAND SEASON

On Your Feet!
The Emilio & Gloria Estefan Broadway Musical
October 16 – 21, 2018

Rodgers & Hammerstein’s
The King and I
January 8 – 13, 2019

Come From Away
February 26 - March 3, 2019

Disney’s Aladdin
March 27 – April 7, 2019

School of Rock
May 21 – 26, 2019

Roald Dahl’s
Charlie and the Chocolate Factory
August 13 – 18, 2019

Wicked
July 10 – 28, 2019

Broadway in Portland is a partnership between Broadway Across America and Portland Opera.
BY THE NUMBERS:
Portland Opera Association, Inc.

Primary Revenue Sources

- Contributions & Grants: 35%
- Opera Ticket Sales: 28%
- Broadway Ticket Sales: 13%
- Endowment and Facility Rental Income: 24%

Primary Use of Expenses

- Broadway & Opera Production Costs: 60%
- Administrative Costs: 12%
- Broadway & Opera: Development & Marketing & Sales: 24%
- Facilities: 4%

Our 2018-19 Season at a Glance

66
Chorus members in our 2018 season

77
Musicians in our 2019 orchestra

1,564+
Student Dress Rehearsal attendees

23,274+
Opera attendees

24,317+
Fans, followers & friends connected to our social media channels

265,000+
Imaginations reached in almost 20 years of POGO performances

754
Student Rush Tickets Sold

816
Total number of $5 Arts for All tickets distributed

360
Emerging singers who applied to be a 2018 Portland Opera Resident Artist

25,851
Unique emails on our mailing list

122
Pages in our second edition of Toi Toi Toi, our season magazine

HANNAH PENN and LEE GREGORY IN AS ONE
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and Anne Kluesner
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* Denotes members of the Portland Opera
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AS OF JANUARY 7, 2019
In September 2018, Metropolitan Group was contracted to develop a strategic plan for Portland Opera. Portland Opera has been part of the community since its founding in 1964. It has seen many ups and downs, and changes, and remains a cornerstone of the arts and cultural landscape in Oregon. We learned that the organization has faced operating shortfalls for the past several years. Cumulative operating cash flow losses since the FY 2015–16 change to a summer season could result in the opera drawing down its endowment completely in seven years if decisive action is not taken now.

We also discovered multifaceted solutions and organization-wide strategies to make improvements. Staff and Board members felt strongly that their voices needed to be heard throughout this process. We designed an approach to give adequate space for this while seeking new ideas and perspectives. Following a review of existing research, reports, literature, and assessments from Portland Opera, we implemented a research phase that engaged internal and external stakeholders, including subscribers, funders, partners, businesses, and other admired arts organizations in Portland and other markets across the country, to solicit their input on the areas of opportunity they felt that Portland Opera should pursue. We also engaged with OPERA America (the national opera service organization) to provide a larger regional perspective.

We presented our research findings and recommendations to the Board’s Strategic Planning Committee and executive staff over the course of the 18/19 season. Our thinking and strategies reflect input from the strategic planning committee, as well as Portland Opera staff and other local and national experts. This plan includes three interrelated strategies, starting with the concepts that will have the fastest impact. Metropolitan Group believes that if Portland Opera just implemented strategies one and three, Portland Opera could extend its financial viability by a number of years. However, the ceiling to truly grow and serve the community will be limited, and the ability to create a sustainable operating model and the size and diversity of a support-base needed is less likely without strategy two. Strategy two includes larger longer-term strategies (beyond the five-year duration of this plan), that could catapult Portland Opera into a new level of community connection and leadership. Patience, flexibility, collaboration, and shared determinations will be vital to achieving the fullest potential of this plan.

–Metropolitan Group | Learn more: https://www.portlandopera.org/strategic-plan/
IN THE NEWS

During the 2018/19 season, Portland Opera’s programs and performances were mentioned over 460 times in media publications, including the New York Times, Oregonian, Oregon Arts Watch, Willamette Week, Portland Mercury, Portland Monthly, OPB, OperaWire, and the San Francisco Classical Voice.

October 2018:
Portland Opera To Go, which adapts classic operas into 50-minute all-ages productions, has chosen Rossini’s romantic comedy [Barber of Seville] for this year’s offering. In a twist, the story is set in 1830s Alta California, with the would-be lovers needing a go-between who speaks both English and Spanish.”
– Amy Wang, Oregonian

November 2018:
“Scenery and costumes were scintillating; orchestra and chorus were joined at the hip, and the solo roles were presented with skill and beautifully sung. Every solo singer was in fabulous voice; it was as balanced a total cast as I have ever heard in a Portland Opera performance.”
– La Traviata Review, Bruce Browne, Oregon Arts Watch

February 2019:
“In the 400 years that operas have been produced, precious few queer narratives have emerged. The genre, known for its dramatic, hyperbolic flair, is often steeped in the travails of love and romance—and typically only between a man and a woman. That antiquated idea of finding oneself in the "true love" of another is slow to get a rewrite. But with Portland Opera’s new production of As One, the process of self-discovery is focused inward on one character, Hannah, a transgender heroine who offers a much more radical message of love.”
- Elise Herron, Willamette Week

March 2019:
“The Portland Opera has collaborated with photographer Gia Goodrich on a series of portraits and interviews featuring transgender members of the Portland community. The series, called “As I Am,” coincides with the opera’s premiere of “As One” (March 22-30), Laura Kaminsky’s coming-of-age chamber opera featuring a transgender heroine named Hannah.”
– Gray Magazine

June 2019:
Figaro was played by baritone John Moore, an opera vet who has performed this same role around the world for the past decade. He sauntered onto the stage with the swagger of Ocean’s 11-era Sinatra or the ingratiating air of a Harold Hill-type huckster, and danced through his opening aria “Largo al factotum” with a jazzy approach...It was nothing short of electrifying. And the responding applause, from the audience, was the most clamorous I’ve ever heard at a Portland Opera performance.”
- Robert Ham, Portland Mercury
IN THE NEWS

July 2019:
“Wine stimulates our sense of smell, taste and touch. Opera engages our hearing and sight. Each intoxicates in its own way. Combine them, and you have a full sensory experience.
Oregon wine country has become a stellar place to sip while listening to some of the greatest vocal music ever written… Part of Portland’s to-go experience has morphed into Opera a la Cart, one of the most pleasurable wine experiences in the Willamette Valley. Guests listen to arias sung by serious talent on a small stage in front of a converted box truck — think food cart — parked near wineries and often surrounded by vines.”
– Neal D. Hulkower, Oregon Wine Press

August 2019:
“Overseen by the organization’s board of directors and local consulting firm Metropolitan Group, the plan presents three big strategies that, according to the document released yesterday, could “lead Portland Opera down a path of growth, service to the community, national prominence, and enhanced financial stability.””
– Robert Ham, Portland Mercury

September 2019:
“So it goes in The Poet’s Shadow, a world-premiere rock opera and the product of an 18-month collaboration between PHAME—a local performing arts academy for adults with developmental and intellectual disabilities, such as Down syndrome and autism—and Portland Opera. Debuting this month, it’s the most high-profile partnership in PHAME’s 35-year history, and the city’s first production of this scale written and performed entirely by people with developmental disabilities.”
– Connor Reed, Portland Monthly

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THE 2019 RESIDENT ARTISTS

15 • photo by Will Corwin
PORTLAND OPERA’S
2019 RESIDENT ARTISTS

HELEN HUANG  Soprano
Pronouns: She/Her/Hers
Hometown: Beijing, China
Role: Resident Artist Soloist, Big Night; Serpetta, La Finta Giardiniera
Portland Opera Debut: Countess Ceprano, Rigoletto (2018)
Recently: Annina, La Traviata; Clorinda, La Cenerentola; Amor, Orfeo ed Euridice, Portland Opera; Marie Antoinette, The Memoirs of Antonina, Central Square; Baby Doe, The Ballad of Baby Doe, Central City Opera
Upcoming:
Singa Loh, I Am a Dreamer Who No Longer Dreams, White Snake Projects

THOMAS CILLUFFO  Tenor
Pronouns: He/Him/His
Hometown: Traverse City, MI
Role: Resident Artist Soloist, Big Night; Officer, The Barber of Seville; Belfiore, La Finta Giardiniera
Portland Opera Debut: Borsa, Rigoletto (2018)
Recently: Adolfo Pirelli, Sweeney Todd, Pittsburgh Festival Opera; Tamino, The Magic Flute, Almaviva, The Barber of Seville, Portland Opera To Go; Don Ottavio, Don Giovanni, Prague Summer Nights; Romeo, Roméo et Juliette, Rinuccio, Gianni Schicchi, Almaviva, The Barber of Seville, Ralph Rackstraw, HMS Pinafore, University of Michigan

CAMILLE SHERMAN  Mezzo-soprano
Pronouns: She/Her/Hers
Hometown: Petaluma, CA
Role: Resident Artist Soloist, Big Night; Ramiro, La Finta Giardiniera
Portland Opera Debut: Flora Bervoix, La Traviata (2018)
Recently: Housekeeper, Man of La Mancha, Cugine, Madama Butterfly, María, María de Buenos Aires, Pensacola Opera; Konponist, Ariadne auf Naxos, Berlin Opera Academy; Jean, Le Portrait de Manon, The Neighbor, Mavra, San Francisco Conservatory of Music, Stéphano, Roméo et Juliette, Pensacola Opera

GEOFFREY SCHELLENBERG  Baritone
Pronouns: He/Him/His
Hometown: Saint Paul, MN
Role: Resident Artist Soloist, Big Night; Fiorello, The Barber of Seville; Nardo, La Finta Giardiniera
Portland Opera Debut: Marchese D’Obigny, La Traviata (2018)
Recently: Schaunard, La Bohème, Vancouver Opera; Morales, Carmen, Opera Kelowna; Sergeant, The Barber of Seville, Captain, Eugene Onegin, Sciaronne, Tosca, Calgary Opera; Belcore, The Elixir of Love, Music Academy of the West Upcoming: Baritone soloist, A Sea Symphony, Vancouver Bach Choir/West Coast Symphony

Sponsors: Anthropologie, Burns Family Fund of The Oregon Community Foundation, George and Lee Anne Carter, Drs. Dolores and Fernando Leon, the Eleanor Lieber Auditions Fund of The Oregon Community Foundation, Portland Opera Resident Artist Storage Fund, Portland Piano Company, The Monday Musical Club of Portland, Ponzi Vineyard, George Rowbottom and Marilyn Crilley, and Wildwood & Company
For almost 20 years, Portland Opera To Go (or POGO) has brought inclusive arts experiences to schools around the region. Our 2018 production was a bilingual English/Spanish version of Rossini’s *The Barber of Seville*.

We integrate learning goals by providing in-class workshops and teacher resources—including curriculum connections that highlight curricular and creative activities for student audiences.

**SCHOOLS WE VISITED IN THE 2018/19 SEASON:**

Amity Elementary School – Amity  
Cedar Hills United Church of Christ – Portland  
Central Howell School – Silverton  
Chehalem Cultural Center – Newberg  
Chenowith Elementary School – The Dales  
Community Music School – Portland  
The Delphian School – Sheridan  
Dry Hollow Elementary School – The Dales  
Fields Elementary School – Fields  
Four Rivers Cultural Center – Ontario  
Fruitdale Elementary School – Grants Pass  
Hampton Opera Center – Portland  
Hilltop Auditorium – Ilwaco, WA  
Hogan Cedars Elementary School – Gresham  
Holladay Park Plaza – Portland  
Hollywood Senior Center – Portland  
Holy Redeemer Catholic School – Portland  
LaSalle High School – Milwaukee  
Lewis & Clark Montessori Charter School – Damascus  
Lourdes Public Charter School – Scio  
McKenzie Theatre – La Grande  
Mosier Community School – Mosier  
Newby Elementary School – McMinnville  
Paideia Classical Christian School – Gladstone  
Paterson School – Paterson, WA  
Park Academy – Lake Oswego  
PHAME Academy – Portland  
Pilgrim Christian Lutheran School – Beaverton  
Portland Center for the Performing Arts – Portland  
Pratum Elementary School – Salem  
Renaissance Public Academy – Molalla  
Rivergrove Elementary School – Lake Oswego  
Sacramento Elementary School – Portland  
Sandy Grade School – Sandy  
South Prairie Elementary School – Tillamook  
Sunny Wolf Charter School – Wolf Creek  
Stafford Elementary School – West Linn  
Tigard Public Library – Tigard  
Trinity Lutheran School – Portland  
Turner Elementary School – Turner  
Valor Middle School – Woodburn  
Walters Cultural Center – Hillsboro  
Warrenton Grade School – Warrenton  
Woodburn Arts & Communications Academy – Woodburn  
Woodstock Elementary School – Woodstock

**OUR GENEROUS SPONSORS:**

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As of January 7, 2019
STUDENTS ATTEND A PERFORMANCE OF PORTLAND OPERA TO GO’S DUAL LANGUAGE PRODUCTION OF *THE BARBER OF SEVILLE*
FROM THE TEACHERS:

“Once again Portland Opera was extraordinary. 1,300 children saw the show! And the children loved it. It never ceases to amaze me how well the children engage...And it does my heart food to see the children enjoy it so much. By allowing the children to interact, you give them a voice.”

- An educator from Ontario, Oregon
FORMER RESIDENT ARTIST LINDSAY OHSE in LA FINTA GIARDINIERA
IN THE COMMUNITY

**Opera a la Cart**
We shared over 30 performances during our fourth season of Opera a la Cart. Developed and created as a partnership with the PSU School of Architecture, and inspired by Portland’s food cart culture, our mobile music venue brings free opera performances to community hubs including farmers markets, city parks, neighborhood fairs, and arts festivals. In 2019 we continued to expand the map of performance and community places.

**Collaboration**
Portland Opera teamed up with peers in the community throughout the 2019 season to co-create programming and events.

We partnered with Partners in Diversity, PHAME Academy, Portland State University, 2018 Tuba Christmas presented by SmartPark, Trans Affirming Spaces, and many other businesses and organizations regionally.

**Simulcast**
Over 275 people gathered for our free outdoor simulcast of *La Finta Giardiniera* on SW Main Street between the Newmark Theatre and the Arlene Schnitzer Concert Hall. Audiences of many ages enjoyed this gnome-filled and magical production.

**Library Previews**
Through our longtime partnerships with the Beaverton and Multnomah County public library systems, we presented free, hour-long public preview concerts of our season and upcoming individual operas, performed by our Resident Artists and cast members.

**Resident Artist Recitals**
The Resident Artist Series features our Portland Opera Resident Artists in intimate and direct performances—focused on the singer, the pianist, and beautiful art song. Each recital is held at Portland Art Museum’s Whitsell Auditorium. Chorus Master & Assistant Conductor Nicholas Fox served as pianist for all recitals this season. Over 700 people attended.
AS I AM
Celebrating Trans Identities

Photos by Gia Goodrich
Commissioned by Portland Opera in support of the Portland premiere of As One.
A Discussion with the As One creative team

On Sunday, March 24th, 2019, Portland Opera hosted an extended Q&A immediately after the matinee performance of As One. Composer Laura Kaminsky, co-librettist Mark Campbell, Director Andreas Mitisek, and Trans Affirming Spaces Founder Jay D. Rae joined General Director Christopher Mattaliano on stage for the hour-long program.

All donors, ticket holders, and the general public were invited to join the program.

Milestone: As One marked the first time that company produced the work of a woman composer.
AUDIENCE ENGAGEMENT

**Opera Overtures**
One hour before curtain, audience members are invited to join scholars and experts for a lecture about the piece. More than 2,350 patrons attended.

**After the Performance**
Directly following each performance, company members host a conversation and audience discussion about our work. Over 1,200 people attended.

**Special Ticket Types**
Portland Opera is a participant in Arts Impact Fund (formerly Work for Art) and the Arts Card program, as well as Arts for All—providing $5 tickets to Oregon Trail Card holders. In addition, we provide discounted or free tickets through the Multnomah County Library Discovery Pass program, and to U.S. armed forces personnel and their families, as well as veterans. This season, over 816 tickets were distributed through Arts for All; 886 special tickets were sold to active military members and veterans and seniors.

We received feedback from students that our student rush program didn’t give them enough time to plan ahead, so we changed the way we offer student tickets. They are now available online two weeks in advance of each performance, allowing students to plan ahead a bit more. This season we sold 754 $10 student tickets, a 24% increase over last seasons.

**Accessibility**
Portland Opera offers wheelchair accessible and companion seating for every performance throughout our season. In addition, we project text supertitles during each performance and offer assisted listening devices. Designated performances throughout our season also include a live audio description of the visual and physical events on-stage for patrons who are blind or have low vision.

**Surveys & feedback**
During the 18/19 season, Portland Opera committed to asking our audience for feedback through regular surveys. These covered questions ranging from what was seen on stage, if an audience member felt welcome in the theater, and their experience with us before arriving for a performance.
MARTIN BAKARI and FORMER RESIDENT ARTIST RYAN THORN face off IN THE PENAL COLONY
SEASON SPONSORS

Portland Opera is proud to collaborate with corporate and community allies to create impactful relationships regionally and nationally.

We would like to recognize the generosity, advocacy, and support of the businesses, foundations, and organizations that comprise our list of vibrant sponsors and partners: thank you!

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- Oregon Arts Commission
- The Oregon Community Foundation
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- The Regional Arts & Culture Council, including support from the City of Portland, Multnomah County, and the Arts Education & Access Fund

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