



**NYCO RENAISSANCE**

**JANUARY 10, 2014**

## Table of Contents:

1. Executive Summary.....	2
2. History.....	4
3. Core Values .....	5
4. The Operatic Landscape (NY and National).....	8
5. Opportunities .....	11
6. Threats.....	13
7. Action Plan – Year 0 (February to August 2014).....	14
8. Action Plan – Year 1 (September 2014 to August 2015).....	15
9. Artistic Philosophy .....	18
10. Professional Staff, Partners, Facilities and Operations .....	20
11. Governance and Board of Directors .....	21
12. Initial Strategic Plan .....	26
13. Staffing and Organizational Plans.....	34
14. Legal Opinion.....	36
15. Example Benchmarks .....	37
16. Conclusion .....	38
17. Appendix A: Programming.....	38
18. Appendix B: Financial Projections.....	44
19. Appendix C: The Rose Theater/Allen Room/Ertegun Atrium .....	51
20. Appendix D: The Dicapo Theater .....	59
21. Appendix E: VOX Partnership with American Opera Projects .....	60
22. Appendix F: Artistic Partnership with Martina Arroyo’s Prelude to Performance®.....	62
23. Appendix G: Commitment Letter from Zeffirelli Foundation.....	64
24. Appendix H: Letter of Support from Plácido Domingo .....	66
25. Appendix I: Biography of Michael Capasso .....	68

## 1. Executive Summary

NYCO Renaissance is a five-year plan to methodically restore New York City Opera to its former place in the cultural fabric of the city and the international opera landscape. It commences with a Spring 2014 Gala Concert free for previous subscribers and a triumphant return to Lincoln Center in 2014-2015 with a Zeffirelli production of *Tosca*, the first opera ever performed by NYCO.

NYCO will present 36 performances in 2014-15, four large-scale operas at Lincoln Center as well as two smaller-scale operas at the Dicapo Theater on the Upper East Side. Educational programming and the VOX festival will return. NYCO will present dramatically compelling and musically thrilling performances, employing the finest available singers, conductors, directors, and designers.



*NYCO will return to Lincoln Center with this Zeffirelli production of Tosca.*

With an budget of less than half of 2012-2013, a fundraising requirement of only \$3.3 million (a third of 2012-13) and a dynamic, lean, entrepreneurial structure, NYCO will expand in measured steps, culminating in a 13-opera, 72-performance, 75<sup>th</sup>-Anniversary Season in 2018-19.



*NYCO Renaissance will focus on gripping productions and artistically superior performances.*

The initial Executive Director of NYCO Renaissance will be Michael Capasso, who founded and has led the Dicapo Opera Theatre since 1981 and has presented hundreds of fully-staged operatic productions with full orchestra (see Appendix I). Mr. Capasso's decades of practical opera production experience will allow a more efficient operation that maintains top quality production values.

A strong Board of Directors consisting of both existing NYCO Board members and new appointees will work closely with management to carefully assess performance on both the income and expense sides, assist in setting appropriate strategy, and ensure that the opera fulfills its mission as well as earns the trust of the citizens of New York. A broad fundraising model involving the Board, corporations, high-net-worth donors, foundations, government, and individuals will ensure a strong foundation for the company as it expands in measured steps. NYCO will also develop additional sources of earned income so as to augment annual fundraising requirements even as the company expands. The Board will carefully monitor results before approving any budget expansion.

Alliances and renewed relationships with major artists and stakeholders are important facets of NYCO Renaissance. Alliances are already in place with groups such as the Franco Zeffirelli Foundation, American Opera Projects, and the Martina Arroyo Foundation, and the plan has received letters of support from notables such as Plácido Domingo, Renata Scotto, and Eve Queler. Meetings with Local 802 and other key participants have been met with enthusiastic support. We plan to rehire the NYCO orchestra.

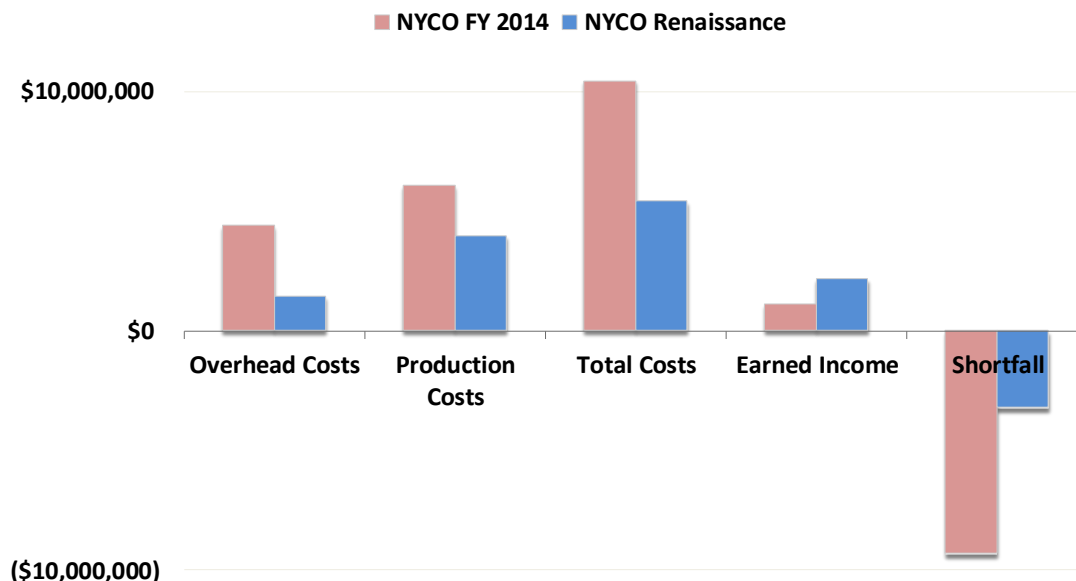
The combination of strong artistic principles, decades of experience, sound business practices, and an inclusive operating plan will ensure artistic excellence and financial sustainability and allow NYCO Renaissance, once again “The People’s Opera,” to provide compelling, world-class productions at affordable prices to a broad and growing audience. Moreover, it will present more first-rate operas at a far lower cost and fundraising requirement than in prior years.

The goal of this proposal is to request the existing Board of NYCO to allow the company to emerge from Chapter 11 Bankruptcy and resume operations with an initial goal of forming a new Board of Directors and securing funding commitments (much of which is already in place) for “Year 0” operations including the Spring Gala concert. This Board, Mr. Capasso, and the initial staff will then proceed with fundraising and planning for NYCO Renaissance’s first full season of operations in 2014-2015.



*Recent Kennedy Center Honoree Martina Arroyo and her Prelude to Performance organization have committed to an artistic partnership with NYCO Renaissance (see Appendix F).*

### NYCO Renaissance Will Have Lower Overhead and Higher Income than the NYCO 2014 Budget



## 2. History

New York City Opera (NYCO) has been a vibrant part of the city's cultural life since its establishment in 1943 by Mayor Fiorello LaGuardia as "The People's Opera." During its history, NYCO launched the careers of dozens of major artists and presented engaging productions of both mainstream and unusual operas alongside commissions and regional premieres. The result was a uniquely American opera company of international stature.

In 1966, NYCO took residence in Lincoln Center along with the Metropolitan Opera (MET), the New York Philharmonic, and the New York City Ballet, contributing to the establishment of the most important performing arts center in the world. Though it shared Lincoln Center with the Metropolitan Opera, NYCO maintained a distinct identity, adhering to its unique mission: affordable ticket prices, a



*Plácido Domingo in his Lincoln Center debut in 1966 in Don Rodrigo.*

devotion to American works, English-language performances, the promotion of up-and-coming American singers, and a program of accessible, vibrant and compelling productions intended to introduce new audiences to the art form. NYCO had always articulated a viewpoint that was an alternative to the MET, a winning formula that brought sixty-five years of success. Stars who began their careers at the New York City Opera include Plácido Domingo, Beverly Sills, Samuel Ramey and dozens more.

In 1999, New York City Opera founded VOX, Contemporary Opera Lab, an annual concert series that offered composers and librettists the opportunity to hear excerpts of their works performed by professional singers and musicians. Additionally, NYCO has endeavored to bring opera to new audiences with educational outreach performances in New York City's public schools.

In 2007, the cancellation of the season resulted in significant attrition from the subscriber base. Simply put, the audience sought entertainment elsewhere. It was necessary to replace ticket and donor revenue with funds from the endowment.

In 2009, with the endowment depleted, programming was drastically reduced and shortly thereafter NYCO abandoned its Lincoln Center home. For two seasons, NYCO existed as an itinerant company producing performances in various venues throughout the city. While the company's programming was critically praised, this plan proved unsustainable and resulted in a Chapter 11 filing in October of 2013.



### 3. Core Values of NYCO Renaissance

#### **Re-establishing NYCO's long tradition of high quality, variety, and accessibility.**

Similar to the other Western cultural capitals (London, Vienna, Berlin and Paris), New York has historically had more than one major opera company. While the Metropolitan Opera has been a major presence for over a century, for the past 70 years, NYCO's production values, viewpoints, and ticket pricing have provided a much-needed alternative. Bringing extremely high quality and broad variety in programming to the city is important to the development of the art form. Re-establishing NYCO as "The People's Opera" will return it to that tradition.

#### **Returning to Lincoln Center at the Rose Theater**

NYCO needs a stable home in a consistent venue that subscribers associate with the company. Upon the announcement in May of 2011 that the company would depart from Lincoln Center, there was great public outcry, a drop in donations, and resignation of several Board members. The immediate return of the company to Lincoln Center is a critical first step toward recovery. However, rather than returning to the David H. Koch Theater, NYCO will present performances in Rose Theater, a far more cost-effective Lincoln Center venue that is better suited to opera in both size and acoustics. Though unknown to many opera goers, this gorgeous theater, similar in size to many European opera houses, has over 1,100 seats, a sizable, state-of-the art proscenium stage, wonderful acoustics, and a rising orchestra pit that can accommodate upwards of 65 players. In fact, it was designed from the ground up by its architects and builders to be the finest medium-sized opera house in the United States. Lincoln Center is the nation's premier performing arts center and a home there brings a unique cache with appeal to audiences and donors alike. Located in the Time Warner Center, The Rose Theater, in particular, also offers a fashionable and trendy feel that will give NYCO a unique identity.



*Originally designed as an opera house, the Rose Theater is an attractive, well-suited, cost-effective venue for NYCO Renaissance.*

### Producing smaller-scale works at the Dicapo Theater

An important part of NYCO's tradition has been the production of avant-garde and baroque works.

However, this repertoire has limited box-office potential and is therefore not suited to a large venue. The Dicapo Theater (an intimate 200-seat jewel-box theater on the Upper East Side with a 22-year history of hosting high-quality, small-scale operatic productions) will be established as a satellite

to NYCO's Lincoln Center home, dedicated to the production of new and niche works. The utilization of the Dicapo Theater will enable NYCO to explore repertoire that has great appeal to cognoscenti, academics, and critics, but is ill-suited to the larger venue at Lincoln Center.

The presentation of new and smaller-scale works will also allow a new fundraising theme and allow donors with interest in commissioning new works or in unusual and contemporary opera to focus their donations on this area.



*A "jewel" of an opera venue for over 20 years, the 204-seat Dicapo Theater is well suited for edgy, experimental, contemporary or baroque programming with more targeted appeal.*

### Fostering and performing new works

The VOX Festival will continue its long tradition of developing and workshopping new operas from emerging composers, allowing them to hear their works performed and giving them exposure to the New York audience. The NYCO Renaissance includes a co-operative effort with America Opera Projects, a leader in this field, to expand and facilitate this mission.



### Appealing to the broadest possible audience base

Programming at Lincoln Center will be comprised of large-scale productions of popular and commercially viable titles. Repertoire will be planned so as to not duplicate the MET's programming in any given season. The inclusion of small-scale productions at the Dicapo Theater will enable the company to appeal to the broadest possible audience and patron base. The Royal Opera House Covent Garden successfully uses a similar model, operating The Linbury Studio Theater and Foyer as a venue for experimental and specialty repertoire.

**Programming choices (as specified here) will be modified and updated as audience and income figures are analyzed, and will reflect assessments of fundraising, audience attendance and production quality, among other factors.**

### **Performing enticing and vibrant repertoire**

Repertoire selections will appeal to a diverse audience, celebrate the history and identity of the company, and reaffirm NYCO's position at the artistic forefront. To that end, Lincoln Center seasons will be comprised of: at least one "warhorse," (e.g. *La Bohème*/*La Traviata*/*Le Nozze di Figaro*) a significant American work with a tie to NYCO's history (e.g. *The Crucible*/*Susannah*/*The Ballad of Baby Doe*), an important revival of a neglected work (e.g. Zemlinsky's *Der Zwerg*, Rachmaninoff's *Francesca da Rimini*, Granados's *Goyescas*), and an accessible, recently composed work (e.g. Jake Heggie's *Moby Dick*, Kevin Puts's *Silent Night*, Andre Previn's *A Streetcar Named Desire*). The company will continue its occasional forays into the "musical theater" realm with productions such as *Candide*, *Kismet*, and *Wonderful Town*. (See Appendix A)



*NYCO Renaissance will close its first season with the New York Premiere of Jake Heggie's Moby Dick, which will fit perfectly in the wide and tall Rose Theater stage.*

Works that appeal more to connoisseurs, such as those of Hans Werner Henze, Phillip Glass, and Peter Maxwell Davies will be presented at the Dicapo Theater. The intimacy of this venue makes it ideal for producing shows with less commercial appeal. Seasons at the Dicapo Theater will include works of the 17<sup>th</sup> and 18<sup>th</sup> centuries and experimental, avant-garde or dissonant contemporary chamber works. In addition, this facet of NYCO may lend itself to targeted fundraising or perhaps even a separate Board supporting avant-garde and unusual opera programming. (See Appendix A)

### **Operating efficiently with an entrepreneurial spirit**

The decades of opera production experience of the Executive Director and a lean, entrepreneurial organizational structure will allow NYCO Renaissance to operate at a far lower overhead, and respond dynamically to opportunities that arise in the future. NYCO Renaissance will operate with far lower fundraising requirements and thus will minimize organizational risk.



## 4. The Operatic Landscape (NY and National)

### The New York landscape

There are several “boutique” opera companies producing opera, as well as student productions in New York through the season. Nevertheless, the only major opera-producing entity in New York City is the MET. In recent years, the MET has changed artistic course significantly and has chosen to abandon its traditional stagings of many canon operas in favor of experimental dramatic re-interpretations. For example, the MET recently replaced its beloved, highly traditional Franco Zeffirelli production of *Tosca* with a controversial staging by the avant-garde director Luc Bondy, and a Zeffirelli *La Traviata* was replaced with a minimalist production by Willy Decker.

### The MET’s repertoire

The physical size of the MET places limits on the repertoire it can present. Works of the 17<sup>th</sup> and 18<sup>th</sup> century and chamber operas of the 20<sup>th</sup> and 21<sup>st</sup> century are ill-suited to a 3,800 seat venue. The size of the house and the large overhead for the MET create a business formula that makes the production of off-beat repertoire challenging. Additionally, the mission of the MET and its history suggest that it is unlikely to produce “cross-over” or American musical theater repertoire.



*The large size of the Metropolitan Opera House creates strengths and limitations for the MET and offer an opportunity for NYCO Renaissance to fill a critical role.*

### The MET’s approach to casting

In its position as the leading lyric theater in the world, the MET generally engages the most famous (and expensive) singers and artists in the industry. The MET employs a “star system” in casting, resulting in its having to hire artists years in advance and limiting its ability to promote emerging talent.

### Other New York companies

The Dicapo Opera, which was founded by Mr. Capasso, has presented full-scale productions of standard repertoire since 1981, including the complete works of Puccini. While it suffered during the fiscal downturn, this season it continues to present programs such as *Rigoletto* and *Madama Butterfly* at the Tilles Center. Given Mr. Capasso’s role as initial Executive Director of NYCO Renaissance, Dicapo Opera will cease operations following the approval of this plan.



*Smaller groups like Chelsea Opera, Amore Opera and Bleecker Street Opera generally offer “showcase productions” that do not compete with NYCO.*

The Gotham Chamber Opera produces small-scale productions in various venues throughout the city such as churches and nightclubs. It produces interesting and offbeat repertoire and will continue to fulfill a unique niche in New York.

BAM, the Park Avenue Armory and Mostly Mozart are examples of presenting organizations (rather than opera companies) that produce full-scale productions. None of these are fully focused on opera, and do not have a specific identity as opera companies.

Several smaller opera companies such as Chelsea Opera, Amore Opera, Bleecker Street Opera, Regina Opera, and Bronx Opera offer productions that are of excellent quality but are more “showcase” opportunities for singers, since they generally do not pay singers.

### **Other companies across the nation**

While there is no other opera company in America that has a budget or international profile that compares to the MET, most major American cities are home to a mid-sized opera company. These companies vary greatly in terms of size, budget, and artistic influence but collectively they do constitute an American opera “scene.”

In recent years, opera companies of various sizes across the country have increasingly sought partnerships for co-productions. Production costs have continued to increase and income, both earned and contributed, has not kept pace. As such, companies have turned to co-productions to evenly distribute and amortize costs. This model has often proved successful and has changed forever the way companies approach producing. For example, Minnesota Opera and Opera Philadelphia achieved great success with their recent co-production of Kevin Puts’s *Silent Night*.

### **Repertoire trends across the nation**

In recent years, companies have been commissioning composers with accessible compositional styles to set plot-driven, dramatically engaging stories, eschewing highly dissonant and abstruse works. Recent titles include Jake Heggie’s *Moby Dick*, Andre Previn’s *A Streetcar Named Desire* and Daniel Catàn’s *Il Postino*. Despite having received widespread acclaim and multiple U.S. performances, none of these works has been staged in New York. These works have proven popular with both the subscriber and donor base.

Selections from the classical American musical theater repertoire have been appearing on the seasons of companies across the country. Several examples include: *Annie Get Your Gun*, *Sweeney Todd*, and *The Most Happy Fella*. Popularity of this repertoire enables a company to engage a non-traditional opera audience, thus increasing earned revenue through increased ticket sales.

## Technology and Social Media

The opera world today is far different than it was as recently as ten years ago. Technology, social media, the internet and smart phones have changed the way people live. In order to expand their audience base, forward thinking opera companies are exploiting these new media. In order to do so, companies across the country are developing significant web presence and embracing social media of all types.

No longer can a season or a production be announced with a simple press release. Currently elaborate web, twitter and YouTube campaigns are *de rigueur*. The power of social media is evident in the fact that Los Angeles Opera was able to add performances to its run of *The Magic Flute* shortly after the release of its popular, promotional video on YouTube.

NYCO Renaissance will emphasize the use of social media, corporate partnerships, co-marketing arrangements with groups that cater to young and upscale audiences, and creating an exciting “buzz” about its productions.



*The LA Opera was highly successful with viral video marketing of its recent Magic Flute, allowing it to add extra performances.*

## 5. Opportunities

### The New York Cultural Scene

New York City currently has a void in its operatic landscape. NYCO Renaissance is perfectly suited to fill that void. NYCO has a unique and rich history from which to draw in order to create an exciting and viable alternative to the MET, for New Yorkers and tourists alike. A number of popular, contemporary works present exciting programming and co-production opportunities. Through contemporary musicological research, opportunities for important revivals abound.

The MET's recent trend of updating its "war horse" repertoire provides a compelling argument for presenting traditional staging in New York. Furthermore, New York's community of academics and cognoscenti are a built-in audience for presentation of niche repertoire.



*The Metropolitan Opera's recent trend of updated and non-traditional settings, such as this minimalist La Traviata, has been met with a mixed reception.*

NYCO is fertile ground for composers who wish to have their works performed on an international stage. Additionally, with its return to Lincoln Center, NYCO can once again be broadcast on "Live from Lincoln Center."



### **Partnerships: VOX/AOP & Prelude to Performance®**

NYCO Renaissance will also work in partnership with other organizations to capitalize on its history, positive historical reputation and name recognition. For example, the reinstatement of the VOX New Opera Festival is essential to reclaiming NYCO's identity as a company committed to discovering new American compositional talent. American Opera Projects, founded in 1988, has been a leader in creating, developing, and presenting new American opera and musical theater repertoire. In order to facilitate the return of VOX, AOP has agreed to work in partnership with NYCO Renaissance to produce this festival. Collaboration with AOP will bring their existing corporate infrastructure as well as their established reputation for successful workshops and discovery of new works to the already well-known VOX program. (See Appendix E)



*A partnership with American Opera Projects, whose mission includes the identification, development, and presentation of new and innovative works of music theater by emerging and established artists, will give the VOX Contemporary Opera Lab program new vitality, and make it the most important new opera program in the world (See Appendix E).*

To further NYCO's mission of discovering and developing new American talent, a partnership with the Martina Arroyo Foundation will bring performance opportunities to emerging talent. Founded in 2003, by world-renowned soprano Martina Arroyo, Prelude to Performance® has given guidance and performance opportunities to hundreds of talented singers at the inception of their careers in New York City. One of this year's Kennedy Center Honorees, Ms. Arroyo brings with her an established reputation both as a consummate artist and dedicated mentor, her enormous appeal to the most talented young artists, and the talents and support of her successful artistic and administrative staff. Artists will be developed through performance opportunities in educational outreach productions, secondary roles, and covering opportunities, as well as mentorship and private vocal coaching. (See Appendix F)

## 6. Threats

The most significant threat to NYCO Renaissance is NYCO's recent loss of credibility in the arts industry and the disappointment that it has caused its core constituency, resulting in a tremendous decline in funding.



*After years of negative press and criticism from many directions, restoring public opinion and credibility by a return to Lincoln Center with a compelling new vision will be critical to the success of NYCO Renaissance.*

Favor with the press and positive public opinion must be restored in order to successfully reintroduce the company to New York, regain the trust of the subscribers, and reclaim the audience and patron base. At the same time, any revival of NYCO must include performances at the absolute highest level, with singers and a resident orchestra that can immediately offer a sense of continuity, consistency and quality.

The second significant threat is a continuing erosion of the donor base. A return to Lincoln Center, a focus on exciting, accessible productions that move audiences rather than bewilder them, the dynamic and state-of-the-art new venue, and a re-invigorated audience and Board will set the stage for long-term success.

A third significant threat is a relatively small amount of earned income which creates a fundraising problem. With a much “leaner” corporate structure, NYCO Renaissance will operate at less than half the overhead of the prior NYCO incarnation, yet present, initially, 50% more operas. Additionally, as a part of the long term goals, the endowment must be restored to provide a cushion during difficult periods such as economic recessions.

## 7. Action Plan – Year 0 (February to August 2014)

The spring and summer of 2014 will lay the groundwork for the future. NYCO Renaissance will commence performing with a Spring Gala Concert in the spring of 2014 that celebrates the history and future of NYCO and reintroduces the company to the New York public.

This concert at the Rose Theater will be offered to the public free-of-charge as NYCO's way of introducing its new home, celebrating its past, and announcing its future. Reflecting its bond with subscribers and fans, tickets to the NYCO Renaissance Gala will be offered first to prior subscribers and patrons. The program will include performances and appearances by notable artists of NYCO's past and will also showcase excerpts from the upcoming season.



*NYCO Renaissance will return to Lincoln Center this spring with a Gala Concert at the Rose Theater (pictured).*

Behind the scenes, the Executive Director and the Development Committee will approach both those who have supported NYCO in the past and a coterie of new donors, seeking to raise the funds necessary to ensure the success of the first season.

During this time, a permanent Board will be recruited and begin regular meetings.

Rather than asking for full-fund commitment, donors will be requested to make “contingent pledges” that are payable upon completion of certain milestones, such as the successful presentation of a benefit concert, successful negotiation of all union contracts, etc.

While it is, at present, impossible at present for anyone to act as a representative of a “new” City Opera, the “whisper” response to a return to Lincoln Center with exciting, accessible and compelling repertoire presented at a much lower cost has received extremely positive feedback.



## 8. Action Plan – Year 1 (September 2014 to August 2015)

The first full season of programming will commence in fall 2014 and consist of four productions at the Rose Theater at Lincoln Center and two productions at the Dicapo Theater with six performances each. Contingent upon funding being secured and the agreement of the Board of Directors that appropriate benchmarks have been achieved, in each of the four subsequent seasons the number of offerings will be augmented, culminating in a 2018-19 season of eight productions at Lincoln Center, four productions at the Dicapo Theater, and a Gala commemorating NYCO's 75<sup>th</sup> Anniversary, a73 total performances and over 100 "services" for Union members.

The 2014-15 season will commence with Giacomo Puccini's *Tosca*, a perennial favorite and the opera that inaugurated NYCO's first season in 1944. The production will be designed and staged using sets created by the legendary Franco Zeffirelli with a strong potential for collaboration with the Franco Zeffirelli Institute for the Performing Arts in Florence, Italy. This production will be appealing not only to new audience members, but to veteran opera goers, many of whom were dismayed at the MET's decision to retire its period-consistent *Tosca* production. (See Appendix G)

Following *Tosca* will be Leonard Bernstein's *Candide*, a work originally produced on Broadway and later adapted by the composer himself for NYCO, in what is now referred to as the "opera house version." The original production was directed by the legendary Harold Prince and became a staple of the NYCO repertoire for years to come. In keeping with the company's commitment to produce American repertoire closely associated with its history, the revival of this great American work will be directed by Harold Prince.



*The Harold Prince "opera house" Candide was designed for and premiered at NYCO. It will be part of NYCO Renaissance's first season.*

A double bill of Zemlinsky's *Der Zwerg* and Ravel's *L'Heure Espagnole* will continue NYCO's tradition of reviving neglected works. This novel pairing of two early twentieth-century masterworks, both set in Spain, yet vastly different: one comic, one tragic, includes beautiful and highly accessible music. This will be a new production designed and created for NYCO.

The Lincoln Center season will close with the New York premiere of Jake Heggie and Gene Scheer's juggernaut *Moby Dick*, by far the most widely performed new opera in recent memory.



The concurrent season at the Dicapo Theater will consist of two productions: The first will be Peter Maxwell Davies's dramatically compelling opera *The Lighthouse*. The second will be a double bill of comic baroque operas: Pergolesi's *La Serva Padrona* and Scarlatti's *La Dirindina*.

As detailed in Appendix A, subsequent seasons at Lincoln Center will adhere to a coherent model of programming:

- At least one “warhorse” from the standard repertoire;
- A work that celebrates NYCO’s unique place in the history of American opera;
- An important revival of a neglected work;
- A recently-composed work with broad audience appeal.

Subsequent seasons at the Dicapo Theater will present a variety of baroque, contemporary, or experimental chamber operas. The Dicapo Theater productions offer a less expensive way to increase performance count and keep reviews and press fresh in audiences’ minds throughout the opera season.



*The Lighthouse*, a provocative and gripping chamber opera, will be part of NYCO Renaissance’s first season. This will be typical of repertoire presented at the Dicapo Theater on the East Side.



*La Serva Padrona*, seen in this 2011 Spontini Pergolesi Festival production, is a Baroque comic gem, and will be presented in a double bill with Scarlatti’s *La Dirindina*.

Additionally, NYCO will reinstate the VOX Contemporary Opera Lab and educational outreach performances, with offerings throughout the calendar year. Both VOX and the educational outreach programs will benefit from co-operation with Martin Arroyo's *Prelude to Performance*®. American Opera Projects will lend its experience in the field of developing and workshopping new operas to the reinstated VOX program.

Performances of VOX will be held in Dicapo Theater and the educational outreach will involve the combination of in-school performances and performances at Dicapo Theater tailored specifically to students.

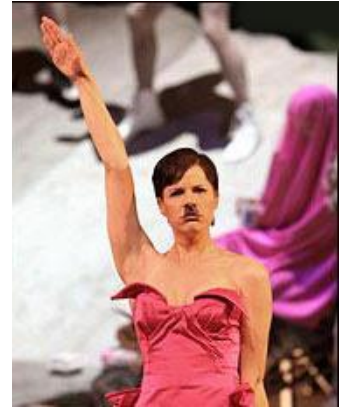


*Mr. Capasso's long commitment to opera education will continue as NYCO Renaissance produces a slate of educational offerings.*

## 9. Artistic Philosophy

### Exciting, period-consistent productions of standard repertoire

In recent years, many opera companies have chosen to update or stylize their productions of the standard repertoire, often changing the locale or time period of an opera in order to exert a director's perspective or reinterpretation. Known as *Regietheater* ("Director's Theater"), these productions subsume the setting and associations of the original opera to the views of the director. They often include highly vulgar, sexual, political, or violent episodes.



*A NYCO Renaissance production of Verdi's un Ballo in Maschera will not be set in the ruins of the World Trade Center, as was this 2008 "Regietheater" production in Berlin.*

While these productions have been increasingly more common over the past few decades, they have not always engendered a new wave of enthusiasm from audiences. On the contrary, they have, in many cases, confused or offended audiences and patrons. There is a certain irony in opera companies updating historic operas to make them more accessible, popular and relevant, while their target audience stays home to watch *Game of Thrones*, *The Borgias*, and *Downton Abbey*.

As part of its distinct identity, when NYCO presents productions of operas from the "traditional" repertoire, these productions will generally aim to preserve the aesthetic and historical settings as dictated by their authors. NYCO will seek to introduce new operagoers to the standard repertory in a manner that will give them context and an understanding of the works in their original form.

The argument is often presented that updated productions are necessary to interest opera goers who have become bored with traditional productions. However this argument ignores the fact that most of the public has never seen an opera. Bringing new audience members into the opera house is a central goal of NYCO's mission, and presenting the "warhorse" repertoire in a recognizable form is fundamental to that goal. This having been said, as programming expands there will be opportunities for experimentation even within the standard repertoire.

As proven by extraordinarily compelling yet highly traditional dramatic productions like the current *Twelfth Night* on Broadway, period-consistent productions of standard repertoire need not be boring or staid. It will be the goal of NYCO to make every production gripping, moving and ultimately satisfying to audiences. Just as Beethoven's 5<sup>th</sup> Symphony can be stirring even without a backbeat, and a tour-de-force of a "period" Hamlet gives an audience goosebumps, NYCO Renaissance's "warhorse" productions, though traditional in setting, will thrill audiences both new and old.



### Exciting and experimental productions of new works

The contemporary repertoire provides a myriad of opportunities for exciting dramatic techniques that do not contradict the aesthetics of the original works. In addition, the niche repertoire presented at Dicapo Theater will often be conducive to reinterpretation by a visionary director.

### Emphasis on artistic quality

NYCO will cast its productions predominately with American singers and with the primary criterion being the ability of the singer to execute his or her role to the highest artistic standard.

*Artists will be chosen solely based upon their abilities, not their perceived celebrity, familiarity to management or industry pressure.*

NYCO has historically been a company that created stars (Beverly Sills, Plácido Domingo, José Carreras, Jerry Hadley, Norman Treigle, and dozens of others). Returning to this philosophy of casting is an important part of defining the identity of NYCO.



*NYCO superstar Beverly Sills as Baby Doe. The Ballad of Baby Doe will be presented in the 2016-2017 season.*



## **10. Professional Staff, Partners, Facilities and Operations**

### **Streamlined staff and entrepreneurial structure**

NYCO will employ a streamlined administrative and artistic staff. To eliminate the burden of weekly payrolls and office overhead, consultants or independent contractors will be hired whenever possible. High productivity and enthusiastic, hardworking employees with a love for opera will work together in an inclusive, non-hierarchical, high-productivity environment.

### **Lincoln Center as partner**

A crucial step to the restoration of NYCO's position is the engagement of Lincoln Center for the Performing Arts as a limited partner. Lincoln Center's "blessing" will immediately restore NYCO's credibility and afford potential patrons a certain level of comfort. Additionally, Dicapo Theater will be used as office and rehearsal space during the restructuring phase.

### **Collective bargaining agreements**

NYCO's collective bargaining agreements will be renegotiated and restructured. It is essential that the trades accept and endorse the plans for the future. Currently, the unions have their membership out of work. Should they adopt NYCO's proposal, the result will be the return to work, at a level not seen in over a decade. Initial reaction to the NYCO proposal from Local 802 has been extremely positive.

### **Marketing and development**

When announced, NYCO Renaissance will be the leading arts story in all media. NYCO must use this press explosion to its advantage. The press representatives will contact the major cultural writers in the US and abroad in order to announce the mission in detail.

Careful attention will be paid as to when and where NYCO begins a press campaign for the 2014-15 season, aiming to coincide with the emergence of a major piece either in print or on television. Enormous exposure and "free publicity" will elevate the level of visibility and will immediately restore the NYCO name in the public awareness.

Marketing, social media, and press consultants will be engaged. An attempt will be made to contact every former NYCO subscriber personally and an appeal will be made to return them to the NYCO family. The Gala concert in the spring of 2014 will be offered free to former NYCO subscribers as a peace offering in an effort toward reconciliation. After the Spring Gala, the marketing and press roll-out and social-media campaigns will begin.

Concurrently, NYCO will engage Marilyn Shapiro to lead the fundraising campaign for the future. Ms. Shapiro is the most successful fundraiser in the history of the performing arts, having raised over a billion dollars for organizations such as the MET, WNO, and LA Opera. Mr. Capasso has met with Ms. Shapiro and she has expressed interest in joining the team that will lead NYCO Renaissance should this proposal be accepted.

## 11. Governance and Board of Directors

*Recognizing the added responsibility of stewarding a reorganized City Opera following a bankruptcy proceeding, the following section will serve as general guidelines for the Board, but will be reviewed, enhanced and re-approved as soon as possible once the new company begins operating and an operating Board is in place.*

The Board of Directors of New York City Opera will play a major and active role both at the nascent stages of the organization and as it grows as an institution, particularly given the difficulties City Opera experienced in 2013 and earlier.

From the very first, the Board will serve as careful steward of the intellectual property, reputation, mission, and responsibilities that will immediately pass to it and the company upon approval of the Court and Bankruptcy Trustee. On an ongoing basis, the Board will fulfill a significant and active role in the oversight of the company, its management and staff, and will do its utmost to fulfill its responsibilities to the State of New York and its citizens, as well as management, employees, vendors, funders, ticket buyers, and the general artistic community.

Most critically, it will maintain the mission of the New York City Opera and uphold the trust the public has given it to do so. It will serve in a strategic planning role and carefully evaluate the performance in areas such as fundraising, artistic quality, audience attendance and cost control in order to guide the future plans of the organization.

The Board of will be comprised of a diverse group of people with a love for the opera, a common commitment to NYCO Renaissance mission and the financial resources and network connections to make it a reality. Recognizing the enthusiasm for NYCO, critical skill set, and strong financial and in-kind support of the existing NYCO Board, NYCO Renaissance will invite members of the prior Board to join the new effort and/or offer advice, counsel and support in various ways.

The following sections detail the primary responsibilities and procedures of the New York City Opera Board upon its formation.

### **Determining and maintaining the mission and purpose of New York City Opera**

The Board will maintain and update, if necessary, a statement of the mission and purpose of the opera company. It will periodically review the statement's adequacy, accuracy, and viability. This statement will clearly express the company's goals, means, and primary constituents served. Further, it will explain what makes the organization distinctive and special and present a compelling reason for individuals, foundations and corporations to support it financially. This statement of mission and purpose will serve as a guide to organizational planning, Board and staff decision-making, volunteer initiatives, and setting priorities among competing demands for scarce resources. It sets the stage for developing fundraising strategies and strategic planning as well as the Board's many other responsibilities.

### **Strategic planning**

While this initial strategic plan will serve as a guiding document at the formation of the new company, the Board will be involved extensively in the ongoing strategic planning process and will assist in implementing goals and objectives including the acquisition of new resources. Board members will assist this process by asking good questions, expecting good answers, and serving as resources in areas of personal and professional expertise.

Standing and ad-hoc Board Committees will offer opportunities to engage Board members in certain areas to be addressed in the strategic plan and ongoing operations. These will initially include a Finance Committee, a Governance Committee, a Fundraising Committee and an Executive Committee, and others if determined by the new Board. Functional areas not obviously

tied to Board standing committees will generally be made part of the Executive Committee or full Board agendas.

The Board will discuss and approve the ongoing strategic plan following a period of consultation and opportunity for revision. Recognizing that accurate long-range forecasts can be difficult, the five year plan, as defined in this document, will be updated on an ongoing basis, reflecting the performance of management, fundraising and attendance results, evaluation of programming, and the influence of changing external conditions, among other factors. Annual progress reports by the Executive will keep the staff accountable and the Board aware of progress on priorities. While the Board will serve a strategic role as required, the executive and professional staff will take primary responsibility for areas in which particular expertise are required, such as repertoire choices, casting, etc. The organization's Executive and staff will bear the primary responsibility for implementing these functions. Nevertheless, the Board is likely to contain individuals who can serve as resources in many areas, and management will be encouraged to engage Board members where appropriate. Because the Board members are expected to be free of vested interests and are responsible for considering issues and rendering judgments for the organization as a whole, and because they must ultimately assess the quality of the goals and objectives resulting from the strategic planning process, they will be involved extensively in it.

Among other things, the strategic planning process undertaken by Board, staff and management will involve the maintenance and updating of:

- Statement of mission and purposes;
- Assumption about the future (likely internal and external circumstances);
- Current programs and services;
- New programs and services;
- Audience development and retention strategies;
- Staffing (current and projected);
- Board of Directors (size, method of selection, committee structure, governance procedures, other bylaws and provisions);
- Evaluation of financial results and creation of financial projections (income and expenditures);
- Fundraising strategies;
- Marketing and public relations;
- Appendices (current and proposed staff organization charts, financial trends for the preceding three to five years and projections for the next three years, trend data on audience, funders, constituents served, etc.).

A final aspect of the Board's strategic role will be the evaluation of the company's programming choices and how audiences and funders are responding to it. While NYCO does have a defined mission, the Board will help ensure that the company continues to entertain, rather than bewilder its audience and remain attractive to donors.

### **Ensuring adequate resources**

Providing adequate resources is, first and foremost, a Board responsibility. While the Executive will likely be the chief fundraiser, in conjunction with consultants or, eventually, a Director of Development and fundraising staff, the Board will determine what is really possible to achieve and set realistic goals and benchmarks. These will be critical components of the strategic plan, and the Board will continually monitor its fundraising performance relative to benchmarks and projections, just as it will for earned income. Since the performance of the Board, Executive, and

Director of Development is intimately linked to the Board's membership and its ability to give individually, open doors, influence potentially large donors such as individuals, foundations, and government, and otherwise monitor and guide fundraising initiatives, this will be a critical Board responsibility. Effective fundraising will serve as a direct measure of the Board's capabilities, commitment and influence.

Every Board member will be expected to inventory his/her connections with potentially helpful givers (both financial and in-kind). In most cases, Board members will be expected to provide annual gifts, and to support fundraising events such as galas. Board members will recognize that their personal and collective example is very important. Aggregate Board members' giving will be reported as a separate category in fundraising reports. Board members and other major donors will be provided regular statements of their giving each year. In future years, the Board will receive comparative and trend reports. It will be an important goal of the Board to increase its own giving each year. Prospective Board members will be informed clearly of their annual responsibilities and expectations. While the governance committee will set specific guidelines, it is expected that Board members will serve terms rather than indefinitely.

The Board will periodically consider and approve a written statement of fundraising needs that extends in more detail what is presented in the organization's statement of mission and purposes (and initially, in this strategic plan document). Whether funds are being sought for a special project or program or more unrestricted purposes, the fundraising statement will outline why the company needs money and how it will be used. It will be the responsibility of the entire Board, not just the Fundraising Committee, to fulfill and execute this function. The Fundraising Committee is simply the Board's agent to help coordinate the work of the Board's members, Executive and any fundraising staff.

### **Overseeing financial operations and managing resources effectively**

The Board will act to carefully protect accumulated assets and the endowment, and ensure that current income is managed properly, acting as trustees in the literal and legal sense of the term. Regardless of the degree of authority delegated to staff, committees, or affiliates, the Board and therefore the individual trustees will be ultimately accountable and Board members will be informed of this. The Board has the principal responsibility for fulfillment of the organization's mission and the legal/fiduciary accountability for its operations. Members of the Board will be expected to act responsibly and in good faith, and with the basic interests of the company as the foremost objective.

As part of this process, the Board will help develop and approve the annual budget, and meticulously monitor the ongoing financial results of the company. **This oversight and governance function of the Board cannot be overstated, particularly in a restructuring situation.**

To do so, the Board will engage management and staff to produce accurate and timely financial reports on a regular basis. All Board members will receive quarterly balance sheets with a consolidated accounting of all assets and current liabilities. Reports will also include statements of income and expenses, at a level of detail that clarifies the attribution of revenues and costs to various programs, and these reports will also include clear analyses of ticket sales, fundraising results, deviations from projections, etc.

Monthly financial reports will be provided to the Treasurer and members of the Finance and Executive Committees. Board members will be expected to understand and comment on these reports, and will be encouraged to suggest improvements in the formats and presentations of financial reports.



The Board will engage an annual audit by an independent certified public accountant or accounting firm. The Finance Committee will work with the auditor during and after this process, and all Board members will receive the audit report prior to the meeting at which it is discussed.

### **Monitoring the organization's programs and services**

The Board will monitor current and proposed programs and services to ensure that they are consistent with the organization's stated mission and purposes. Given limited resources and unlimited demands on them, the Board will assist the Executive in deciding among competing priorities. Recognizing the close ties between financial and programming decisions, the impact of programming choices on fundraising, audience attendance and earned income, and the impact of both of these on unearned income from funders, financial and programmatic decisions will not be made independently of each other.

The Board will strike a balance between its responsibility to ensure quality, cost-effective programs and services, and the staff's responsibility to creatively initiate and conduct them. Candor, openness and explicit job descriptions will help negotiate an accommodation satisfactory to everyone.

### **Enhancing the organization's public image**

The Board will serve as a link between the organization's management and staff and audience members, funders, stakeholders such as unions, and the community at large, both artistic and general. Written annual reports, timely and informative press releases, consistent communication initiatives with community and government leaders, and effective communication by appropriate Board Members will all be elements of a comprehensive public-relations strategy. The Board will choose, when necessary, appropriate spokespersons, likely including the Chair of the Board. The Board will ensure that it acts in concert, rather than individually, and that all activities are performed in a transparent fashion and communicated effectively to all Board Members. If necessary, the Board's elected leaders will ensure that the Board appropriately disciplines itself. No Board member will represent himself/herself as speaking for the Board or organization unless specifically authorized to do so.

### **Selecting the Executive Director if necessary**

Mr. Capasso will serve as the company's initial Executive Director for a term of three years, subject to renewal with Board approval. If, as below, there is a need in the future to select a new executive, it is the Board's responsibility to do so. This responsibility undoubtedly has the greatest impact on the organization's development and effectiveness, and the process of selecting a new Executive, if necessary, will be undertaken with the utmost care. While this function may also be shared with others who have a stake in the outcome, the final decision will be the Board's to make. If the need for a new Executive Director is determined, a carefully considered search process will be employed. In addition, a prerequisite of effective executive performance is the Board's recognition of its duty to provide the type of working environment that will enable the top staff Executive to succeed. Prior to a search process, the Board will review the organization's major strengths and needs; establish specific priorities for the next period of executive leadership; articulate the particular characteristics, skills, and style it seeks in its new Executive; establish clear objectives and clarify expectations for at least the first year of his/her service; provide an adequate compensation package and other employment terms; and clarify its own functions as distinct from those of the Executive and staff, including the Executive's own exclusive responsibility to select and supervise a management team without Board interference. Finally, the Board will prepare a comprehensive job description and seek to fill the position. As part of this process, the Board will ensure that there are no conflicts of interest in the selection process, and will take steps to ensure that the process is inclusive of the views of as many Board members as possible.

### **Supporting the Executive and reviewing his/her performance**

The Board will ensure that the Executive Director:

- Receives frequent and constructive feedback;
- Is introduced to other community leaders and organizations;
- Is invited to important social functions;
- Is complimented for exceptional initiatives;
- Is encouraged to take professional and personal leave for renewal;
- Is assisted when members overstep prerogatives or misunderstand their roles;
- Feels that the Board is aware of and sensitive to family situations and needs;
- Feels that his/her performance is being assessed in relation to the Board's performance.

With regard to informal and formal performance reviews, the Board and Executive will agree on purposes and processes. The Executive Committee of the Board will define annual goals and objectives, and ensure that the Executive and Board mutually agree on these. These objectives will become the primary criteria for review through informal and candid discussion.

### **Assessing its own performance**

The Board will periodically assess its own performance. While annual reviews are likely necessary in the near future, eventually the evaluation period will extend to every three to five years. The Board and its Executive will stand back from their usual preoccupations and reflect on how the Board is meeting its responsibilities. This process will include a look at how its membership composition, membership selection process, organization or structure and overall performance can be strengthened.

At the end of the first year, and subsequently as determined, the Board will undertake a candid and anonymous written survey of Board Members' perceptions in advance of a workshop or retreat. If possible, a qualified third-party facilitator will be employed in an effort to bring experience, objectivity, credibility and perspective along with some innocence to the process.

### **Key additional responsibilities and guidelines**

- The Board will abide by, and ensure that the Executive and staff are in compliance with local, state and federal laws and regulations.
- It will adhere to the highest ethical and moral standards of organization behavior; and selecting its own successors.
- It will balance its organizational power with self-restraint.
- It will delegate authority where possible and sensible without abdicating its considerable responsibilities.
- It will channel Board members enthusiasm and commitment into appropriate behaviors.

## 12. Initial Strategic Plan

The NYCO Renaissance will revitalize and restore the New York City Opera to its place as “The People’s Opera.” In pursuit of its vision NYCO will execute the following strategy. The new Board will review this Strategic Plan and update and modify it if necessary, on an ongoing basis.

### Scope

Subject to appropriate Court approval, NYCO Renaissance will commence performances with a Gala Concert in the spring of 2014 celebrating the company’s history and future. The first full season of programming will be a 2014-15 Season, comprised of six performances each of four productions at Lincoln Center’s Rose Theater and two productions at the Dicapò Theater. With the approval of the Board and based on meeting appropriate funding and audience benchmarks each year, seasons will expand incrementally, culminating in a 2018-19 season of 73 performances: eight productions at Lincoln Center, four productions at Dicapò Theater, and a gala concert celebrating the 75<sup>th</sup> Anniversary of the company.

### Venues

#### *Rose Theater*

Of chief importance to the strategy is the immediate return of the company to Lincoln Center. A permanent, consistent home is essential for the identity of the company and the profile of Lincoln Center is invaluable for its reputation.

Located in the Time Warner Center, the Rose Theater is a state-of-the-art facility that has the feel and intimacy of a traditional opera house and less than half the capacity of the David H. Koch Theater, making it the perfect choice for NYCO’s new home. The company will take advantage of the little-known fact that this theater was actually originally designed as an opera house. Critically, the Rose Theater requires a minimum of only three union members to open the hall, a fraction of the requirement at the Koch Theater or BAM. Per diem costs are thus far lower than at other venues. The Time Warner Center is a transportation hub, easy to access from all directions with a broad selection of dining and entertainment options for operagoers to enjoy before and after NYCO performances. It conveys a sense of modernity, fun, excitement and festivity.



*The Rose Theater at Columbus Center is centrally located, convenient to funders and NYCO’s historical core audience, and replete with dining, entertainment, and shopping options. A visit to NYCO could be a day-long excursion, not just a 150-minute performance.*

Additionally the adjacent Ertugun Atrium and The Allen Room are perfectly suited for exciting pre- and post-performance fundraising events and receptions.

On dark nights, generally before opening, NYCO will host a special opera preview for patrons in The Allen Room which will consist of a “meet and greet” with the production staff and a preview of the production which will include performances by the cover artists and a lively Q & A. Also to be

programmed on dark nights, from time to time, will be special performances by featured artists of art song and/or “crossover” cabaret repertoire (See Appendix C).



*NYCO will host galas, production previews and occasional “crossover” programming in The Allen Room adjacent to the Rose Theater.*

#### *Dicapo Theater*

In addition, Dicapo Theater’s 204-seat venue will be utilized to continue NYCO’s tradition of offering experimental, avant-garde or baroque offerings. This theater is well-suited to the presentation of works that are of artistic and/or historic significance, but lack the broad-based appeal necessary to fill a large venue. Dicapo is also an ideal home for the revival of NYCO’s acclaimed VOX series and can host recitals and special events. (See Appendix D)

#### *Argument against BAM*

The Brooklyn Academy of Music has its own well-established identity as a producing organization. Residence there would be incompatible with NYCO Renaissance’s mission of re-establishing NYCO as an autonomous organization. The Brooklyn location does not have the cachet and centrality of Manhattan, nor does it have an association with NYCO’s history. BAM’s 2100-seat venue was built in 1908 and lacks the Rose Theater’s comfort and modernity, as well as its additional facilities like The Allen Room and Ertugun Atrium. Most importantly, the base rental cost and crew minimums at BAM far exceed those of the Rose Theater, rendering an already expensive process cost-prohibitive and fiscally imprudent.



*Despite its operatic history, the Brooklyn Academy of Music is far more expensive than the Rose Theater, less accessible for many operagoers and donors, has limited facilities, and requires a much larger minimum crew to operate.*

## **Productions**

Productions offered at Lincoln Center will primarily be works with proven appeal to a wide audience. Standard “warhorse” selections from the operatic canon in traditional productions, “crossover” pieces with appeal to musical theater audiences, and contemporary American works with accessible musical styles will make up the bulk of the large-scale offerings.

Experimental, baroque and contemporary works that appeal to cognoscenti, critics and academics but have smaller general appeal will be presented at Dicapo Theater, a venue whose small size, limited overhead, and non-union status make it an affordable option. Utilizing these two venues in tandem will ensure the broadest possible audience base and a wide variety of programming while minimizing financial risk.

Management and the Board will carefully evaluate audience and earned income results in order to help guide future years. While the programming enumerated here represents a projection of what will appeal to audiences, it is not “locked down” and will be modified if a need to do so becomes clear. The goal of NYCO Renaissance will be to entertain and thrill audiences, not to perform operas that it wishes to perform.

## **Budget**

### *Overview*

The NYCO Renaissance commences with a small budget, limited to staff, marketing and overhead for the re-structuring phase (January-August 2014) totaling about \$575,000.

The first full season (2014-15) will have a \$5.4 million budget consisting of under \$1 million overhead, approximately \$850,000 per Lincoln Center production, approximately \$250,000 per small-scale production, and \$500,000 contingency (see Appendix B). Each subsequent season will have a budget expansion of \$5 million from the season before it, culminating in a \$25 million, 75th-Anniversary Season which will culminate the re-emergence of NYCO as a major international opera company (See Appendix B).

### *Payment to unsecured creditors*

Recognizing that this is a reorganization following a Bankruptcy, NYCO Renaissance will include a proposed payment to satisfy the claims of general unsecured creditors (See Appendix B).



### *Earned income*

Earned income for NYCO Renaissance is based upon 65% paid attendance per performance. The company's utilization of Rose Theater (a significantly smaller venue than the Koch Theater, City Center or BAM) and Dicapo Theater will make this goal achievable. In addition to performances in New York, there will be opportunities for NYCO to procure "run out" performances of its standard repertory to nearby cities (e.g. Hartford, Stamford, Providence, and Cleveland) for a lucrative fee, thus increasing earned income. These cities have a long and distinguished operatic history, yet no longer have resident opera companies.

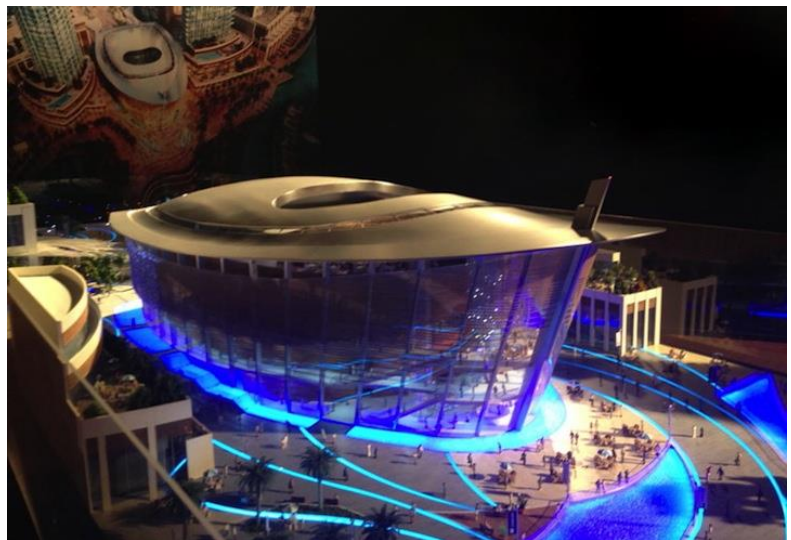


*The Columbus Theater in Providence, RI (pictured) and other regional venues offer potential for inexpensive and profitable "run-out" productions.*

In addition to traditional, live performances, the established NYCO brand brings with it opportunities for licensing agreements with purveyors of online streaming media. Initial estimates for a first-year revenue from such agreements are in the range of \$300,000-\$500,000.

In future years, opportunities to tour profitably in locales that are hungry for high-quality "direct from New York" productions such as Korea, China and the Middle East will be explored. New venues like the Omani Royal Opera House of Muscat and the stunning upcoming Dubai Opera House will be hungry for quality programming.

In addition, the company will generate, in future years, rental income from scenery, costumes, and productions that it designs and owns.



*The new opera house in Dubai and others in developing areas of the world may represent opportunities for profitable international touring in the future.*

## *Expansion*

### “Season Zero” or Re-structuring Phase (January to August 2014)

Funding for this period will be underwritten by the Board and a select donor base. During this period, the Spring 2014 Gala and the 2014-15 season will be developed, promoted, and marketed. Due to the erosion of trust over the past years, a new fundraising strategy will be implemented asking donors/potential funders not for gifts, but rather for a "contingent pledge." Pledges will be paid upon successful completion of goals.

Benchmarks will include:

- Adoption of the plan by the Board and Court.
- Staffing for the start-up and outfitting of the office.
- Announcement of the Spring Gala concert.
- Performance of the Spring Gala.
- Signing of contracts with venues and trade unions.
- Pre-production of each offering.
- Post-production of each offering.

This system of pledges that are contingent on completion of benchmarks will ensure that both the Board and management of NYCO will be accountable to produce what it promises. The commencement of the 2014-2015 season will be contingent upon all of the required funds being pledged by August 31, 2014 (See Appendix B).

### Year 1 (September 1, 2014-August 31, 2015)

As a result of NYCO's suspending operations, the company has removed itself from the consideration of government and private foundations in the current funding cycle. The fundraising “hole” in year one will be approximately \$3.5 million, about one-third as much as the prior incarnation of NYCO required. As a result, the \$5 million, first-season budget must be provided solely by private donors. A full season of performances and fundraising events as well as a keen focus on grant writing and monetary proposals will provide the budget for the 2015-16 Season. Additionally, galas in the Allen Room, private house parties, sponsorship of singers/conductors, fundraising auctions, walk on roles, etc. will bring a projected additional \$500,000 (See Appendix B).

### Year 2 (September 1, 2015-August 31, 2016)

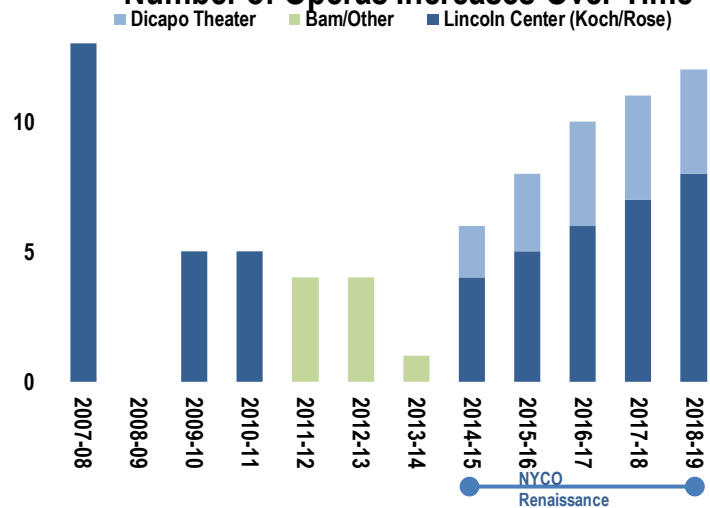
After the successful completion of its first season, NYCO will renew all of the contribution sources that funded Year 1. In addition, during the run of the first season, NYCO will re-apply for funding from sources from years past (foundations and government grants) that, as a result of the shutdown, were unavailable to fund Year 1. Based upon the actual figures from fiscal year 2012, the prior incarnation of NYCO received in excess of \$12 million of contributed income from foundation and government sources. Using an extremely conservative estimate, it is projected that NYCO Renaissance will reclaim 30% of this aforementioned income, resulting in over of \$4 million of additional income for the second season (See Appendix B).

This model will be repeated and increased proportionally in subsequent seasons, but only if appropriate fundraising and cost benchmarks are achieved and with the approval of the Board of Directors.

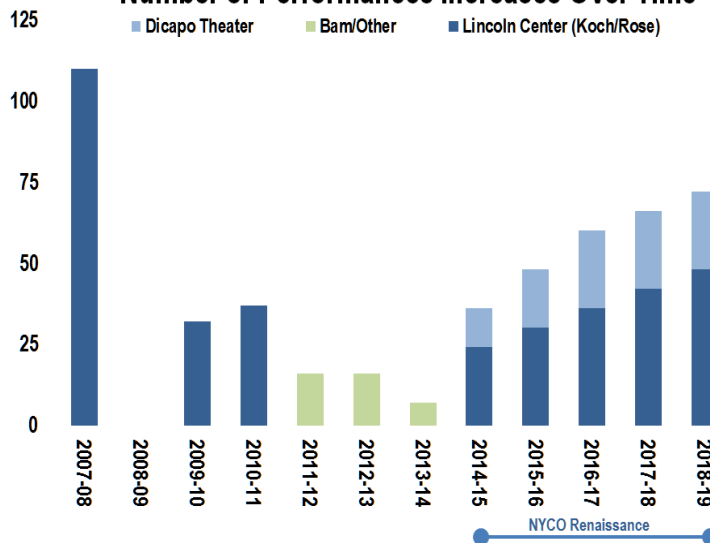
As the five years of the plan move forward, the company's budget and fundraising requirements will begin to resemble those of City Opera's 2009-2012 seasons, though with far lower overhead and a higher percentage of money devoted to programming rather than overhead. For example, the \$10 million budget for the 2015-16 season resembles the budget of the 2012-13 season, the budget for the 2016-17 season resembles that of the 2011-12 season, etc. The final season of the five-year plan will see the company restored to its 2009-10 budget level of \$25 million (though with far higher earned income and thus a smaller fundraising requirement). All budgets will be contingent on successful fundraising efforts from the previous season.

In all years, NYCO Renaissance is expected to operate at a higher level of earned income (rising to 40% of its budget over time). Thus, every \$5 million increase in budget will require only \$3 million in fundraising, rather than the \$4.5 million in funding that the higher spending and overhead of the prior company required. Consequently, NYCO Renaissance will be able to produce many more "Operas per Dollar."

### Number of Operas Increases Over Time



### Number of Performances Increases Over Time



## Focus

### *Artistic excellence*

Artists will be engaged based solely upon their suitability to perform their contracted roles, not on the basis of any perceived fame or political influence. Directors will be chosen who have visions consistent with the artistic goals of the company. The NYCO orchestra and chorus will both be re-established as stable, cohesive ensembles, working at the highest artistic



*Just as in prior years, a full-time orchestra of the highest quality will be part of NYCO Renaissance in order to maintain quality, consistency and flexibility.*

standards. NYCO Renaissance will work to re-establish ties with its unions, creating once again the “family” of NYCO that was so satisfying to its stakeholders and so important in the creation of high-quality programming.

#### *Growing Attendance*

NYCO will employ the most up-to-date, contemporary marketing strategies with emphasis on social media to promote awareness of the company, and re-establish a “brand.” Promotion of the leading artists in any given production will figure prominently in all facets of marketing strategies. Ticket prices will be modest, establishing NYCO as an affordable alternative to the MET or Broadway. Each season’s repertoire will be dominated by titles that are recognizable to a large audience, and/or have an accessible musical style. Popular, traditional stagings will predominate, rather than esoteric, “high concept” re-interpretations that have more limited appeal.

In these difficult economic times, it will remain the mission of NYCO to appeal to audiences who may only be able to afford tickets to “HDTV” opera or not see opera at all. If opera is to survive, NYCO must reach out to young and diverse audiences, and embrace and cultivate the next generation of opera goers.

#### *Fiscal Responsibility*

NYCO will significantly reduce overhead by adopting a limited administrative structure with a small staff of employees who are capable of multi-tasking whenever possible. Salaries will be competitive within the non-profit world, yet initially modest. The focus of NYCO’s spending will be the quality of its productions, not the creature comforts of its administrators.

In addition, attention will be paid to production costs so as to minimize waste and over-spending. Having an Executive Director who is intimately acquainted with every aspect of opera production, from scenery building to how many music stands each opera requires, will allow for extremely efficient use of funds.

A lean but realistic budget will be adopted for each and every production and will be strictly adhered to. Production projections will be realistic. Earned income will be generated on a regular basis whenever possible (scenery rentals, thrift shop, touring, etc.). Whenever appropriate, outside consultants and/or part-time employees will be utilized on a case-by-case basis. Office and rehearsal space will be acquired at the lowest-possible cost.

### **Collective Bargaining Agreements**

The NYCO Renaissance will negotiate new collective bargaining agreements with all trades. The unions must become partners in the plan to rehabilitate the company. Twenty years ago, at NYCO’s height, musicians and choristers were enjoying a season of over 100 performances. Under this plan the initially modest schedule will grow annually, eventually restoring their employment to a position much closer to the past than it has been in recent seasons, yet still manageable for the company.

### **Competitive Advantage**

The Metropolitan Opera is NYCO’s only real competitor for the patronage of New York’s opera audience. NYCO will exploit this situation by offering its audience an operatic experience that is distinctly different than that of the MET. NYCO will complement many of the MET’s “concept” stagings of canon operas with compelling, period-consistent productions of the same repertoire (though in different seasons). NYCO’s “cross-over” or musical-theater productions will fill the void created by the MET’s focus on more traditional areas. And the MET’s reliance on a star-system and its need to contract singers years in advance creates an identity for NYCO as the company in New York that features fresh, new talent.



### **Establish Awards: American Opera Hall of Fame**

An American Opera Hall of Fame will be established in order to honor the great contributions Americans have made to the art form. An annual fundraiser will be centered around the installation of American artists into this circle to commence in 2015.

### **VOX and Educational Outreach**

NYCO is committed to developing future audiences for Opera. Performances of abridged versions of famous titles will be presented to students at the Dicapo Theater venue throughout the year. In addition, NYCO's acclaimed VOX program will be revived at the Dicapo Theater venue.

### **Ticket Prices**

Reflecting NYCO's mandate as "The People's Opera," tickets will be priced affordably. All performances will include a limited number of \$20 tickets. Performances of large-scale productions will have ticket prices ranging from \$50 to \$150. Small-scale productions will have a top ticket price of \$50 with a select number of "premium" tickets at \$100.

If corporate sponsorship can be found, as it was during 2007 and during the recent \$20 ticket initiative, NYCO will aim to make its productions as accessible as possible to younger and less well-off audiences, in keeping with its mission to be "The People's Opera."

As with all financial decisions, the Board and management will evaluate this area and make recommendations if necessary.

### **Schedule of Performances**

Reflecting changing tastes of opera audiences, the performance schedule will be for a two-week, six-performance run of each production, Wednesday 7pm, Friday 7pm, Sunday 4pm, Tuesday 7pm, Thursday 7pm, Saturday 8pm. Dark nights will often be used for educational programming such as a "Director's Talk" with a pianist and sung by artists covering the lead roles.



*The corporate-sponsored Opera for All initiative resulted in sellout crowds at NYCO in 2007. NYCO Renaissance will seek to restore the enthusiasm that brought crowds to many NYCO productions, and even motivated over 2,000 donors to contribute to the failed, last-ditch Kickstarter campaign in 2013.*

### **13. Staffing and Organizational Plans**

Programming selections will be determined by the consensus of the Executive and Music Directors. Venues and facilities have been selected on the basis of fiscal feasibility, seating capacity, appropriateness to repertoire, and audience familiarity. Success will be determined by ticket sales, public and critical acclaim, fundraising results, Board growth, endowment restoration, and industry recognition.

#### **Partnerships**

Partnership and co-production opportunities will be pursued. Co-productions enable multiple companies to achieve high artistic standards while sharing increasingly expensive production costs.

#### **Marketing and Development**

In accordance with cost-saving measures, Marketing and Development will be outsourced to consultants. Areas will include, though not be limited to, Social Networking, Media/Press, Analytics and online strategies. The writing of grant proposals, and identification and solicitation of prospective funders will also be entrusted to consultants. However, in future years, and if warranted by economics and approved by the Board, the company may move to a more traditional “in-house” model for development, marketing and other functions.

#### **Fiscal Management**

##### *Financial oversight*

NYCO will identify and engage a strong financial overseer with arts experience to ensure (and reassure donors) that dollars will be spent appropriately and thoughtfully and to provide the Board and management with clear and accurate financial data. This position will afford a much needed sense of security and trust to the donor base.

#### **Staffing**

In keeping with a streamlined corporate structure, NYCO will maintain the following corporate infrastructure:

##### *Restructuring Phase*

During the restructuring phase (Feb to Aug 2014), NYCO will employ four full-time and one part-time staff members who will administer the day-to-day operation of the company, realize its artistic vision, oversee outside contractors, and maintain fiscal responsibility. These positions include: Executive Director, Music Director, Office Administrator/Bookkeeper, Administrative Assistant and a part-time Office Assistant. The fields of Press and PR, Marketing and Development will be handled by outside consultants. The NYCO Renaissance has secured rent-free office space in Midtown which will be utilized for administrative offices, in addition to existing space at the Dicapo Theater.

##### *Opening Season 2014-2015*

In order to support the 2014-15 season the staff will be expanded by two positions. A Director of Production and a full-time Bookkeeper will be employed starting September 2014.

##### *Executive Staff*

The executive staff will be comprised of experienced opera professionals who understand the day-to-day operation and requirements for producing a full season of opera. They will have:

- Intimate knowledge of the repertoire;
- Extensive production experience;
- Thorough knowledge of production and technical requirements; and
- Comprehensive knowledge of the talent pool.

### *Administrative Staffing*

Grading of positions and formal job descriptions to follow at a later date. For general budgetary information, see Appendix B.

### *Artistic Staffing*

Central to the identity of any established opera company is a well-organized orchestra and chorus. **Mr. Capasso and NYCO Renaissance believe that the musicians and singers are the artistic core of the company.** As such, they should be treated with respect so as to ensure their highest level of performance and commitment. Historically these artists had a feeling of belonging to a community where all facets of the company came together with one common goal—consistent artistic excellence. The NYCO Renaissance aims to recapture that spirit. Outsourcing these positions would be imprudent as doing so would compromise all components of this artistic vision.

### *Work environment*

The New York City Opera is often described by its ex-employees as a “family,” and engenders a remarkable level of enthusiasm even after its difficult period. These employees often served an indirect fundraising role by serving as “emissaries” for the opera. A core value of NYCO Renaissance will be respect for its employees, development of skills, open and clear lines of communication, and a cultivation of a positive, collegial environment that makes NYCO a highly rewarding place to work, and to perform.

## **Facilities**

As of January 10, 2014, decisions regarding office space and rehearsal venues are still evolving. Care will be taken to procure spaces that are financially feasible. The Thrift Shop has long provided NYCO with a steady stream of earned income, and the NYCO Renaissance Plan includes the continued operation of the Thrift Shop.



*Continuing City Opera Thrift Shop operations – which generated \$150,000 annually in profits -- is part of the NYCO Renaissance Plan.*

## 14. Legal Opinion

NYCO Renaissance is expected to be represented by the law firm of Duane Morris (the firm currently providing advice to Mr. Capasso for this plan). The following is an opinion and plan as to the structure of the proposed transaction.

### Proposed Transaction Structure

This proposal contemplates the formation of a not-for-profit entity (the “Purchaser”) that would purchase all of the assets of NYCO identified in the asset purchase agreement (“APA”) to be executed by the parties (*i.e.*, the Thrift Shop, all intellectual property, furniture, fixtures, equipment, good will and other assets so identified). The APA would provide for the transfer and sale of all of the purchased assets “free and clear” of liens, claims and encumbrances under section 363 of the United States Bankruptcy Code (the “Bankruptcy Code”), and would be subject to approval of the United States Bankruptcy Court (the “Bankruptcy Court”) administering NYCO’s chapter 11 case. Consideration for the acquisition will be negotiated, but it is contemplated to include some combination of:

- (a) the assumption by Purchaser of certain obligations of NYCO, and
- (b) cash payments totaling an aggregate amount to be determined prior to execution of the APA, with such payments to be made over a period time by the Purchaser for the benefit of distribution to unsecured creditors, all in exchange for the consent of the creditors’ committee to the approval of the contemplated transaction. To the extent that the creditors’ committee is not willing to consent to the contemplated transaction, the Purchaser would not be required to make any cash payments for the benefit of the unsecured creditors.

Conditions to closing the contemplated transaction would include the following:

1. Entry of a sale order by the Bankruptcy Court, in form and substance satisfactory to the Purchaser, that approves the APA and the proposed transaction “free and clear” of all liens, claims and encumbrances under section 363 of the Bankruptcy Code;
2. Transfer of all of NYCO’s rights and entitlements in and to the endowment to the Purchaser (including the consent to such transfer by the NY Attorney General); and
3. Entry into collective bargaining agreements, in form and substance satisfactory to the Purchaser, with the various Unions so identified by the Purchaser in the APA.

**The foregoing constitutes a preliminary summary of the proposed transaction structure. We remain open to further discussion with NYCO’s Board and NYCO’s professional team in order to determine the precise structure that will provide the parties with the maximum chance of a successful transaction and exit from bankruptcy.**



## 15. Example Benchmarks

Achieving key benchmarks will be a major feature of NYCO Renaissance. For example, initial and continuing funders will be asked not for unconditional gifts, but to make “conditional pledges” contingent on achieving certain milestones. Completion of most or all of these benchmarks will be key criteria in evaluating the performance of Mr. Capasso, the Board of Directors, and the organization as a whole. Sample milestones include:

- Recruit Advisory Council
- Secure Year 0 Operational Funding
- Produce Spring 2014 Gala Benefit to announce return of NYCO
- Recruit Board of Directors for Season One and beyond
- Recruit staff
- Secure agreements with unions
- Secure agreements with venues
- Achieve 2014-2015 fundraising goal
- Contract singers, orchestra, stagehands
- Begin sales and marketing
- Begin performances at Lincoln Center and Dicapo Theater
- Successfully complete 2014-2015 season on budget
- Meet attendance projections
- Achieve 2015-2016 fundraising goal
- Produce VOX Festival
- Produce valuable educational programming
- Grow audiences in number and in diversity
- Begin 75<sup>th</sup> Anniversary Endowment Campaign in Season 3
- Achieve financial milestone in Endowment Campaign
- Increase the number of productions each season
- Augment the budget by \$5 million each season if warranted by prior performance and approved by Board
- Create Opera Hall of Fame
- Commission new works
- Restore the archives

## 16. Conclusion

The weeks following New York City Opera's decision to suspend operations and file for Chapter 11 protection have witnessed countless editorials bemoaning the loss of one of New York City's most beloved cultural institutions. Every effort must be made to preserve this company for future generations of New Yorkers and opera lovers everywhere. The NYCO Renaissance is a plan to restore the company to its former position.

NYCO's place as a leading opera company was cemented by its move in 1966 to Lincoln Center, the cultural heart of New York City. Its departure has proved a major misstep. Restoring its home at Lincoln Center is essential to recapturing the identity of the company.

Over its tumultuous, seventy-year history NYCO established a unique identity through its repertoire and performers. The past few seasons have seen a departure from those fundamental principles upon which the company was founded. The NYCO Renaissance strives to reclaim that identity through returning to the artistic traditions that served the company so well for so long.

For most of its history, NYCO was known as a company that worked wonders with modest resources. The NYCO Renaissance seeks to restore stability to the company's finances through fiscal responsibility and accountability, eliminating waste, and maximizing the vast artistic resources New York City has to offer.

Along with the return to Lincoln Center in an exciting venue that is perfect for opera, NYCO Renaissance will include the a permanent and extremely high-quality orchestra and chorus that will provide artistry of reliable and consistently high quality.

Thrilling performances of repertoire both familiar and new, and exciting artists at the peak of their powers were the hallmarks of New York City Opera for decades. By adopting this plan NYCO can reclaim its rightful place as "The People's Opera," and build something even greater than has been achieved so far in its long history. If the audience walks out of every performance with goosebumps, the NYCO Opera Renaissance will have been successful.



## 17. Appendix A: Programming

2014-2015

- **4 Large-Scale Productions:**

1. Puccini-*Tosca*
  - First opera ever performed by NYCO in 1944
  - Zeffirelli production will re-introduce NYCO to the public
2. Bernstein-*Candide*
  - Adaptation for NYCO by Bernstein and Hal Prince in 1982
  - Familiar staple of the NYCO repertoire
3. Zemlinsky-*Der Zwerg*/Ravel-*L'Heure Espagnole*
  - Two early 20<sup>th</sup> century operas set in Spain one comic, one tragic
  - “I consider '*Zwerg*' one of the greatest operas of the 20th century.”-James Conlon
  - Both works are rarely heard, but both have accessible musical styles.
4. Heggie-*Moby Dick*
  - The most widely-performed, recently-composed American opera
  - New York premiere
  - Already presented in: Dallas, South Australia, Calgary, San Diego, San Francisco, Washington (Feb 2014)
  - Great Performances telecast

- **2 Small-Scale Productions:**

1. Peter Maxwell Davies-*The Lighthouse*
  - Dramatically compelling
  - Well-suited to the venue (3 singers 12 instruments)
2. Pergolesi-*La Serva Padrona*/D. Scarlatti *La Dirindina*
  - A pair of intermezzi (short two-act comedies inserted into the intermissions of three-act opere serie)
  - *La Serva Padrona*-one of the most familiar baroque operas
  - *La Dirindina*-a rarity worthy of revival, by an unlikely composer of opera
  - *La Dirindina*-New York premiere

- **5 Large-Scale Productions**

1. Wagner-*Der fliegende Holländer*
  - The most accessible and easily-produced opera of the Wagner canon, and the most appropriate for a mid-sized company
2. Mozart-*Idomeneo*
  - Mozart's greatest opera seria
  - Recent MET and NYCO schedules have been saturated with the Da Ponte operas and *Die Zauberflöte*
3. Donizetti-*Don Pasquale*
  - The popular bel canto comedy
4. Floyd-*Susannah*
  - An important and accessible American opera
  - NYCO presented the first professional production in 1957
5. Stravinsky-*Le Rossignol*/Rachmaninoff-*Francesca da Rimini*
  - Two drastically contrasting works from the two most popular Russian composers of the early 20<sup>th</sup> century
  - *Francesca Da Rimini*, a work almost never staged, has great possibilities for contemporary visual effects (i.e. creating the black whirlwind of the second circle of hell)

- **3 Small-Scale Productions**

1. Cavalli-*La Calisto*
  - Since its revival in 1970 at Glyndebourne, an important work in the re-discovery of 17<sup>th</sup>-century opera
2. Berkeley-*A Dinner Engagement*/William Walton-*The Bear*
  - A double bill of two British comedies
  - Both share the same librettist Paul Dehn (screenwriter of *Goldfinger*)
3. Henze-*Phaedra*
  - Despite being considered one of the most important composers of the late-20<sup>th</sup> century, his works are rarely performed in the U.S. and almost never in New York
  - The MET is the world's only major opera house to never perform a work of Henze
  - This "concert opera" is one of Henze's final works, and received great critical acclaim in its US premiere in Philadelphia in 2011.



- **6 Large-Scale Productions:**

1. Mozart-*Le Nozze di Figaro*
  - A perennial favorite, arguably Mozart's greatest masterpiece
2. Verdi-*La Traviata*
  - A traditional staging of the beloved opera will be a welcome counterpoint to the MET's current minimalist production
3. Moore-*The Ballad of Baby Doe*
  - A work closely associated with NYCO and Beverly Sills
4. Rossini-*L'Italiana in Algeri*
  - A welcome alternative to *Barbiere di Siviglia*
5. Schreker-*Der Ferne Klang*
  - An early 20<sup>th</sup>-century masterpiece that has been heard, but never staged in New York City
  - Beautiful and inventive music
6. Previn-*A Streetcar Named Desire*
  - New York premiere of a work of one of America's most famous living composers

- **4 Small-Scale Productions:**

1. Holst-*Savitri*/Gordon-*Orpheus*
  - Two chamber operas based on myths from different ancient cultures
  - In *Savitri*, the title character begs the God of Death to return her husband
  - In *Orpheus* the title character begs the God of Death to return his wife
2. Haas-*Nacht*
  - Georg Friedrich Haas was appointed professor of composition at Columbia University in 2013
  - An Austrian composer whose works have garnered great acclaim throughout Europe, none of his operas have been staged in New York
3. Krenek-*What Price Confidence*/Britten-Poulenc-*Les Mamelles de Tirésias*
  - Benjamin Britten wrote an adaptation of *Les Mamelles de Tirésias* in English for the Aldeburg festival in 1958.
  - In 2012 at the Aldeburg Festival, the Britten-Poulenc *Les Mamelles* was revived for the first time since 1958 and has since successfully toured European houses
  - Krenek's *What Price Confidence* was composed in 1945 in St. Paul Minnesota at the request of 4 MET singers (who never actually performed the piece). It is scored for 4 singers and piano.
4. Rameau-*Les Paladins*
  - Rameau's "other" comédie lyrique (aside from *Platée*)
  - Its farcical, mythical plot is fertile ground for dramatic adaptation

- **7 Large-Scale Productions:**

1. Puccini-*La Bohème*
  - The most popular opera of all time
  - An excellent showcase for young singing actors
2. Massenet-*Manon*
  - A French “warhorse” that recalls the legacy of Beverly Sills
3. Wright & Forrest-*Kismet*
  - A very popular American musical with an important place in NYCO’s history
4. Ward-*The Crucible* (Robert Ward Centennial)
  - The most successful opera ever commissioned by NYCO, presented in honor of Robert Ward’s 100<sup>th</sup> birthday
5. Granados-*Goyescas*/DeFalla *La Vida Breve*
  - A double bill of two rarely-heard Spanish-language works
6. Langaard-*Antikrist*
  - American premiere of an unjustly neglected work whose composer was ahead of his time
  - Written in 1920-29 it is a musical representation of the Book of Revelation
  - Musical style is reminiscent of Orff, Korngold, Strauss, yet distinctively original
7. Eötvös -*Le Balcon* OR *Angels in America*
  - Peter Eötvös is currently one of the leading composers on the European scene
  - In 2011 he was the inaugural recipient of the New York Philharmonic’s Marie-Josée Kravis Prize for New Music and commissioned to write a work for the orchestra
  - Despite his stature as a composer and conductor, none of his operas has been staged in New York

- **4 Small-Scale Productions:**

1. A NYCO-commissioned *New Work*
2. Handel-*Semele*
  - A seminal work of the most important of the late-baroque opera composers, presented in a venue of appropriate size
  - Recalls NYCO emphasis on Handel during Paul Kellogg years
3. Britten-*Rape of Lucretia*
  - A staple of the chamber opera repertory
4. Glass-*Fall of the House of Usher*
  - New York premiere of Phillip Glass’s chamber opera based on the popular Poe short story.

## 2018-2019

- **8 Large-Scale Productions:**

1. Strauss-*Die Fledermaus*
  - The most popular operetta of all time
2. Gounod-*Faust* (Gounod bi-centennial)
  - Gounod's magnum opus presented in honor of his 200<sup>th</sup> birthday
3. Puccini-*Tosca*
  - Revival of Zeffirelli production
4. Puccini-*Gianni Schicchi*/Zemlinsky-*Eine florentinische Tragödie*
  - Two one-act operas set in Florence, one comic, the other tragic.
5. Bernstein-*Wonderful Town* (Bernstein centennial)
  - Leonard Bernstein's musical theater ode to New York presented in honor of his 100<sup>th</sup> birthday
6. Menotti-*The Saint of Bleecker Street*
  - A neglected, major American opera, produced by NYCO in 1978 with Malfitano, Di Giuseppe and Soviero.
7. Szymanowski-*Król Roger*
  - 1926 masterwork of the Polish composer, never staged in New York
  - Growing in popularity, premiered at Santa Fe in 2012
8. Puts-*Silent Night*
  - New York premiere
  - Minnesota/Philadelphia co-production has been tremendously popular with both critics and audiences

- **4 Small-Scale Productions**

1. A NYCO-commissioned *New Work*
2. Purcell-*The Fairy Queen*
  - Some of Purcell's finest music
  - Adaptation of Shakespeare's *Midsummer Night's Dream*
3. Piazzola-*Maria de Buenos Aires*
  - Piazzola's "Tango Opera" is an audience favorite
  - The Dicapo Theater's intimate space is perfect for a production that emphasizes the cabaret-like aspects of the work
  - Offers opportunity for interesting tie-in benefit
4. Henze-*Elegy for Young Lovers*
  - Among Henze's most popular works
  - English-language libretto

- **75<sup>th</sup> Anniversary Gala**

## 18. Appendix B: Financial Projections

### NYCO Renaissance Budget Summary Interim Period and First Season of Renaissance

INTERIM PERIOD	
Total Overhead Costs	571,125

FIRST SEASON	
OVERHEAD	
Total Overhead Costs	\$ 936,333
SPRING GALA	
Total Costs	\$ 125,000
PRODUCTIONS	
<b>Four Large Scale Productions</b>	
Tosca	\$ 867,048
Candide	\$ 806,823
Zemlinsky/Ravel	\$ 846,753
Moby Dick	\$ 802,753
Subtotal	\$ 3,323,375
<b>Two Small Scale Productions</b>	
Baroque Double Bill	\$ 220,750
The Lighthouse	\$ 175,527
VOX	\$ 117,885
Subtotal	\$ 514,162
<b>Total: All Productions</b>	<b>\$ 3,837,537</b>
<b>Budget Subtotal</b>	<b>\$ 4,898,870</b>
CONTINGENCY	
Total Contingency Fund	\$ 500,000
<b>TOTAL SEASON BUDGET</b>	<b>\$ 5,398,870</b>

NYCO Renaissance  
 Budget Comparison  
 NYCO 2014 vs. NYCO Renaissance

	Overhead Costs	Production Costs	Total Costs	Earned Income	Shortfall	Shortfall %	Earned Income %
<b>NYCO FY 2014</b>	4,381,635	6,053,308	10,434,943	1,109,305	(9,325,638)	-89%	11%
<b>NYCO Renaissance</b>	1,436,333	3,962,537	5,398,870	2,170,300	(3,228,570)	-60%	40%



**NYCO Renaissance**  
**Budget Summary**  
Interim Period and First Season of Renaissance

<b>PROJECTED TICKET INCOME</b>	
Four Large Scale Productions	1,825,200
Two Small Scale Productions	80,100
VOX	15,000
<b>TOTAL</b>	<b>1,920,300</b>

<b>EARNED INCOME</b>	
Thrift Shop Net Income	\$ 150,000
Licensing	\$ 100,000
<b>TOTAL</b>	<b>\$ 250,000</b>

<b>TOTAL INCOME</b>	<b>\$ 2,170,300</b>
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<b>Shortfall</b>	<b>\$ (3,228,570)</b>
<b>Shortfall %</b>	<b>-60%</b>

NYCO Renaissance  
Hypothetical Figaro Budget Comparison  
NYCO 2014 vs. NYCO Renaissance

	NYCO Renaissance Mozart- Le Nozze	NYCO 2014 Mozart- Le Nozze
<b>Production</b>		
Performances	6	
<b>Performers</b>		
Principals	4	
Principals Rate	5,000	
Subtotal: Principals	20,000	
Secondary	1	
Secondary Rate	3,500	
Subtotal: Secondary	3,500	
Supporting	6	
Supporting Rate	1,500	
Subtotal: Supporting	9,000	
Conductor	1	
Conductor Rate	4,167	
Subtotal: Conductor	4,167	
Subtotal: Performers	36,667	
<b>Total: Performers</b>	<b>220,000</b>	<b>384,747</b>
<b>Orchestra</b>		
Musicians	40	
Rehearsal Rate	180	
Rehearsal Hours	6	
	43,200	
Performance Rate	350	
Performances	6	
	84,000	
Subtotal: Musicians	127,200	
<b>Chorus</b>		
Chorus Members	20	
Rehearsal Rate/Hr	45	
Rehearsal Hours	18	
	16,200	
Performance Rate	250	
Performances	6	
	30,000	
Subtotal: Chorus	46,200	
<b>Total:Orchestra &amp; Chorus</b>	<b>173,400</b>	<b>224,104</b>
<b>Covers &amp; Supers</b>		
Covers	6	
Avg. Rate (full run)	1,500	
	9,000	
Supers	4	
Avg. Rate (full run)	250	
	1,000	
<b>Total:Covers &amp; Supers</b>	<b>10,000</b>	<b>-</b>
<b>Production Fees</b>		
Director	10,000	
Asst Dir	2,500	
Lighting Des	5,000	
SM	5,000	
Asst SM	2,500	
Asst Conductor	2,500	
Music Prep	5,000	
Reh Expense	5,000	
Fight Dir	-	
Prop person	1,000	
Wardrobe person	2,500	
Wigs/Make-up	7,500	
Hospitality	2,500	
Royalties	-	
Instrument Expenses	2,500	
<b>Total: Production Fees</b>	<b>53,500</b>	<b>397,880</b>
<b>Production Costs</b>		
Scenery & Costumes	150,000	
<b>Theater Space Fees</b>		
Theater & FOH/per perf	8,875	
Rehearsals (300/hr)	17,400	
Rehearsal Crew (10 @100/hr)	58,000	
Show Crew (4k/perf)	24,000	
Box Office (full run)	2,000	
<b>Total: Production Costs</b>	<b>260,275</b>	<b>752,123</b>
Misc. Expense		318,914
<b>Production Cost</b>	<b>717,175</b>	<b>2,077,768</b>
10% Contingency	71,718	
<b>Total Production Cost</b>	<b>788,893</b>	<b>2,077,768</b>

## NYCO Renaissance

### Overhead Budget

Interim Period and First Season of Renaissance

INTERIM PERIOD	FEB	MAR	APR	MAY	JUN	JUL	AUG
<b>Employee Costs</b>							
Wages	31,000	31,000	31,000	31,000	31,000	31,000	31,000
Taxes & Benefits	3,100	3,100	3,100	3,100	3,100	3,100	3,100
<b>Office Costs</b>							
Start-up Costs (Furnishings, etc)	5,000	-	-	-	-	-	-
Office Lease*	-	-	-	-	-	-	-
Electricity if separate	-	-	-	-	-	-	-
Office Phones	-	-	-	-	-	-	-
Internet Access	-	-	-	-	-	-	-
Mobile Communications	500	500	500	500	500	500	500
Equipment Leases	-	-	-	-	-	-	-
Office Supplies	350	350	350	350	350	350	350
Insurance	9,000	9,000	9,000	9,000	9,000	9,000	9,000
<b>Marketing Costs</b>							
Press/Mkt/Dev Consultants	22,500	22,500	22,500	22,500	22,500	22,500	22,500
Eblasts, Printing & Postage	12,500	12,500	12,500	12,500	12,500	12,500	12,500
Website Hosting	50	50	50	50	50	50	50
<b>Other Administrative Costs</b>							
Box Office Expense	-	-	-	-	-	-	-
<b>Travel &amp; Hospitality</b>							
Travel: Exec/Fundraising/Etc	1,875	1,875	1,875	1,875	1,875	1,875	1,875
Hospitality/Entertainment	-	-	-	-	-	-	-
<b>Other</b>							
Unsecured Creditor Payments	TBD	TBD	TBD	TBD	TBD	TBD	TBD
<b>Monthly Totals</b>	85,875	80,875	80,875	80,875	80,875	80,875	80,875

February 1, 2014 - August 31, 2014 571,125

September 1, 2014 - June 30, 2015 936,333

<b>Total (Interim &amp; First Season)</b>	1,507,458
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\* Office Space will be donated.

**NYCO Renaissance**  
**Overhead Budget**  
Interim Period and First Season of Renaissance

FIRST SEASON	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN
<b>Employee Costs</b>										
Wages	37,500	37,500	37,500	37,500	37,500	37,500	37,500	37,500	37,500	37,500
Taxes & Benefits	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750
<b>Office Costs</b>										
Start-up Costs (Furnishings, etc)	10,000	-	-	-	-	-	-	-	-	-
Office Lease*	-	-	-	-	-	-	-	-	-	-
Electricity if separate*	-	-	-	-	-	-	-	-	-	-
Office Phones*	-	-	-	-	-	-	-	-	-	-
Internet Access*	-	-	-	-	-	-	-	-	-	-
Mobile Communications	500	500	500	500	500	500	500	500	500	500
Equipment Leases*	-	-	-	-	-	-	-	-	-	-
Office Supplies	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000
Insurance	9,000	9,000	9,000	9,000	9,000	9,000	9,000	9,000	9,000	9,000
<b>Marketing Costs</b>										
Press/Mkt/Dev Consultants	22,500	22,500	22,500	22,500	22,500	22,500	22,500	22,500	22,500	22,500
Eblasts, Printing & Postage	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500	12,500
Website Hosting	50	50	50	50	50	50	50	50	50	50
<b>Other Administrative Costs</b>										
Box Office Expense	833	833	833	833	833	833	833	833	833	833
<b>Travel &amp; Hospitality</b>										
Travel: Exec/Fundraising/Etc	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917
Hospitality/Entertainment	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083
<b>Other</b>										
Unsecured Creditor Payments	TBD	TBD	TBD	TBD	TBD	TBD	TBD	TBD	TBD	TBD
<b>Monthly Totals</b>	102,633	92,633	92,633	92,633	92,633	92,633	92,633	92,633	92,633	92,633

February 1, 2014 - August 31, 2014 571,125  
September 1, 2014 - June 30, 2015 936,333

<b>Total (Interim &amp; First Season)</b>	<b>1,507,458</b>
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\* Office Space will be donated.

**NYCO Renaissance**  
**Spring Gala**  
**Spring 2014**

<b>Gala Concert</b>	
Marketing	50,000
Hall (Rehearsal & Performance)	20,000
Production Staff	10,000
Rehearsal Costs	2,500
Music Prep	5,000
Artist/Honored Guest Travel	20,000
Post-Performance Reception	7,500
Misc	10,000
<b>Total</b>	<b>125,000</b>

NOTE: There will be no admission charge.



2 Small Scale Productions

4 Large Scale Productions

Production		Puccini-Tosca	Bernstein-Candide	Single Budget		Single Budget		Single Budget		Peter Maxwell Davies-The Lighthouse	VOX	TOTALS
Performances		6	6	Zemlinsky-Der Zwerg	Ravel-L'Heure Espagnole	Heggie-Moby Dick	Pergolesi-La Serva Padrona	D. Scarlatti La Drindina		6	2	
Performers												
Principals		3	3	3	3	7	3	3		3	10	
Principals Rate		2,500	2,500	3,500	3,500	2,643	1,000	1,000		1,000	1,000	
Subtotal: Principals		13,333	7,500	10,500	10,500	18,500	3,000	3,000		3,000	10,000	
Secondary		-	4	2	2	-	-	-		-	-	
Secondary Rate		-	1,500	1,500	1,500	-	-	-		-	-	
Subtotal: Secondary		-	6,000	3,000	3,000	-	-	-		-	-	
Supporting		5	5	2	-	-	-	-		-	-	
Supporting Rate		1,167	1,000	750	-	-	-	-		-	-	
Subtotal: Supporting		5,833	5,000	1,500	-	-	-	-		-	-	
Conductor		1	1	1	-	1	1	-		1	1	
Conductor Rate		4,167	4,167	4,167	-	4,167	1,250	-		1,250	7,500	
Subtotal: Conductor		4,167	4,167	4,167	-	4,167	1,250	-		1,250	7,500	
Subtotal: Performers		23,333	22,667	19,167	13,500	22,667	4,250	3,000		4,250	17,500	
Total: Performers		140,000	136,000	115,000	81,000	136,000	25,500	18,000		25,500	17,500	694,500
Orchestra												
Musicians		65	65	65	-	65	16	-		12	40	
Rehearsal Rate		180	180	180	180	180	120	-		120	120	
Rehearsal Hours		6	6	6	-	6	15	-		18	12	
Subtotal: Musicians		70,200	70,200	70,200	-	70,200	28,800	-		25,920	57,600	
Performance Rate		350	350	350	-	350	200	-		200	200	
Performance Hours		6	6	6	-	6	6	-		6	2	
Subtotal: Musicians		136,500	136,500	136,500	-	136,500	19,200	-		14,400	16,000	
Subtotal: Musicians		206,700	206,700	206,700	-	206,700	48,000	-		40,320	73,600	
Chorus												
Chorus Members		30	30	16	-	20	-	-		-	-	
Rehearsal Rate/Hr		45	45	45	45	45	20	20		20	-	
Rehearsal Hours		15	30	15	15	30	15	15		15	-	
Subtotal: Chorus		20,250	40,500	10,800	-	27,000	-	-		-	-	
Performance Rate		250	250	250	250	250	150	150		150	-	
Performance Hours		6	6	6	6	6	6	6		6	-	
Subtotal: Chorus		45,000	45,000	24,000	-	30,000	-	-		-	-	
Subtotal: Chorus		65,250	85,500	34,800	-	57,000	-	-		-	-	
Total:Orchestra & Chorus		271,950	292,200	241,500	-	263,700	48,000	-		40,320	73,600	1,231,270
Covers & Supers												
Covers		3	3	3	3	7	3	-		3	-	
Avg. Rate (full run)		2,500	500	2,500	1,167	1,500	1,000	-		1,000	-	
Subtotal: Covers		7,500	1,500	7,500	3,500	10,500	3,000	-		3,000	-	
Supers		10	10	10	10	10	2	-		-	-	
Avg. Rate (full run)		250	250	250	250	250	500	-		250	-	
Subtotal: Supers		2,500	2,500	2,500	2,500	2,500	-	-		-	-	
Total:Covers & Supers		10,000	4,000	10,000	6,000	13,000	3,500	-		3,000	-	43,000

NYCO Renaissance  
Production Budget  
FY2014-15

4 Large Scale Productions

2 Small Scale Productions

		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single Budget		Single 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**GRAND TOTAL COST (ALL PRODUCTIONS) 3,837,537**

**NYCO Renaissance**  
**Projected Ticket Income and Production Costs**  
**FY2014-15**

4 Large Scale Productions	Puccini-Tosca	Bernstein-Candide	Zemlinsky-Der Zwerg/Ravel-L'Heure Espagnole	Heggie-Moby Dick
<b>Performances</b>	6	6	6	6
<b>Ticket Income</b>				
Quantity of Seats    Rate/ticket				
50                      -	-	-	-	-
100                    20	2,000	2,000	2,000	2,000
500                   150	75,000	75,000	75,000	75,000
250                   100	25,000	25,000	25,000	25,000
200                    75	15,000	15,000	15,000	15,000
Projected Sales/performance	117,000	117,000	117,000	117,000
65% Sales/performance	76,050	76,050	76,050	76,050
Sales (full run)	456,300	456,300	456,300	456,300
<b>Production Cost</b>	867,048	806,823	846,753	802,753
<b>Shortfall</b>	<b>(410,748)</b>	<b>(350,523)</b>	<b>(390,453)</b>	<b>(346,453)</b>
<b>Shortfall %</b>	<b>-47%</b>	<b>-43%</b>	<b>-46%</b>	<b>-43%</b>

NOTE: Seating Capacity in Rose Hall is 1,100.

**NYCO Renaissance**  
**Projected Ticket Income and Production Costs**  
**FY2014-15**

<b>2 Small Scale Productions</b>	<b>Pergolesi-La Serva Padrona/D. Scarlatti La Dirindina</b>	<b>Peter Maxwell Davies- The Lighthouse</b>	<b>VOX</b>
<b>Performances</b>	6	6	2
<b>Ticket Income</b>			
Quantity of Seats    Rate/ticket			
20                      -	-	-	-
25                      20	500	500	300
150                    50	7,500	7,500	3,750
9                        100	900	900	450
Projected Sales/performance	8,900	8,900	4,500
75% Sales/performance	6,675	6,675	3,375
Sales (full run)	40,050	40,050	15,000
<b>Production Cost</b>	220,750	175,527	117,885
<b>Shortfall</b>	<b>(180,700)</b>	<b>(135,477)</b>	<b>(102,885)</b>
<b>Shortfall %</b>	<b>-82%</b>	<b>-77%</b>	<b>-87%</b>

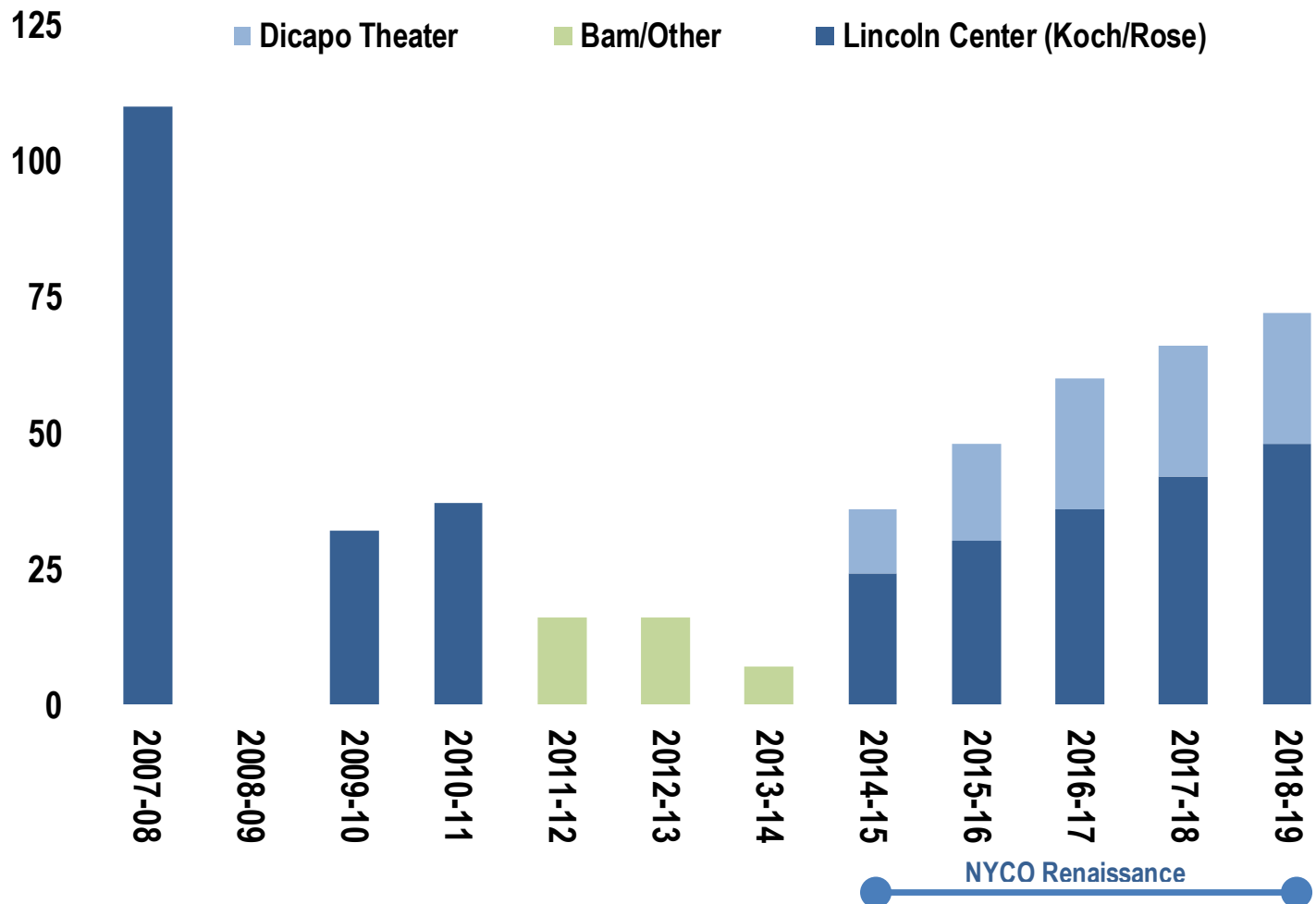
NOTE: Seating Capacity is 204.

**NYCO Renaissance**  
**Schedule of Earned Income**  
**FY2014-15**

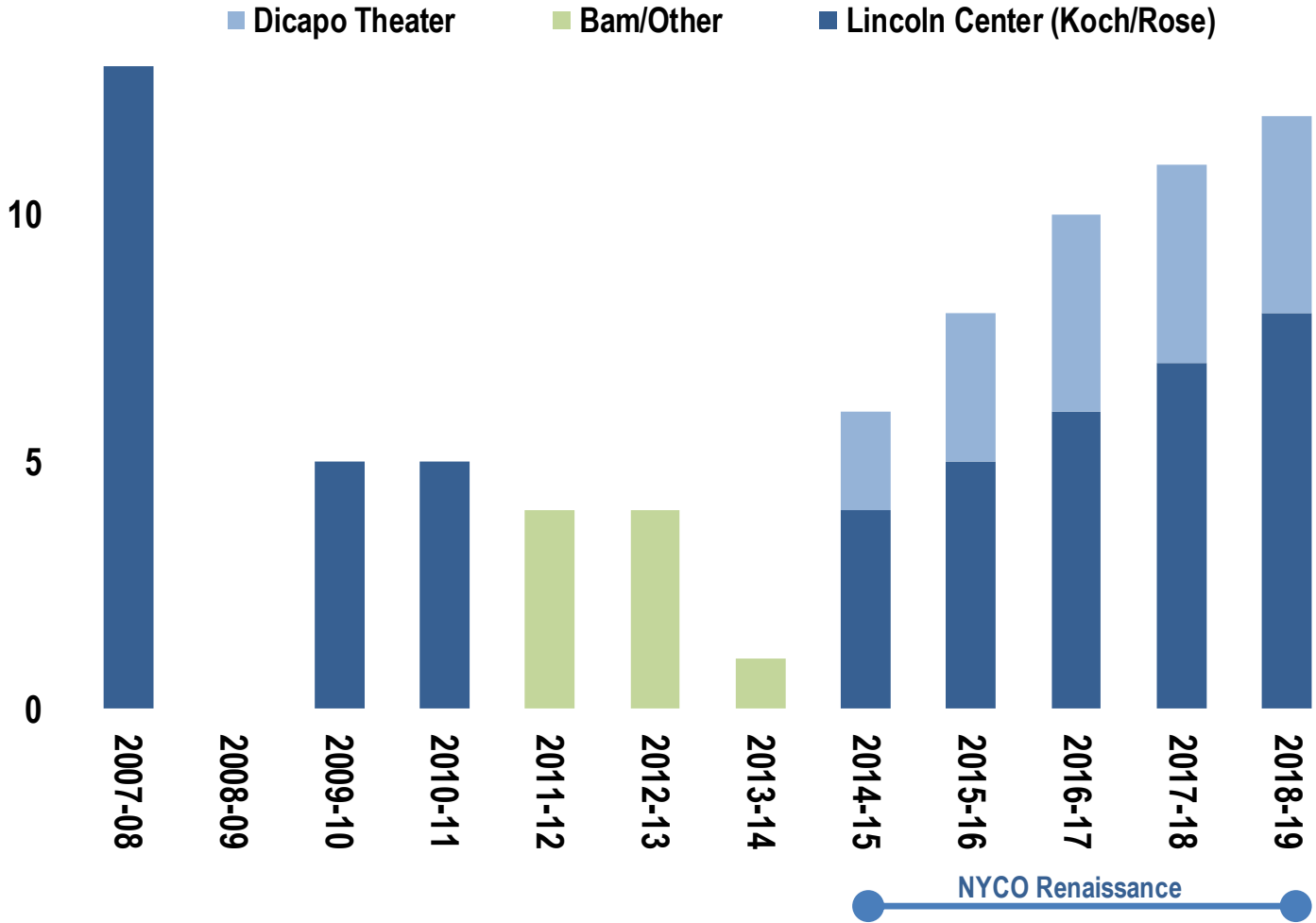
<b>PRODUCTIONS</b>			
<b>Ticket Sales</b>			
	Tosca	\$	456,300
	Candide	\$	456,300
	Zemlinsky/Ravel	\$	456,300
	Moby Dick	\$	456,300
Subtotal		\$	1,825,200
	Baroque Double Bill	\$	40,050
	The Lighthouse	\$	40,050
	VOX	\$	15,000
Subtotal		\$	95,100
<b>Total: All Productions</b>		<b>\$</b>	<b>1,920,300</b>
<b>Thrift Shop Net Income</b>		<b>\$</b>	<b>150,000</b>
<b>Licensing</b>		<b>\$</b>	<b>100,000</b>
Subtotal		\$	250,000
<b>Total Earned Income</b>			<b>2,170,300</b>



## Number of Performances Increases Over Time



# Number of Operas Increases Over Time



## 19. Appendix C: The Rose Theater/Allen Room/Ertegun Atrium

### The Rose Theater

While the Rose Theater is often associated with Jazz at Lincoln Center, it was created from the ground up to be a modern, fully-functional opera house with appropriate acoustics, sound isolation, wing and fly space, lighting, and orchestra pit.

The stage towers usually in place rotate and slide backwards, creating an expansive proscenium stage 50' to 68' wide and approximately 32' deep. The stage, wing and fly space have been vetted and will easily accommodate existing opera productions from other major US and European venues such as Dallas and Rome.



*The Rose Theater was originally designed as an opera house.*

Seating capacity as a concert venue is 1233. With the backstage seating towers rotated and slid backstage, the seating capacity for opera is 1109. The sunken orchestra pit can accommodate at least 65 musicians, and can be raised if necessary.

### The Allen Room

Based on the design of a Greek amphitheater, The Allen Room merges luxuriant splendor with functional accessibility. One glance at the dramatic 50' × 90' wall of glass confirms that The Allen Room possesses one of New York City's greatest backdrops—Central Park and the Manhattan skyline. The Allen Room is an ideal venue for fundraising events and will be utilized for patron and donor pre and post-performance receptions, special performances, functions, and events.



*The Allen Room adds a “cool” factor for galas and special performances, similar to the Koch Theater Promenade.*

### The Ertegun Atrium

Notable for its welcoming ambiance and magnificent views, the Ertegun Atrium is the largest open space available in Frederick P. Rose Hall. With its hugely appealing 4,300-6,500 square feet of space it is finely suited to handle a broad range of events.



*The Ertegun Atrium adjacent to the Rose Theater will be used for special events..*



## 20. Appendix D: The Dicapo Theater

**The Dicapo Theater** features 204 burgundy velvet seats, luxurious carpeting, ebonized oak walls, brass railings, ample wing space, a stage with sprung wood floor, and 38-foot adjustable proscenium, private dressing rooms, box office, bar, commodious lobby areas, quiet air conditioning, computerized lighting, and a state-of-the-art supertitle system. It offers a degree of intimacy not possible in larger venues.

Its proscenium opening is 36 feet wide, stage depth is 40 feet, and wing space is ample. There are seven private dressing rooms and two larger ensemble dressing rooms. Productions originally done at the Dicapo Theater have toured the United States and Europe.

The acoustics of the Dicapo Theater were designed to mimic those of much larger opera houses. Consequently, the venue is ideal for use by NYCO Renaissance.

This venue has been used extensively by the MET for master classes with James Levine and the MET orchestra, the Wagner Society for performances and lectures, vocal competitions such as the George London Foundation, Opera Index, the Lotte Lenya competition and others.



## 21. Appendix E: VOX Partnership with American Opera Projects



### About American Opera Projects

AOP's mission is to identify, develop and present new and innovative works of music theater by emerging and established artists and to engage our audiences in an immersive, transformative theatrical experience. AOP (American Opera Projects, Inc.) is a driving force behind the revitalization of contemporary opera and musical theater in the United States through its exclusive devotion to creating, developing, and presenting new American opera and music theater projects. At the forefront of the contemporary opera movement for a quarter century, AOP creates, develops and presents opera and music theater projects collaborating with the young, rising and established artists in the field.

AOP developed productions have appeared at London's Royal Opera House, the Brooklyn Academy of Music, Lincoln Center Festival, New York City Opera, Fort Worth Opera, the Skirball Center, the Guggenheim Museum, Symphony Space, the Annenberg Center in Philadelphia, the U.S. Holocaust Memorial Museum, at many out-of-doors performances sponsored by the City of New York Department of Parks and Recreation. AOP is a member of OPERA America, Fort Greene Association, the Downtown Brooklyn Arts Alliance, the New York Opera Alliance, and Alliance of Resident Theaters/ New York (A.R.T./NY). American Opera Projects is an IRS recognized 501(c)3 non-profit corporation.

**Charles Jarden** previously held positions at The Santa Fe Opera and the Opera Company of Philadelphia and assisted directors for new productions at Glyndebourne Festival Opera, Hong Kong May Festival and at companies throughout the US and Europe. Charles started with AOP in 1988 as a founding Board member, becoming staff, and then in 2002, Executive Director. He has guided the AOP's innovative collaborations with institutions such as Lincoln Center Festival (3 premiere productions), the US Holocaust Memorial Museum, the International Vocal Arts Institute, Tel Aviv, and at theaters in Germany, Vienna, Poland and the UK.

**Steven Osgood**, with his unique combination of theatrical and musical background, brings to the podium a musical incisiveness and dramatic insight which is rare in today's emerging conductors. He has proven his expertise in repertoire ranging from the Baroque through this century's most challenging scores, and is quickly becoming a much sought after conductor across North America. From 2001 to 2008 Mr. Osgood was Artistic Director of American Opera Projects, a company dedicated to the development and production of new operatic works. With AOP he conducted the world premieres of Paula Kimper's *Patience and Sarah* at the 1998 Lincoln Center Festival, and Janice Hamer's *Lost Childhood* at the International Vocal Arts Institute in Tel Aviv in 2007. He created the company's nationally recognized Composers and the Voice Workshop Series, and led workshops of dozens of works in development, including most recently Tarik O'Regan's *Heart of Darkness*, Conrad Cummings' *The Golden Gate*, and *Séance on a Wet Afternoon* by Stephen Schwartz.



January 9, 2014

Dear Board of Directors of the New York City Opera,

I have met with Michael Capasso in person and I have read his plan for the NYCO Renaissance. This letter will serve to confirm our intention to collaborate with NYCO on the VOX Contemporary Opera Lab as stated in this plan.

I have known Mr. Capasso professionally and personally for over 20 years. I wholeheartedly support Mr. Capasso's plans and will use the infrastructure and experience of AOP in order to facilitate the successful continuance of the valuable VOX Contemporary Opera Lab program. In addition, AOP will appoint Maestro Steven Osgood as Music Director of the VOX program. Osgood has participated in several VOX programs and AOP and Osgood have an eight-season track record with Composers and the Voice, a program, that has similar goals to VOX, in the process showcasing new piano-vocal readings.

Should you have any questions, concerns, or require any additional information, please do not hesitate to contact me.

Sincerely,

  
Charles Jarden  
General Director

## 22. Appendix F: Artistic Partnership with Martina Arroyo's Prelude to Performance®



### About Martina Arroyo Foundation's Prelude to Performance®

Now celebrating its tenth anniversary season, the Martina Arroyo Foundation is a non-profit cultural organization founded by the legendary American soprano—who was recently named one of five recipients of the 2013 Kennedy Center Honors—to ensure a bright future for opera by preparing new generations of emerging young singers with the tools necessary for professional careers, by providing them with invaluable instruction, exposure, and performance opportunities.

The Foundation offers two intensive programs of study, coaching, and performance, both of which provide an immersive preparation of complete operatic roles. Role Preparation Class takes place over twelve weeks each spring, offering 40 hours of group and individual coaching sessions to a class of 12 to 14 singers. Each participant learns a complete operatic role for performance in the public recital of operatic ensembles with which the class concludes.

Similarly, Prelude to Performance is a six-week intensive training program for approximately 35 young singers that culminates in four fully staged opera performances sung in the original language with supertitles—complete with sets, costumes, and orchestra—at a prominent New York venue. Arroyo herself conducts classes in character development and historical perspective as part of a structured curriculum that also features study of libretto, language, stage craft, movement, and combat; sessions with costume designers and makeup artists; and masterclasses with leading singers from the Metropolitan Opera. Prelude to Performance program has been tuition-free since 2011.

After a Prelude to Performance presentation of Offenbach's *Tales of Hoffmann* at the Kaye Playhouse in July 2013, the *New York Times* observed: "The foundation has offered reliably high-quality productions since its founding almost a decade ago; standards were particularly impressive here," and the *Huffington Post* pronounced the program "not only the future of opera, but a strong way to build younger audiences."

Alumni of the Martina Arroyo Foundation continue to grow as artists and may be found performing on leading professional stages around the world. The work of the Martina Arroyo Foundation is guided by a Board of Directors; members include leaders in business, education, and the arts.

In recognition of her outstanding lifetime contribution to American culture, Martina Arroyo was saluted as one of five recipients of this year's Kennedy Center Honors in a star-studded gala celebration held on December 8 that will be broadcast nationwide as a two-hour prime time special on CBS-TV this Sunday, December 29 at 9pm, ET/PT. Seated with President and Mrs. Obama at the John F. Kennedy Center for the Performing

Arts, as well as with her fellow honorees (actress Shirley MacLaine and musicians Herbie Hancock, Billy Joel and Carlos Santana), the pre-eminent American soprano was introduced in a speech by Supreme Court Justice Sonia Sotomayor, who also narrated a short video about Arroyo. She was then saluted by a musical tribute celebrating her legendary portrayal of the title role in Verdi's *Aida*. First, Maltese tenor Joseph Calleja performed Radames's aria "Celeste Aida," and soprano Sondra Radvanovsky sang Aida's aria "O patria mia." Then the two star singers were joined by graduates of the Martina Arroyo Foundation's programs—Ryan Speedo Green, Chantelle Grant, Robert Kerr, and

Yuriy Yurchuk—as well as the Army Herald Trumpets and the U.S. Naval Academy Glee Club, to perform the opera’s Act II finale.

Alumni of the Martina Arroyo Foundation may be found performing on leading professional stages around the world; they include soprano Eleni Calenos; tenors Michele Angelini, Taylor Stayton, Won Whi Choi, and Noah Stewart; baritone Steven LaBrie; and bass-baritone Ryan Speedo Green. By offering tuition-free training, the foundation is able to select and support talented artists from a wide range of socio-economic backgrounds; past participants have come from Europe, Asia, South America, and Africa as well as the United States. As Green, one of five winners of the Metropolitan Opera’s prestigious National Council Auditions, explains:

“Being able to spend up to six weeks studying every nuance of an operatic role...is priceless. The program truly helped bring my artistry to the next level.”

As *NY1 News* observes, “The program is a unique opportunity for these young talents to hone their skills and learn from someone who sang in many of the world’s leading opera houses.”

**Martina Arroyo** For a generation, from the stages of the world's most prestigious opera houses — New York's Metropolitan Opera, the Paris Opera, London's Covent Garden, Milan's La Scala, the Vienna State Opera and the Buenos Aires Teatro Colón — to the concert halls of Salzburg, Berlin, Rome, Paris and New York, the name of Martina Arroyo has been synonymous with music making of the highest order. Famous for her interpretations of Verdi, Puccini, Strauss and Mozart, Ms. Arroyo has had the honor of three opening night performances at the Metropolitan Opera, two of them in consecutive seasons. At ease with contemporary music, she has premiered works of William Bolcom and Carlo Franci and was chosen to present the world premiere of Samuel Barber's *Andromache's Farewell* as well as Karlheinz Stockhausen's *Momente*. She later recorded both pieces and performed them throughout the United States and Europe.



Martina Arroyo  
President and Artistic Director  
Martina Arroyo Foundation, Inc  
martinaarroyo@aol.com

Recently I was approached by Mr. Michael Capasso who presented a proposal for a partnership with the NYCO Renaissance to me and my staff. Having read the plan for re-organizing NYCO, I wish to lend my support to this effort in the hopes that NYCO may once again be a part of New York's cultural life.

As you know, for several years I have been devoting my efforts to the training and development of young opera professionals through my foundation and through my program, Prelude to Performance. I believe the NYCO Renaissance presents an outstanding opportunity for the development of young singers through opportunities that can be afforded to them such as: covering, performing comprimario roles in mainstage productions, and performing leading roles in smaller and educational productions. I see this as an opportunity for a mutually beneficial co-operation and look forward to developing a partnership.

Therefore, I would like to express my full support for this endeavor., with the consideration that any further implementation of this collaboration will be subject to approval of the Martina Arroyo Foundation board of directors.

Should you have any questions or concerns, please feel free to contact me.

Sincerely,

A handwritten signature in black ink that reads 'Martina Arroyo'. The signature is fluid and cursive, with a horizontal line drawn underneath the name.

Martina Arroyo

**MARTINA ARROYO FOUNDATION, INC.**  
**P.O. Box 2015, Radio City Station, New York, New York 10101-2015**  
**TEL 212.315-9190 - FAX 212.397-7257 – [www.martinaarrovofdn.org](http://www.martinaarrovofdn.org)**

## 23. Appendix G: Commitment Letter from Zeffirelli Foundation



8 January 2014

*Dear Michael —*

Apropos our discussion I met with Maestro Zeffirelli in Rome and, after several follow up conversations, the Maestro has agreed to have the sets he has designed, currently at the Rome Opera House, to be made available for the use to which you referred. He has further agreed to send his top staff to assist in any adaptation that might be required.

As you know, Maestro Zeffirelli is quite ill and in fact today, January 8<sup>th</sup>, he will be operated upon for a substantial malady. We pray for his fast and full recovery.

When I am in Rome again the first week in February I will be meeting with Pippo and the staff to pursue this further, as we believe that it is a wonderful opportunity that you are organizing for the potential resurrection of the N Y C O, prospectively including the work of one of history's greatest designers and directors.

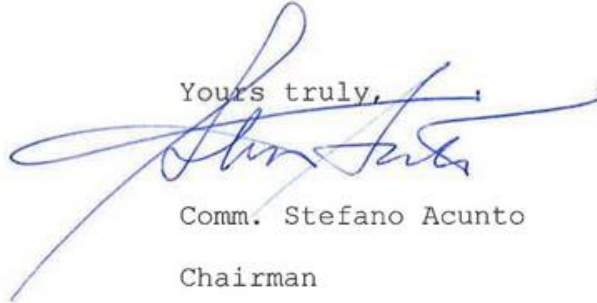
Potentially linked to this effort on a PR level, Maestro Zeffirelli has planned and designed an institute in Florence for the very work of stage design, costume design, and all of the related applied sciences of staging opera and theatrical work. As we move this dream further toward reality, it would be a wonderful "flag" to have his presence again on an important New York stage.



With kindest personal regards for your continued success and good health in the New Year, and with all of our encouragement, we remain,

*Abbracci!*  
*Stefano*

Yours truly,



Comm. Stefano Acunto

Chairman

ITALIAN ACADEMY FOUNDATION, Inc.

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Mr. Michael Capasso  
DiCapo Opera Company

Hudson Cliff House  
131 Alta Avenue  
Yonkers, N.Y. 10705  
914 966 3180 ext. 110  
[sa@cinn.com](mailto:sa@cinn.com)

## 24. Appendix H: Letter of Support from Plácido Domingo

### PLACIDO DOMINGO

Dear Mr. Capasso,

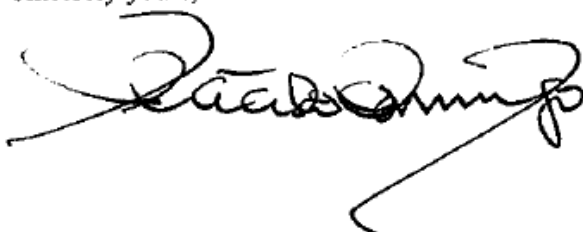
I feel very encouraged to read the ambitious plans to revive New York City Opera! As I wrote last fall, the collapse of City Opera was a real blow to New York. This company was able to take risks with repertoire, engage promising young singers, and make other experiments in a way that a huge ensemble like the Met simply can't do, and I think it's shameful if a city as big and as wealthy as New York can't support a second major opera company. Think of London, for instance, with the Royal Opera Covent Garden and the English National Opera!

City Opera has a special place in my heart, because I made my New York debut with the company in 1965. In fact, I began at the company's original home, at the City Center on West 55<sup>th</sup> Street, and I sang the US premiere of Ginastera's *Don Rodrigo* in City Opera's very first performance in its new home, the New York State Theater at Lincoln Center, on 22 February 1966. I also toured with City Opera. And I am only one among many, many singers who had essential early training and encouragement from this company over the 70 years of its existence. Its disappearance last fall was a terrible loss to New York's opera lovers, to young singers, and to all of the orchestra musicians, chorus members, and hundreds of behind-the-scenes people who put their expertise and enthusiasm into making each opera production work.

So the prospect of a "resurrection" of New York City Opera makes me very happy, and I fully support your excellent plans and your efforts to make them work. It will be very important for the company to perform operas that are not done at the Met, either because the Met is too big or for any number of other reasons. There are so many rarely performed jewels in the opera repertoire: one of City Opera's missions should be to find them and present them. With forward-thinking organizers to do the planning and fine young artists to do the performing, a resurrected City Opera will be able to achieve this goal.

I admire your conviction and tenacity, I wish you the best of luck, and I look forward to attending future outstanding productions by New York City Opera.

Sincerely yours,

A handwritten signature in black ink, which appears to read "Plácido Domingo". The signature is fluid and stylized, with a long, sweeping underline that extends to the right.

## 25. Appendix I: Biography of Michael Capasso

As founder and General Director of New York's Dicapo Opera Theatre for more than 30 years, Michael Capasso has been the driving force behind the diversity of projects produced by Dicapo. Not only has he directed and produced a myriad of operas—both at Dicapo and at various important regional companies—but he virtually single-handedly turned Dicapo into the jewel box theatre it is today, even to the point of personally manning heavy construction equipment to create a state-of-the-art opera house. He possesses both a deep passion for opera and an encyclopedic knowledge of its history and repertoire, as well as an intimate understanding of every aspect of opera production from set-building and musical casting to areas such as union relations, marketing and touring.



In 2010, in celebration of the 75<sup>th</sup> anniversary of George Gershwin's iconic American opera *Porgy and Bess*, Mr. Capasso produced a tour which began in the United States in February 2010 and will continue for several seasons. The Gershwin Estate-approved production has already garnered brilliant reviews and attracted thousands of spectators.

In 2003-04, the 100<sup>th</sup> anniversary year of the premiere of *Madama Butterfly*, Mr. Capasso directed all three versions of the opera (Milan, Brescia, Paris) in one weekend at the Dicapo, the first time such a project was ever presented. He has also directed Verdi's *La Traviata*, *Il Trovatore*, *Rigoletto*, and *Falstaff*; the operas of Mozart, Bellini, Donizetti, Rossini, Bizet, Leoncavallo, Mascagni, and such 20<sup>th</sup> century composers as Poulenc and Kurt Weill. In addition to his work with the Dicapo Opera Theatre, Mr. Capasso has directed operas at the Toledo Opera, Connecticut Opera, New Jersey State Opera, Opera at Florham, Augusta Opera, Opera Carolina, l'Opera de Montreal, Mallorca Opera, Spain, and Orlando Opera.

Known for his inventive management style, Mr. Capasso founded the National Lyric Opera in 1991, which brings fully-staged operas to thousands in the Northeast who would otherwise not have the opportunity to experience opera live. He also established the Resident Artists Program at Dicapo to nurture future generations of singers. To subsidize the costs of his love of opera, Mr. Capasso founded Dicapo Scenic, which rents and custom-builds sets of any size and design.

In addition to his work as director, producer and entrepreneur, Mr. Capasso is a writer and his credits include an adaptation of Dickens's *A Christmas Carol*, which the Today Show hailed as "the best Christmas Carol in New York;" *Opera Senza Rancor*, a satirical take on the world of opera; a new libretto for *La Périchole*; translation librettos for *Die Fledermans* and *The Daughter of the Regiment*; as well as a concert/lecture series for the New York Historical Society. Mr. Capasso's film on the life and career of Enrico Caruso, which he wrote and produced, aired on the A&E network's "Biography" series and is available on DVD. Other film credits include Mr. Capasso's direction of scenes from *Nabucco* for the feature film *The Secret Lives of Dentists*, also available on DVD.

Michael Capasso has received numerous awards including, in May 2010, New York City's Ellis Island Medal of Honor. He received the Licia Albanese/Puccini Foundation's Lifetime Achievement Award, a proclamation from the City of New York in conjunction with the Italian Heritage and Culture Month, and the Leonardo Da Vinci Award for Cultural Achievement. He is a regular participant on the popular intermission quiz of the Metropolitan Opera live broadcasts on WQXR Saturday afternoons. Mr. Capasso is a member of the Accademia Italiana della Cucina, a culinary group appointed by the Italian government to certify restaurants serving truly authentic Italian food. Most recently, Mr. Capasso was named "Man of the Year" by the Italian Welfare League and received a Special Lifetime Achievement Award in the Arts from the Order Sons of Italy in America.