

CONFIDENTIAL

ATTORNEY'S EYES ONLY

NOT TO BE DISTRIBUTED



The New
New York City Opera

Submitted
by
Gene Kaufman, Opera New York Inc.
January 16, 2015



Mission Statement

When New York City Opera closed its doors in October 2013, the opera world asked if this was a sign that opera companies like NYCO were no longer feasible. However, it seems that specific circumstances conditions rather than current conditions were the cause. It also seems that once the slate is wiped clean, as bankruptcy laws are designed to do, a new NYCO will once again be a cultural star in the world's most cultural city.

New York City Opera was founded in 1943, famously identified at the time by NYC mayor Fiorello LaGuardia as "the people's opera," to be "accessible to a wide audience at reasonable prices." Through most its 70 year history, NYCO maintained an admirable stature, size and quality, as the luminaries of the opera world graced its stage and its boardroom. NYCO records show that over 200,000 tickets were sold each of the last ten full seasons and even NYCO's final production (Anna Nicole) sold out the house eight nights. Even a scintilla of that illustrious past will make a worthy present and plant the seeds of an even more rewarding future.

NYC's status as the "capital of the world" rests partly on its two major opera companies, as most major cities (Paris, London, etc.) have two opera companies, while some (Berlin) have three. The Met is the Met, but NYCO thrived by its side for seven decades, much like the Yankees and the Mets, the Giants and the Jets, the Met Museum and MOMA, Lincoln Center and Carnegie Hall, NYC Ballet and ABT, and now Barclay Center and Madison Square Garden. With an all-time high 25 million metropolitan area residents and a record breaking 55 million visitors, the ability to support a second opera company should not be a question. If the New Yorkers of today fail to revive NYCO, future generations will point to this as a tragic NYC moment comparable to the loss of the Brooklyn Dodgers or Penn Station.

Therefore it is clear that NYCO should be revived and the question is not "why?" but "how?"

Current circumstances provide an unprecedented opportunity. With no venue, no contracts, no productions and no staff, everything can be rethought and recreated to maximize potential. Revival of NYCO is a misnomer, as the company has effectively disbanded. Aside from assuming the name and attempting to command the endowment, is no different than starting a new company. Everything in this endeavor will be new: new artistic and general director, new management, new staff, new board, new venue, new offices, new orchestra and chorus, new programming, new fundraising, etc., even when incorporating elements and people from the past. By assembling some of the best minds in opera, the most knowledgeable people in arts management and most successful fundraisers as an advisory board, we intend to create a new NYCO exactly as an opera company should be in 2015.

Operating structure

NYCO, its name, its web domain, and its legacy, will be held by Opera New York, Inc. a recently formed non-profit 501c3 that will operate NYCO. The current bankrupt entity will continue to exist temporarily as custodian of a \$4.5 million endowment, which will be applied for through cy pre proceedings after a one to two year initial successful track record. Opera New York will have a board, an advisory board, funding, and a small artistic and administrative staff. Opera directors, singers, choruses, conductors, orchestras, dancers, set, costume and lighting designers will be hired for each opera, eliminating most overhead and ensuring the most flexibility to make the right choices.

Advisors

An advisory board has been assembled and will continue to add members. Current advisors who have accepted this role are tenor Paul Appleby (Met Opera, etc.), arts manager Jean Jacques Cebon, composer/educator Stefania de Kennesey, director Christopher Feacteau (dell'Arte Opera), soprano Lauren Flanigan (Met Opera, etc.), development head Jon Gossett (SF Opera), opera director Rupert Hemmings (LA Opera), opera producer Charles Jarden (American Opera Projects), executive director Lee Koonce (Ballet Hispanico), composer/Pulitzer Prize winner David Lang, managing director Robert E. Lee III (American Opera Projects), general/artistic director Robert Lyall (New Orleans Opera), production manager and technical director Townsend Olcott (Lincoln Center Festival), bass-baritone David Pittsinger (Met Opera, etc.), dramaturg Kelley Rourke (Washington National Opera, Glimmerglass Opera), president/CEO Marc Scorca (Opera Amercia), president David Stull (SF Conservatory), director Robert Wilson (Watermill Center), and artistic director/conductor Alberto Zedda (Rossini Festival, Italy).

Many others have been consulted for their private advice, including persons at BAM, Glimmerglass, SUNY, Washington National Opera, New York Philharmonic, Komische Oper Berlin and other institutions, but are precluded by their position to be official advisors.

Board

The board will include a selected group from the advisors and a selected group of financially powerful people with philanthropic experience. Given the nascent status of this endeavor, this group is currently comprised of closely connected individuals, including (Sam Chang (McSam Hotel), Harry Dreizen (The Moinian Group), David Frankel (David Frankel Realty), Gene Kaufman (GSKA) and Will Obeid (Arcade).

Management

Until such time as NYCO is able to operate with its own management team, Gene Kaufman shall manage it, without remuneration, and shall provide all the administrative staff, offices and operating expenses.

Operating structure

The NYCO name and intellectual property, and the thrift shop, shall be owned by Opera New York, a non-profit 501c3 corporation. All regulations for the operation of such non-profit entites shall be strictly adhered to.

Venue

The proposed venue is the Hammerstein Ballroom at the Manhattan Center, at the corner of West 34th Street and Eighth Avenue. Built by Oscar Hammerstein in 1906 as the home for his Manhattan Opera Company, its huge success led the Metropolitan Opera to pay Hammerstein to stop operating as an opera house. Currently owned by a non-profit religious group and recently renovated, the Hammerstein Ballroom seats 2,200, has a 54' wide stage with a flexible depth of 24' to 67', and its charming hundred year old architectural details are fully intact. Most significantly, its superior acoustics, which have been

featured in many recordings, are also fully intact. It is technologically capable of handling opera productions, as verified on site by our technical staff. The midtown location diagonally across the street from Penn Station is ideal. Dates for performances were available when last checked.

Orchestra

The NYCO orchestra has survived as an independent group after the closing of NYCO, and may be available to resume activities as the NYCO orchestra under a new labor agreement. Pay structure has been reviewed with Local 802 and is accounted for in proposed operating budgets. Alternatively, guest local orchestras, other American orchestras or the festival orchestra from the Rossini festival may be invited to perform some operas, giving the public a range of orchestras to hear.

Chorus

A chorus will be hired on an as needed basis. Many choral groups are available.

Singers

Soloists may include world famous singers such as Eric Owen, Christine Goerke and others whose professional credits and reviews are unquestioningly superb. Additional cast will be selected by the artistic director and conductor for each opera.

Opera Education

Opera education will be an important part of the future of NYCO. Discussions have been ongoing, but no concluded, with SUNY Purchase, one of the other three bidders for NYCO. If an agreement is finalized, it is envisioned that Purchase will interface with NYCO as an important component of the mission to promote an artistically challenging environment for young performers. Their program provides training, internships and performance experience for talented student singers, dancers, stage directors and arts administrators.

Rehearsal and development space

Discussions with SUNY Purchase envisioned using the Purchase facilities, located in Westchester 45 minutes north of midtown Manhattan by train. Purchase has four performance halls, 1,372 seats with a 54' x 55' x 36' stage, 713 seats with a 55' x 44' x 28' stage, 552 seats with a 45' x 44' x 30' stage and a 500 seat flexible black box theater. Purchase also has substantial rehearsal space of various sizes and world famous recording facilities. It is assumed that the primary rehearsal time will be in the summer and during the winter semester break, when school is not in session, freeing up facilities including dormitories in the summer. A preview performance with a paying audience for each production is

envisioned on the Purchase main stage. A fallback plan is to use a building in Goshen, NY, about 75 minutes north of midtown Manhattan. The 150,000sf is vacant and a bid submitted by Gene Kaufman to acquire it and repurpose it as an arts center is in the final stages of evaluation.

Costume shop, set shop and lighting

Purchase has and owns all of these facilities, located on the Purchase campus. The facilities are at a top professional level. Therefore there is no rental cost, difficulty to schedule, or difficulty to obtain personnel for any of these functions. This will be managed as an in-house arrangement between Purchase and NYCO. Purchase faculty for costuming, set design and lighting design will oversee these activities and can provide full design and oversee full production services. Alternatively, outside designers may be retained for any of all operas.

Marketing

Marketing will begin in 2015, with a NYC marketing consultant for a NYC sensitive marketing campaign. The first year budget allocates \$100,000 to marketing, which increases to nearly \$400,000 for year four

Fundraising

The board will spearhead fundraising. Major NYC figures are expected to actively participate. A gala is proposed once a year. Records show that a gala can raise \$500,000 in one night. NYCO records show that board contributions were \$3,000,000 a year at the lowest, and exceeded \$10,000,000 at the height. Gene Kaufman has committed to personally and fully support the company and pay all expenses in the first two years, if not met by board contributions or outside donations.

Public relations

A notable NYC public relations firm is retained. Outsource this work to a top level consultant saves the effort to find and the difficulty in hiring top level staff. Fee for service will be less costly than creating a marketing department and paying salaries, at least through the initial years, and will likely be more successful.

First season

Assuming a decision in late January 2015 and a closing of the asset sale in February 2015, the initial production will be fall 2015, with a spring production in spring 2016. The two productions must necessarily be existing productions that can be cast and staged for these dates, but which already have many of the critical elements in place.

Budget

The proposed budget for each of the first two seasons is approximately \$1.2 million per year, which covers two operas per season, all overhead and planning for future years.

Income

In order to obtain the largest possible audience with the widest demographics, the projected ticket prices will have over 50% of the seats at \$60 or less and the average price under \$100. At these numbers, we expect to sell 75% of the house, garnering over \$400,000 per opera for four shows and almost \$1,000,000 for the first two seasons and nearly \$2,000,000 for the next two seasons. The thrift store is projected to bring in an additional \$200,000 income.

Required Fundraising

Our financial projects do not count on any fundraising for the first year of operation, which will be the year that NYCO proves that it worthy of donations. All shortfalls, roughly \$1,000,000, will be met by Gene Kaufman. In the second year, the board, individual donations, grants and the gala are projected to raise nearly \$3,000,000, and that number is projected to increase to nearly \$5,000,000 by the fourth year. These numbers are very modest compared to the prior NYCO budgets.

Committed Funds

Subject to acceptance of my plan, I intend to personally fund up to \$2.0 million of the required first two year's fundraising, as well as subsidize the administrative and overhead costs with free office space, etc. Based upon projected ticket income, this will cover all projected costs for the first two years without any endowment income or principal. In year two, I believe a successful fundraising campaign can be undertaken based upon on the first year's success. If the first two years are not successful, and if success can't be reasonably expected in year three, with adequate financing to proceed, we are willing to cease operations and control, return the name for use by others for the courts to properly decide where and how to distribute the endowment and any other assets.

NYCO Endowment and Restricted Funds

The major asset of NYCO is the endowment and restricted funds donated to it and limited to the performance of opera. It is currently proposed that this money should remain an asset of the existing bankrupt entity, not transferred to us or any other institution or used in any other way, nor to pay creditors. It is understood that this is in order to protect these funds before applying in court to transfer them to a successor entity or to transfer them in a reorganization plan rather than an asset sale. While it is preferable to be able to file a reorganization plan rather than acquire the assets and then attempt to

have the endowment transferred, this proposal is based upon the asset sale without the endowment, and envisions applying for the endowment at some future date based upon successful operations over the next two years. No endowment capital or proceeds are figured into any budgets for the first two years, and only investment proceeds are considered for year three and beyond. In addition to the restrictions already imposed these funds and the required approval of the NYS Attorney General to spend any of the principal, the revived NYCO as proposed herein will pledge not to request the endowment or its proceeds for use during its first two seasons of operation.

Settlement with Creditors

The creditors are composed primarily of the performers unions and the former landlord at Lincoln Center, the NYC Ballet, plus a number of small service providers. The capability to pay the creditors is limited to the cash on hand when bankruptcy was declared. The information we have, limited to public information as no information was provided by NYCO, indicates \$3.59 million in liabilities, with the largest creditors an unfunded Pension Benefit Guaranty Corp. liability, NYC Ballet (\$1,500,000), City Center (\$793,000), Local 802 Pension (\$300,000), Nonprofit Finance Fund (\$150,000), and so on. The cash on hand included \$476,000 in bank deposits and \$407,500 of pre-paid tickets. We are willing to cede the \$476,000 cash deposits, or whatever is remaining of such funds, to pay the creditors as allocated by courts. The pre-paid ticket holders will receive a 30% discount on tickets for the first two seasons. The endowment and restricted funds can't be used to settle creditor's claims and will subject to future cy pre proceedings for its disposition. The thrift shop income is not legally encumbered, and is estimated at \$200,000 per year. This proposal offers 50% of the thrift shop profit for the next five years to a fund for creditors. No outside funds will be devoted to paying any creditors.

Ticket Prices

NYCO would offer seats at affordable prices. Tickets would be priced on a sliding scale with approximately 1,000 seats per performance (50% of the total seats) sold for \$100, another 500 seats per performance (25% of the total seats) sold for \$50 and the balance at \$25 the same prices as the 2012 NYCO season. Accordingly, the ticket prices would allow NYCO to be accessible and continue its tradition as the People's Opera. The sliding scale of ticket prices would also allow ticket receipts to generate enough revenue to support a significant portion of the Opera's operating costs. The low ticket prices will foster a much larger audience in the initial years, projected as 75% of the total seats, which is critical to the long term success of opera in general and to NYCO specifically, given the documented shrinking and aging overall opera audience. Once NYCO is re-established on firm footing and annual ticket sales return to the low six figures, ticket prices can be increased across the board. During the initial period, a small annual increase in ticket prices is projected.

Opera Education

Opera education will be an important part of the future of NYCO. Discussions have been ongoing with SUNY Purchase, one of the other three bidders for NYCO. If an agreement is finalized, it is envisioned that Purchase will interface with NYCO as an important component of the mission to promote an artistically challenging environment for young performers. Their program provides training and performance experience for talented student singers, dancers, stage directors and arts administrators.

Productions

The tentative proposed opera production schedule is as follows:

2015-2016 Schedule

Fall 2015: Carmen, Bizet (Glimmerglass production)

Spring 2016: Mila, world premiere, Andrea Clearfield composer, Jean Claude van-Italie and Lois Walden, libretto, commissioned 2011

Recital, TBD

2016-2017 Schedule

Fall 2016: Barber of Seville, Rossini, (co-production Rossini Festival, Italy)

Spring 2017: A Blizzard at Marblehead Neck, Jeanine Tesori composer, Tony Kushner librettist, Glimmerglass production)

Recital, TBD

2017-2018 Season

Fall 2017:

La Cenerentola, Rossini, (co-production Rossini Festival, Italy)

Magic Flute, Mozart (Deutsche Komische Oper production)

Spring 2018

Guillame Tell, Rossini (co-production Rossini Festival, Italy)

A View from the Bridge, Bolcom (new production)

Recital, TBD

2018-2019 Season

Fall 2018

Aida, Verdi (co-production Watermill Center production)

Madama Butterfly, Puccini (Watermill Center production)

Kat'a Kabanova, Janacek (Watermill Center production)

A Confederacy of Dunces, world premiere, in development

Recital, TBD

Financial projections

Our four year financial projection is attached to this proposal. The proposal covers all costs for the first two years without counting any outside donations.

Summary

Our plan, our proposed programming and our proposed structure will create an artistically successful and financially secure opera company. It is the highest and best chance for New York City Opera to once again grace the stage in the world's greatest city.

Proposed
New York City Opera
Opera New York, Inc.

Advisors

Artistic Advisors

Paul Appleby
Jean-Jacques Cesbron
Stefania deKenessey
Christopher Fecteau
Lauren Flanigan
Jon K. Gossett
Rupert Hemmings
Charles Jarden
Lee Koonce
David Lang

Robert E. Lee III
Robert Lyall
Townsend Olcott
David Pittsinger
Kelley Rourke
Marc A. Scorca
David Stull
Robert Wilson
Alberto Zedda

Financial Advisors

Sam Chang
Harry Dreizen

David Frankel
Will Obeid

**Opera New York, Inc.
Advisors**

Name	Affiliation	Position
Artistic Advisors		
Paul Appleby		Tenor
Jean-Jacques Cesbron	CAMI Music, Inc.	President
Stefania deKenessey	The New School	Associate Professor of Music; Composer
Christopher Fecteau	dell'Arte Opera Ensemble	Artistic Director
Lauren Flanigan		Soprano
Jon K Gossett	San Francisco Opera	Chief Development Officer
Rupert Hemmings	LA Opera	Senior Director, Productions
Charles Jarden	American Opera Projects	Executive Director
Lee Koonce	Ballet Hispanico	Executive Director
David Lang	Bang on a Can	Co-Founder & Co-Artistic Director; Composer
Robert E. Lee III	American Opera Projects	Managing Director
Robert Lyall	New Orleans Opera Association	General & Artistic Director
Townsend Olcott	Lincoln Center Festival	Production Manager & Technical Director
David Pittsinger		Bass-Baritone
Kelley Rourke	Glimmerglass Opera	Dramaturg; Librettist
Marc A. Scorca	Opera America	President & CEO
David Stull	San Francisco Conservatory of Music	President
Robert Wilson	The Watermill Center	Artistic Director
Alberto Zedda	Rossini Opera Festival (Pesaro, Italy)	Artistic Director; Conductor
Financial Advisors		
Sam Chang	Chairman	McSam Hotel Group
Harry Dreizen	The Moinian Group	General Counsel, Executive Vice President, Chief Legal Officer
David Frankel	David Frankel Realty, Inc.	President & CEO
Will Obeid	Gemini Real Estate Advisors, LLC	President & CEO

Paul Appleby

Tenor Paul Appleby is one of the most sought-after voices of his generation, admired for his interpretive depth, vocal strength, and range of expressivity. Recent performance highlights include the lead role of Brian in the Metropolitan Opera's 2013-2014 premiere of Nico Muhly's Two Boys, and Ferrando in Così fan tutte with Oper Frankfurt.

Jean-Jacques Cesbron

Jean-Jacques Cesbron is President of Columbia Artists/CAMI Music, an international leader in the performing arts since its founding in 2004. Fusing live event production and artist management, Mr. Cesbron personally represents major artists such as international megastar pianist Lang Lang.

Stefania deKenessey

Composer Stefania deKenessey is Dean at The New School, and a leading figure in the revival of neoclassicism in music: a recent CD of her compositions received rave reviews as "fully worthy to share a program or disc with the masterpieces by Mozart or Brahms" (Fanfare). She has been honored repeatedly with awards from ASCAP.

Christopher Fecteau

Christopher Fecteau is founding artistic director of dell'Arte Opera Ensemble, dedicated since 2000 to providing quality experiences and performances for young opera singers. He is also a vocal coach, pianist, conductor and arranger, specializing in the Italian operatic repertoire and role-preparation for singers at all professional levels.

Lauren Flanigan

Soprano Lauren Flanigan has performed all over the world with the Metropolitan Opera, Teatro alla Scala, Glyndebourne, and New York City Opera. She has received an award from ASCAP for her commitment to performing the works of living composers, and was named Artist of the Year by the Center for Contemporary Opera.

Jon K. Gossett

Jon K. Gossett is Chief Development Officer of San Francisco Opera (SFO). Previously, he held a variety of development positions, including Executive Director of Development at Houston Grand Opera Association and Executive Vice President at the Houston Grand Opera Endowment.

Rupert Hemmings

Rupert Hemmings is one of the most experienced Production Directors in the Opera World. The son of Los Angeles Opera's founding general director, Rupert worked at Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, and Florida Grand Opera before joining Los Angeles Opera's full-time staff in 2007.

Charles Jarden

Charles Jarden is General Director of American Opera Projects, based in Brooklyn, NY and hailed by Opera News ("The future of American Opera is in good hands.") Previously, Jarden held positions at The Santa Fe Opera and the Opera Company of Philadelphia and assisted directors for new productions throughout the US and Europe.

Lee Koonce

Lee Koonce is executive director of Ballet Hispanico. Prior to joining Ballet Hispanico, Mr. Koonce was Executive Director of Third Street Music School Settlement from 2006 to 2014, and Executive Director of Opus 118 Harlem School of Music from 2004 to 2006.

David Lang

Composer David Lang was named Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014. He was awarded the 2008 Pulitzer Prize for music. Lang is also co-founder and co-artistic director of New York's legendary Bang on a Can music collective, established in 1987 and part of Lincoln Center since 1994.

Robert E. Lee III

Robert E. Lee III has been the Managing Director of American Opera Projects in 2009, having been involved with the organization since 1997. Outside of American Opera Projects, Mr. Lee serves on the Board of Directors of the New York Innovative Theatre Foundation.

Robert Lyall

Robert Lyall has been the Artistic Director of Opera Grand Rapids since 1989, General Director of the New Orleans Opera Association since 1998, and has been its conductor for 25 years. Equally at home in opera, symphony or ballet, Maestro Lyall made his Carnegie Hall debut in 1998 with the New England Symphony.

Townsend Olcott

Townsend Olcott is Production Manager and Technical Director with worldwide experience in both theatrical and corporate productions. Olcott has worked extensively with the Lincoln Center Festival. Since 1993, Olcott has been the Production Manager for renowned minimalist composer Philip Glass's eponymous Ensemble.

David Pittsinger

American bass-baritone David Pittsinger is renowned as a stage performer of the greatest distinction. Having appeared in lead roles on the world's most prominent opera and concert stages, including the Metropolitan Opera, he is equally at home in baroque through contemporary operas, as well as musical theater.

Kelley Rourke

Kelley Rourke currently serves as the dramaturg at the Glimmerglass Festival and Washington National Opera (WNO). She has been lauded for her English language adaptations of *The Magic Flute* (WNO), *Un giorno di Regno* (Glimmerglass), and *The Elixir of Love* (English National Opera), and has worked for Opera America.

Marc A. Scorca

Marc A. Scorca joined OPERA America in 1990 as president and CEO. Since then, membership has grown from 120 opera companies to nearly 2,500 organizations and individuals. He is currently a member of the US delegation to UNESCO, and serves as an officer of the board of the Curtis Institute of Music.

David H. Stull

David H. Stull became President of the San Francisco Conservatory of Music in 2013, having served previously as Dean of the Oberlin Conservatory of Music since 2004. Stull has also held positions at Lawrence University's Conservatory of Music (WI), and was associate director of admissions for The Juilliard School from 1990-1993.

Robert Wilson

The New York Times describes director Robert Wilson as "a towering figure in the world of experimental theater." His works include numerous operas and integrate a wide variety of artistic media, bringing together movement, dance, painting, lighting, sculpture, music, and text. His work has been seen at the Met, BAM, Lincoln Center, and most countries in Europe and Asia. Wilson is also Director of the Watermill Center in Eastern Long Island.

Alberto Zedda

Renowned conductor Alberto Zedda is currently director of the Pesaro Rossini Opera Festival and Honorary President of the German Rossini Society. Over the course of his more than 50 year career, Zedda has appeared at all the major houses throughout Europe and the United States, including La Scala and for three years at New York City Opera, and recorded extensively for a variety of record labels.

Gene @ GK Architect PC.

-----Original Message-----

From: Paul Appleby [<mailto:applebywebsite@gmail.com>]

Sent: Monday, January 12, 2015 2:16 PM

To: Gene Kaufman

Subject: Re: New York City Opera

Dear Gene,

I would be happy to be included as an advisor to a revived New York City Opera. I think your strategic plan is sound and wise, and I support your vision to revive this company back to the cultural importance it once enjoyed. Please let me know how I may be of assistance to you moving forward.

Best wishes,
Paul

On Jan 11, 2015, at 6:02 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Paul,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Jean-Jacques Cesbron <jcesbron@camimusic.com>

Date: January 11, 2015 7:56:22 PM EST

To: Gene Kaufman <Gene@gkapc.com>

Subject: Re: New York City Opera

Dear gene:

I would be happy to be included as an advisor in your application.

Jean Jacques

On Jan 11, 2015, at 6:14 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Jean-Jacques,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Stefania deKenessey <dekeness@newschool.edu>

Date: January 11, 2015 10:18:50 PM EST

To: Gene Kaufman <Gene@gkapc.com>

Cc: Stefania de Kenessey <dekenessey@gmail.com>

Subject: Re: New York City Opera

Yes, of course, Gene -- frankly, no need even to ask formally for my support....You can count on me -- that goes without saying.

Keep me posted.

--

Stefania de Kenessey
Professor of Music
Interim Dean, Eugene Lang College (2010-2011)
212-229-5100 X 2354

On Sun, Jan 11, 2015 at 6:20 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Stefania,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

From: Harry Dreizen <harry@moiniangroup.com>
Date: January 14, 2015 at 6:01:06 PM EST
To: Gene Kaufman <Gene@gkapc.com>
Subject: RE: Opera

Gene, I would love to.

Harry R. Dreizen

General Counsel, Executive Vice President
& Chief Legal Officer



3 Columbus Circle, Suite 2300
New York, NY 10019
Main: 212.808.4000 ext. 226
E-mail: Harry@moiniangroup.com
Website: www.moinian.com

From: Gene Kaufman [<mailto:Gene@gkapc.com>]
Sent: Wednesday, January 14, 2015 5:25 PM
To: Harry Dreizen
Subject: RE: Opera

Harry

On the contrary, I would be happy to have you join, thank you so much! We are bidding next Tuesday, and if all goes well, we will get to have a lot of fun!

Gene

From: Harry Dreizen [<mailto:harry@moiniangroup.com>]
Sent: Wednesday, January 14, 2015 5:17 PM
To: Gene Kaufman
Subject: Opera

Gene

I heard through Joe that you are bidding to acquire the New York City Opera name and re-create the company. I wanted to offer my services as a board member if you are looking for help.

I am on the board of a theater company, the American Bard Theater Company, and I have experience in building a company, and of course my legal and real estate experience. I am also on the Advisory Board of the Soho Film Festival.

If you are already fully manned for board members, I understand, I just wanted to make the offer.

HRD

Harry R. Dreizen

General Counsel, Executive Vice President
& Chief Legal Officer



3 Columbus Circle, Suite 2300
New York, NY 10019

Main: 212.808.4000 ext. 226

E-mail: Harry@moiniangroup.com

Website: www.moinian.com

Gene @ GK Architect PC.

From: Chris Fecteau <cfilto@gmail.com>

Date: January 11, 2015 8:08:23 PM EST

To: Gene Kaufman <Gene@gkapc.com>

Subject: Re: New York City Opera

Dear Gene,

Thanks so much for your kind request. Full disclosure, you and Roy have both been generous supporters of dell'Arte Opera Ensemble for several years, and his friendship with Karen goes back nearly 20 years. Previously, I wrote to Roy expressing my concern about having Michael Capasso in **any** capacity with a reconstituted NYCO. Just now, I've written to him again, letting him know that I have agreed to your request. In truth, I'd be honored to serve in such a capacity to whichever of you might prevail. I know less about your plans than about the Capasso/Niederhoffer proposal, and would be honored to know more about what you propose. Regardless, I am in agreement that a modest start is a wise idea.

I wish you all the best of luck on the 20th. NYCO is very fortunate to have **two** bold proposals for its revival.

On Sun, Jan 11, 2015 at 6:43 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Chris,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

From: Jon Gossett [<mailto:JGossett@SFOpera.com>]
Sent: Monday, January 12, 2015 2:10 PM
To: Gene Kaufman
Subject: RE: New York City Opera

I'm please to lend my name to your Herculean effort, Gene!

Please let me know if and how I may assist your efforts and New York City Opera!

Jon Kevin Gossett, ACFRE | Chief Development Officer
San Francisco Opera | War Memorial Opera House

From: Gene Kaufman [<mailto:Gene@gkapc.com>]
Sent: Monday, January 12, 2015 9:42 AM
To: Jon Gossett
Subject: RE: New York City Opera

Jon:

Thanks. Sorry not to see you in December, I was away much of that time. I will come to SF to see Two Women
Gene

From: Jon Gossett [<mailto:JGossett@SFOpera.com>]
Sent: Monday, January 12, 2015 12:40 PM
To: Gene Kaufman
Subject: RE: New York City Opera

It's nice hearing from you, Gene. I read a little bit about your project in the *New York Times*, and figured you were a bit too busy to meet me in December.

In regard to your NYCO request, I have sent a message to our general director, David Gockley who you met in June, to see if he has any objection to my involvement with this important project. Because of my work agreement, I feel compelled to ask his permission.

I hope you are doing well. I can tell that you are busy!

Best,

Jon

-----Original Message-----

From: Gene Kaufman [<mailto:Gene@gkapc.com>]
Sent: Sunday, January 11, 2015 3:45 PM

To: Jon Gossett
Subject: Fwd: New York City Opera

Dear Jon,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Rupert Hemmings <rhemmings@laopera.org>

Date: January 11, 2015 9:04:25 PM EST

To: Gene Kaufman <Gene@gkapc.com>

Subject: Re: New York City Opera

Gene

I would be happy to be added in this capacity.

Best as ever

Rupert Hemmings
Senior Director, Production
LA Opera

On 11 Jan 2015, at 15:51, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Rupert,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Charles Jarden [<mailto:charlesjarden@gmail.com>]

Sent: Monday, January 12, 2015 12:01 PM

To: Gene Kaufman

Subject: Re: New York City Opera

Hi Gene,

AOP would make a statement that AOP has discussed details of your plan and are supportive at the same time that we were asked by Neiderhoffer/Capasso to serve as their VOX producer, forwarding our mission to identify and develop the best new work and bring it to opera companies, presenters, and others locations across the county.

We are delighted to work with you, in a NYCO guise or from in a partnership that brings MILA to a prominent venue.

Keep us posted with progress ...and Laura and Bob, here at AOP in a staff meeting as I write, wish you the best of luck!

Sincerely,
Charles

On Mon, Jan 12, 2015 at 7:11 AM, Gene Kaufman <Gene@gkapc.com> wrote:

Charles

Of course we would work with AOP! We are already working with you and AOP! I am not working with anyone except you at this point in time. AOP has the best record of bringing new work to the stage and the best strategic partnerships for new work. How could we not work with you? Sorry the letter was not specific, but it was sent to others and was not customized.

Gene

On Jan 11, 2015, at 11:09 PM, "Charles Jarden" <cjarden@operaprojects.org> wrote:

Dear Gene,

Before you announced as bidding for the City Opera name and assets, AOP was delighted to be recognized by Neiderhoffer/Capasso as one of the organizations that has made new work into a viable currency in the opera world and renewed the art form. Look at the success of Prototype Festival, the NYPhil new works festival, AOP's Harriet Tubman, The Wanton Subline/The Companion and As One—all sold out premieres in 2014.

The only way AOP or I could be mentioned as part of your plan in bankruptcy court is if you and Michael both understand that AOP is prepared to work w/ the “winner” for the good of opera & the inclusion of contemporary opera in the future of NYCO. I have written a note to my board, and we'll see what they think...in the meantime, please let me know your thoughts.

Best,
Charles

On 1/11/15, 5:59 PM, "Gene Kaufman" <Gene@gkapc.com> wrote:

Dear Charles,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Lee Koonce [<mailto:koonce.lee@gmail.com>]
Sent: Monday, January 12, 2015 2:23 PM
To: Gene Kaufman
Subject: Re: New York City Opera

Hi, Gene. I would be happy to lend my name and support this important project and your efforts.
All best wishes,
Lee

On Sun, Jan 11, 2015 at 6:27 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Lee,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: david lang [<mailto:modernpain@gmail.com>]
Sent: Monday, January 12, 2015 9:11 AM
To: Gene Kaufman
Subject: Re: New York City Opera

hi gene -

yes, you can say that I will be among the people who you could ask for advice. in fact, I love giving advice!

good luck!

best,
david

On Sun, Jan 11, 2015 at 6:33 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear David,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

From: Robert E. Lee III [<mailto:rleeiii@mac.com>]
Sent: Monday, January 12, 2015 2:28 PM
To: Gene Kaufman
Cc: Charles Jarden
Subject: Re: New York City Opera

Dear Gene,

I've been letting Charles take the lead on corresponding with you in order to avoid duplication; please consider his responses to be exactly the same as mine.

I hope to see you and Terry soon and I wish you both *bon voyage* if I don't see you before your Cuba trip.

Bob

On Jan 11, 2015, at 06:00 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Robert,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution. I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Robert Lyall <robertlyall@neworleansopera.org>

Date: January 11, 2015 10:25:33 PM EST

To: Gene Kaufman <Gene@gkapc.com>

Subject: RE: New York City Opera

Dear Gene,

I absolutely support your efforts to revive the New York City Opera and I am happy to lend my name, time, and energies as an advisor to your upcoming legal effort or to any other aspect of your plans to which I might contribute expertise. Please put me on the list. Just this past weekend (Friday and Saturday the 9th and 10th), Marc Scorca, the President/CEO of Opera America, was here in New Orleans to facilitate a strategic planning session for the board of the New Orleans Opera. In the course of the meetings he was asked about the demise of NYCO and offered a fairly lucid explanation of the many forces that over quite a few years contributed to the decline and ultimately the failure of that institution. I would love to discuss those (admittedly general) points with you at some time in the future if we are able to advance beyond January 20. However, in answer to your question, you may certainly enter my name on the list of advisors. Please let me know if there is anything at all that I can do to bolster your efforts in the forthcoming legal forum.

Lauren and I hope that your holiday season was both joyous and peaceful and we send you only the warmest regards.

Robert Lyall

General and Artistic Director, The New Orleans Opera

-----Original Message-----

From: Gene Kaufman [<<mailto:Gene@gkapc.com>><mailto:Gene@gkapc.com>]

Sent: Sun 1/11/2015 5:28 PM

To: Robert Lyall

Subject: Fwd: New York City Opera

Dear Robert,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be

to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

-----Original Message-----

From: Townsend Olcott [<mailto:ctolcott@gmail.com>]

Sent: Monday, January 12, 2015 9:34 AM

To: Gene Kaufman

Subject: Re: New York City Opera

Yes you may use my name.

Good luck on the 20th

Cheers Townsend

On Jan 12, 2015, at 8:38 AM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Townsend,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

-----Original Message-----

From: David Pittsinger [<mailto:pittsinger@mac.com>]

Sent: Monday, January 12, 2015 8:50 AM

To: Gene Kaufman

Subject: Re: New York City Opera

Dear Gene-

I would be honored to serve In any capacity.

Respectfully,

David Pittsinger

On Jan 12, 2015, at 7:17 AM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear David,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,
Gene Kaufman

Gene @ GK Architect PC.

From: Kelley Rourke [<mailto:kelleyrourke@me.com>]

Sent: Monday, January 12, 2015 11:00 AM

To: Gene Kaufman

Subject: Re: New York City Opera

Not sure my name is worth much in this regard, but you can use if you want. Good luck!

kelleyrourke.com

On Jan 11, 2015, at 5:58 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Kelley,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Marc A. Scorca [<mailto:MARC@operaamerica.org>]
Sent: Thursday, January 15, 2015 9:00 AM
To: Gene Kaufman
Subject: RE: NYCO

Yes, it was good to see you – and in a really lovely location.

We will help in every way possible, of course.

M

From: Gene Kaufman [<mailto:Gene@gkapc.com>]
Sent: Thursday, January 15, 2015 8:29 AM
To: Marc A. Scorca
Subject: NYCO

Marc:

It was nice to see you yesterday evening at MTG “Wing Wherewith” and “Patient Zero”.

A decision will be made as early as next week on the assets of NYCO.

If I do get the honor and the responsibility to try to recreate NYCO, may I ask you and Opera America to consult and work with us in forming a mission, a board and a direction?

I hope to be able to create something that makes sense, that is sustainable and that creates great opera.

I would like to have Opera America as a guide in that process.

Gene

Gene @ GK Architect PC.

From: David Stull [<mailto:dstull@sfcu.edu>]
Sent: Monday, January 12, 2015 10:52 AM
To: Gene Kaufman
Subject: Re: New York City Opera

Of Course! Happy to assist in every way possible!

David H. Stull | President
San Francisco Conservatory of Music
[50 Oak Street](#)
[San Francisco, CA. 94102](#)
[415.503.6230](#) p
[415.503.6205](#) f

On Jan 11, 2015, at 3:32 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear David,

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: Robert Wilson <robert.wilson@robertwilson.com>

Date: January 15, 2015 4:36:06 AM EST

To: Terry & Gene Kaufman <Gene@gkapc.com>

Cc: Christof Belka <christof.belka@robertwilson.com>, Carola Jain <Carola.Jain@interbrand.com>, William Campbell I <william.i.campbell@chase.com>

Subject: Re: New York City Opera

Dear Gene, wonderful to hear from you.

You can count on me for my support. I am honored that you would ask me.

Good luck.

Best wishes for a great new year,

Bob

www.robertwilson.com

[WATCH A VIDEO ON OUR 2014 ARTISTS & PROGRAMS HERE!](#)

[APPLY TODAY FOR THE 23RD ANNUAL INTERNATIONAL SUMMER PROGRAM!](#)

[TAKE A LOOK AT OUR 2015 BROCHURE!](#)

[BECOME A FRIEND OF THE WATERMILL CENTER TODAY!](#)

Follow Bob on [Facebook](#), [Twitter](#), [Instagram](#), [Flickr](#), [SmugMug](#), and [Vimeo](#). [Join our email list!](#)

On Jan 14, 2015, at 11:01 PM, Gene Kaufman <Gene@gkapc.com> wrote:

Dear Bob,

How have you been?

On January 20th a federal bankruptcy judge will likely award New York City Opera's name and assets to Michael Capasso or to myself.

In my final proposal to the judge, I want to mention the many knowledgeable and experienced people who given very valuable advice and who I intend to consult as we move forward if we are selected.

If you are willing to be included as an advisor to a revived New York City Opera, I would like your permission to add your name among my list of advisors, to present to the judge. In this advisory capacity, your role would be to provide advice to guide the future of the company. You are not being asked for a financial contribution.

I intend to build a financially sound and artistically ambitious opera company. Accordingly, I plan to start small, with only two productions in each of the first two years. We have an educational affiliation and the free use of

facilities of SUNY Purchase to develop and preview productions. We have the necessary funds in hand. We have a wonderful performance venue in midtown Manhattan. These two beginning years, with your advice and input, will give us the time to create a board, seek donations and grants, and make longer term performance arrangements.

The opera world, or at least opera in New York City, has never had a moment like this before. After many months and much speculation, the revival of New York City Opera will be decided in a single moment by a single judge. I ask for your support.

Respectfully, and with sincere thanks,

Gene Kaufman

Gene @ GK Architect PC.

From: <albzedda@gmail.com>
Date: January 12, 2015 9:08:26 PM EST
To: Gene Kaufman <Gene@gkapc.com>
Subject: Re: Happy new year!

Dear Jene,

Cross fingers for the January 20th decision.... Of course you may include my name between yours advisors. I am presently in Tokyo (rehearsing Falstaff), but I will ask my Pesaro's office to send a letterhead letter saying this.

More difficult to answer your second question: I am not in condition to check out in such a short time the possibility to bring to NYC in the fall of this year one of our opera productions. If the judge will positively decide for your proposal, we will start to check the interpreters's disponibility and so on.... it is a long and difficult task, but I hope that it could be possible.

Best wishes to all of you

Alberto

From: [Gene Kaufman](#)
Sent: Sunday, January 11, 2015 10:54 PM
To: albzedda@gmail.com
Subject: Re: Happy new year!

Dear Alberto,

Thank you for your email and your kind words for Terry.

My final proposal for NYC Opera will go in front of the judge on January 20th.

I would like to ask you two things.

One is to say that you are willing to be an advisor to my proposal, and to send me letter on the letterhead of the Rossini Festival saying this. I will also send you an email that I am sending others in the opera world that you can respond to by email saying that you are willing to be an advisor.

The second is whether you are willing and able to bring one production to NYC in the fall of this year, perhaps one of the productions you have planned for this summer.

I look forward to hearing your reply.

Best wishes,

Gene

Paul Appleby

Admired for his interpretive depth, vocal strength, and range of expressivity, rising star tenor Paul Appleby is one of the sought-after voices of his generation. Considered an exciting and charismatic presence on the world's leading concert, recital, and opera stages, he recently was graduated from the Metropolitan Opera's Lindemann Young Artist Development Program and received the 2012 Leonore Annenberg Fellowship in the Performing and Visual Arts.

Appleby's 2014-15 season begins with concert performances with the Milwaukee Symphony singing the role of Don Ottavio in Mozart's *Don Giovanni*. Engagements of note during the season also will include Mr. Appleby's return to the Metropolitan Opera for David in Wagner's epic comedy, *Die Meistersinger von Nürnberg* and as the lead role of Tom Rakewell in Stravinsky's *The Rake's Progress*, both conducted by James Levine. The tenor makes his company debut singing Don Ottavio in the San Diego Opera's production of *Don Giovanni*, and joins the Chamber Music Society of Lincoln Center on tour in a program of Johannes Brahms and Robert Schumann at the Ordway Center for the Performing Arts in St. Paul, Minnesota. Recent performance highlights include the lead role of Brian in the Metropolitan Opera's 2013- 2014 new production and company commissioned premiere of celebrated American composer Nico Muhly's *Two Boys*, and Ferrando in Mozart's *Così fan tutte* with Oper Frankfurt. Company debuts include the Santa Fe Opera singing Fritz in Offenbach's *The Grand Duchess of Gerolstein*, Mozart's *Così fan tutte* with the Canadian Opera Company, and Tamino in Mozart's *The Magic Flute* at the Washington National Opera. Concert appearances include works by Benjamin Britten as part of Carnegie Hall's "Britten Discovery Day" and a joint recital with baritone Joshua Hopkins and pianist Natalia Katjukova presented by the Washington National Opera at the Kennedy Center for the Performing Arts.

Past highlights with the Metropolitan Opera include singing the Chevalier de la Force in Poulenc's *Dialogues des Carmélites*, Hylas in *Les Troyens*, Demetrius in *The Enchanted Island*, and Brighella in *Ariadne auf Naxos* for his company debut in 2011. Additional debuts of note include performances at Boston Lyric Opera in *Così fan tutte* and a European operatic debut as Tom Rakewell in *The Rake's Progress* with Oper Frankfurt. Symphonic appearances include performances of the Mozart Requiem with Manfred Honeck and the Pittsburgh Symphony, in Pittsburgh and on tour to Vienna, and Beethoven's *Mass in C Major* with Mr. Langrée and the Mostly Mozart Festival Orchestra. His concert debuts include Mozart's *Mass in C Minor* with the New York Philharmonic conducted by Alan Gilbert, a program of opera arias with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern conducted by Christoph Poppen, Haydn's *Die Schöpfung* at the Wolfegg Festival under the baton of Mr. Honeck, and Bach's *St. Matthew Passion* conducted by James Conlon with the Cincinnati Symphony Orchestra.

Jean-Jacques Cesbron

Jean-Jacques Cesbron is President of CAMI Music, which has been an international leader in the performing arts since its founding in 2004. Fusing live event production and artist management, CAMI Music specializes in the general management and touring of prominent musicians and performing artists like international megastar pianist Lang Lang, Oscar-winning composers Alexandre Desplat, Howard Shore and Tan Dun, as well as American Ballet Theatre, and conductors Long Yu and Daniele Gatti. Additionally, CAMI Music provides production and consultation services for large scale events and festivals worldwide. Recognizing the global stature of the performing arts, CAMI Music has allied many of its Artists and Events with distinguished global brands through endorsement and sponsorship opportunities.

Prior to the establishment of CAMI Music, Jean-Jacques Cesbron was Executive Vice President of Columbia Artists Management. He also served for four years as the Director of the Education with American Ballet Theatre (ABT). Cesbron founded the Education Department and re-created the organization's second company (Studio Company). In addition, Cesbron and former ABT Executive Director Michael Kaiser started the "Make-A-Ballet" program, which has gone on to become a model arts-education project across the country.

Stefania deKenessey

Stefania de Kenessey is a leading figure in contemporary classical music: “Shades of Light, Shades of Dark”, a CD of her compositions, received rave reviews as “fully worthy to share a program or disc with the masterpieces by Mozart or Brahms” (Fanfare).

Honored repeatedly with awards from ASCAP, her music is performed nationally at venues such as Carnegie Hall and Lincoln Center, as well as throughout the world. Her output ranges from choral, vocal and operatic pieces to chamber and orchestral work, as well as scores for documentary films, theater and dance companies.

She has written concertos for such virtuosos as Chris Gekker and Elizabeth Mann; she has had premieres with the Singapore Symphony, St. Luke’s Chamber Ensemble, Manhattan Chamber Orchestra and the Absolute Ensemble, conducted by Kristjan Jarvi.

Active in the realm of opera, she has collaborated with Golden Fleece Chamber Opera as well as Underworld Productions: she recently completed a musical adaptation of Tom Wolfe’s best-selling novel “*The Bonfire of the Vanities*”

Her work can be heard on Center Stage Records as well as on the North/South, TCC, ERM, Opus One, Leonarda and Tugboat Music labels. Innova Records will issue pianist Mary Kathleen Ernst’s solo recording of “*Spontaneous D-Combustion*” during the fall of 2013, and North/South will release the first disc devoted exclusively to de Kenessey’s vocal music, “*Gotham Siren*”, sung by soprano Adina Aaron, mezzo Adriana Zabala and baritone Christopher Nomura.

Ms. de Kenessey currently serves on the board of the Martina Arroyo Foundation and the International Alliance for Women in Music.

She received her BA in music summa cum laude from Yale and her Ph.D. in composition from Princeton University, where she studied with Milton Babbitt.

She is currently a professor of music at The New School and has served as the Dean of Eugene Lang College, its undergraduate division, as well as the Chair of the MA in Liberal Studies at the graduate level.

Harry Dreizen

Harry Dreizen, Esq., serves as an Executive Vice President and General Counsel of Moinian Development Group LLC. Mr. Dreizen supervises all of the daily and long term legal affairs for The Moinian Group, including lease and contract negotiations, financing, corporate affairs and all other major transactions. In addition, he oversees a wide range of outside counsel involved in land use, tax certiorari, litigation, public finance and landlord-tenant issues for Moinian's various projects and properties. Prior to joining The Moinian Group, Mr. Dreizen operated his own law practice, specializing in real estate transactions and related litigation for more than twelve years. Mr. Dreizen is also an adjunct professor at Baruch College, City University of New York. Mr. Dreizen holds a B.A. from Harvard College, where he was a John Harvard Scholar, and a J.D. from Hofstra University, where he served on the Law Review. He is a board member of the American Bard Theater Company and also serves on the Advisory Board of the Soho Film Festival.

Christopher Fecteau

Christopher Fecteau works as a vocal coach, pianist, conductor and arranger, specializing in the Italian operatic repertoire and role-preparation for singers at all professional levels. He has prepared singers for engagements at companies including the Met, Chicago Lyric and Florida Grand, and has been a pianist/coach with DiCapo Opera, Bronx Opera and Encompass Opera.

Music directing and conducting engagements have taken him to Opera Illinois, Opera Theatre of Philadelphia, Harrisburg Opera, South Florida Opera Company, Opera in the Heights, and a tour of the Czech Republic. Local assignments include Bronx Opera, NYMVAE, Amore Opera and Opera Company of Brooklyn, as well as three seasons as Associate Music Director of the venerated Amato Opera Company. He counts over 50 operas in his repertoire, including several world and regional premieres. In 2000 he founded dell'Arte Opera Ensemble, dedicated to providing quality experiences for young singers. dell'Arte has produced over 40 presentations of mainly standard repertoire, including staged productions of *Ariadne auf Naxos*, *I Capuletti e I Montecchi*, *La clemenza di Tito*, *Manon*, *Don Giovanni*, *La Boheme*, *Anna Bolena*, *Le nozze di Figaro*, *Il tritico*, *Lucia di Lammermoor*, *The Magic Flute*, *Carmen* and *Dialogues des Carmelites*.

Maestro Fecteau's special interest is the re-examination of orchestral and operatic works for their possibilities in chamber settings, making these works accessible to companies with modest resources. He was commissioned by Skylight Opera Theatre (Milwaukee, WI) to create a new version of Gounod's *Romeo et Juliette*, adapting the original music and Shakespeare's text and story line into one another in a compelling two-act format which the Milwaukee Sentinel called "a miracle." Other arranging projects have included chamber music reductions of *Ariadne auf Naxos*, *La clemenza di Tito*, *Anna Bolena* and *Königskinder* for dell'Arte Opera Ensemble and *I Capuletti e i Montecchi* for Corleone Opera's tour of the Czech Republic. In the 2011-12 season, Mr. Fecteau's arrangements of *Die Zauberflöte*, *Ariadne auf Naxos* and *Carmen* have been performed at West Edge Berkeley Opera in San Francisco, St. Louis Winter Theatre, Lyric Opera of Virginia, and Opera Nova of Edmonton, Alberta, Canada. He has also created arrangements for "Fünf Lieder" by Alma Mahler, and numerous contemporary songs, as well as for the album "Sleep is Behind the Door" by soprano Courtenay Budd. Notable recital appearances at the piano include a salon-style program with Sherrill Milnes for Orlando Opera, the world premiere of Valerie Saalbach's song cycle "Catarina to Camoens" at the 2003 International Festival of Women Composers (FL), and a variety of programs with his wife, Karen Rich in Innsbruck, Austria, at the Donnell Library Center and Trios Concert Series in midtown Manhattan.

Lauren Flanigan

Lauren Flanigan has performed all over the world with the Metropolitan Opera, Teatro alla Scala, Glyndebourne, and New York City Opera. She made her Seattle opera debut in 1991 as Donna Anna in Mozart's *Don Giovanni* and returned as the Governess in Britten's *The Turn of the Screw* and as Violetta in Verdi's *La Traviata*. She has sung eighty-five different operas, including five premieres written for her. Ms. Flanigan's recording of Richard Strauss' *Liebe der Danae* was nominated for a Grammy award, and Carnegie Hall commissioned composer Phillip Glass to write a symphony for her, *Symphony No. 6*, on a text by Allen Ginsberg. Flanigan has received the Betty Allen prize from New York City Opera, the Diva Award from Emmanuel Ungaro, an award from the American Society of Composers, Authors and Publishers for her commitment to performing the works of living composers, and the Artist of the Year from the Center for Contemporary Opera. She is featured in the books *Bad Behavior* and *The Irish Face*. Flanigan was twice honored by Irish America Magazine as one of its "Top 100 Irish Americans" for her concert series *Comfort Ye*, which raises food and clothing for New York's homeless.

Jon K. Gossett

Jon K. Gossett was appointed Chief Development Officer of San Francisco Opera (SFO) in April 2014. As a member of the company's senior management team, Gossett is responsible for San Francisco Opera's annual, project, and capital fundraising campaigns, including individual gifts, corporate sponsorships, foundation and government grants, and legacy giving.

One of only 100 Advanced Certified Fundraising Executives internationally, Gossett came to San Francisco Opera with more than 20 years of successful, multi-faceted advancement and fundraising experience. Prior to joining SFO, Gossett was Vice President and Chief Development Officer of St. Luke's Episcopal Health System, home to the Texas Heart Institute, and executive director of St. Luke's Foundation. Gossett has also held positions as Vice President and Chief Development Officer at Planned Parenthood Federation of America (New York, NY); Senior Vice President of Development at American Public Media Group (St. Paul, MN); Executive Director of Development at Houston Grand Opera Association and Executive Vice President, Houston Grand Opera Endowment (Houston, TX); and Director of Development at the Guthrie Theater Foundation (Minneapolis, MN). He holds a BMA, Music Performance (Business Administration) from the University of Michigan and an MA, Philanthropy and Development from St. Mary's University of Minnesota.

Rupert Hemmings

Rupert Hemmings is one of the most experienced Production Directors in the opera world, as he literally grew up watching how opera comes together backstage at the Dorothy Chandler Pavilion and behind the curtains at many other opera houses as well. As the son of Peter Hemmings, LA Opera's founding general director, the young Rupert became acquainted with many of the most famous singers and directors in the business, creating relationships that remain highly advantageous to LAO to this day. Rupert's initial training was in stage management at the Royal Scottish Academy of Music and Drama in Glasgow, his birthplace. Early in his professional career, he worked in stage management at Lyric Opera of Chicago, LA Opera, New York City Opera, Santa Fe Opera and Florida Grand Opera. After freelancing for a while, he returned to Los Angeles, joining the LA Opera's full-time staff in 2007.

When he describes the process of getting an opera onto the stage, Rupert's enthusiasm is contagious. The initial production concept may be sparked by the timeliness of a composer (e.g., Britten's 100th birthday) or a specific work, or the availability of a particular singer or director. The creative staff then starts completing the picture: which opera, what singers, what dates, whether to develop a new production or work with a production already owned by LAO, or perhaps to rent a production developed by another company. If it is to be a new production, are there other companies that might want to share the costs and ownership? On rare occasions, a "ready-made" production of superb quality becomes available, such as next season's *Einstein on the Beach*.

Once a solid production concept emerges, Rupert and his team oversee the many details of getting the opera to the stage. Among the separate divisions that must fit together are: Technical, Costume, Wigs, Makeup, Stage Managers, Rehearsal Administrator, Lighting, Scenery, Orchestra, Singers, Chorus and Dance. Each department generates a timeline that syncs with all other departments in order to have the production ready by opening night. Not surprisingly, each department must generate a budget. On at least a weekly basis, Rupert monitors progress on the various undertakings and budgets. When discussing whether frictions might arise along the road to opening night, Rupert shrugs and flashes a smile, as if to say it goes with the business. As opening night approaches, the company can spend as many as 16 hours a day working in the theater. Rupert recalls days preparing for the Ring cycle when staffers sometimes slept at the hall to get things together. He answered our unspoken question by saying that his wife Michele sings with the Los Angeles Master Chorale and understands the business. When there is time, Rupert takes scouting trips to see operas that showcase a director's work or a production that might be of interest.

Charles Jarden

Charles Jarden is General Director of American Opera Projects, based in Brooklyn, NY and hailed by Opera News ("The future of American Opera is in good hands.") Previously, Jarden 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 theatres in Germany, Vienna, Poland and the UK.

Charles and AOP have received awards from OPERA America for "ten years of dynamic leadership," and The New York City Arts and Business Council's *Encore!* Award, recognizing new ways to bridge for-profit and not-for-profit worlds.

Away from AOP, Charles has had professional associations with singers Jessye Norman and Renato Capecchi and conductor/impresario John Crosby. Charles was collaborating with Crosby on a memoir about Santa Fe Opera's founding at the time of Crosby's death. Charles lives in historic Fort Greene, Brooklyn and serves as Chairman of the Fort Greene Park Conservancy. Charles is leading the Conservancy's multi-million dollar campaign, in association with NYC Parks, to restore 34-acre Fort Greene Park, which is on the National Register of Historic Places.

Lee Koonce

Lee Koonce was appointed executive director of Ballet Hispanico in January 2014. Prior to joining Ballet Hispanico, Mr. Koonce was Executive Director of Third Street Music School Settlement for eight years (2006-2014). During his tenure at Third Street, Mr. Koonce oversaw all aspects of the School, which provides music, dance and visual arts instruction to approximately 5,000 children and adults annually. He led efforts to strengthen the board, increase the endowment, complete long range planning and implementation planning, increase enrollment and develop a strong and effective management team.

From 2004 to 2006, Mr. Koonce was the Executive Director of Opus 118 Harlem School of Music in New York City. Opus 118 uses music education and string playing to promote the love of music, improve academic performance, provide positive alternatives to drugs and violence, build confidence and self-esteem and help children explore the world. Opus 118's work was documented in the Academy Award-nominated documentary, *Small Wonders* and in the feature film *Music of the Heart*, starring Meryl Streep in her Academy Award-nominated performance as Roberta Guaspari, Opus 118's co-founder and Artistic Director.

From 2001 to 2004, Mr. Koonce was the Executive Director of the Sherwood Conservatory of Music in Chicago, Illinois. At Sherwood, he managed programs, staff, faculty and facility of the 106-year old, \$2.5 million not-for-profit, community music school which provides music instruction to more than 2,500 children and adults. Some of the school's accomplishments during his tenure include achieving the organization's first balanced budget in many years, increasing student enrollment by 40%, increasing contributed income by 16%, increasing earned income by 41% and initiating two satellite programs on Chicago's South Side.

Prior to his appointment at Sherwood, Mr. Koonce served as Director of Community Relations for the Chicago Symphony Orchestra (CSO) for five years. In this position, he was responsible for the creation and implementation of internal and external programs that enabled the Chicago Symphony Orchestra to reach more diverse communities. Under his leadership, the CSO developed a long-range, organization-wide Community Engagement Plan called *A Time to Engage*. In addition to his work on external programs, Mr. Koonce was also responsible for the CSO's initiative to increase diversity among the entire CSO "family" (musicians, trustees, volunteers, staff, and audiences) and also artistic programs.

Mr. Koonce received a bachelor's of music degree in Piano Performance from the Oberlin Conservatory of Music, a bachelor's of arts degree in Spanish Literature from Oberlin College, and a master's of music degree in Piano Performance and Literature from the Eastman School of Music.

David Lang

Passionate, prolific, and complicated, composer David Lang embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014, Lang is one of America's most performed composers. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

the little match girl passion, commissioned by Carnegie Hall for Paul Hillier's vocal ensemble Theater of Voices, was awarded the 2008 Pulitzer Prize for music. Of the piece, Pulitzer-juror and Washington Post columnist Tim Page said, "I don't think I've ever been so moved by a new, and largely unheralded, composition as I was by David Lang's the little match girl passion, which is unlike any music I know."

Some of his most recent works include man made, a concerto for the quartet So Percussion and the BBC orchestra; the whisper opera, for the International Contemporary Ensemble and soprano Tony Arnold; love fail, an evening-length work for the early music vocal ensemble Anonymous 4, with libretto and staging by Lang; reason to believe, for Trio Mediaeval and the Norwegian Radio Orchestra; concerto for cellist Maya Beiser and the Norrlands Operans Symhoniorkester; writing on water for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; and the difficulty of crossing a field, a fully staged opera with the Kronos Quartet.

"There is no name yet for this kind of music," wrote Los Angeles Times music critic Mark Swed of Lang's work, but its time has arrived and his works are being heard around the globe in performances by the BBC Symphony, Santa Fe Opera, the New York Philharmonic, the Boston Symphony, the Munich Chamber Orchestra, and the Kronos Quartet; at Tanglewood, the BBC Proms, and the Almeida, Holland, Berlin, Adelaide and Strasbourg Festivals; in theater productions in New York, San Francisco and London; and at Lincoln Center, the Southbank Centre, Carnegie Hall, the Kennedy Center, the Barbican Centre, and the Brooklyn Academy of Music.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others.

Robert E. Lee III

During his career as a money market broker at Tullett Prebon Holdings, Robert E. Lee III lectured widely throughout the United States about the Federal Funds market and The Federal Reserve Bank. At American Opera Projects (AOP), Bob has been a Board member since 1997 and its President since 2001. In April 2009, Bob retired from his position as Vice President of Tullett Prebon to take on the additional position of AOP's Managing Director.

Outside of AOP, Bob is a member of the Board of Directors of the New York Innovative Theatre Foundation, an organization dedicated to bringing recognition to and enhancement of New York City's Off-Off-Broadway community. The Foundation sponsors the annual Innovative Theatre (IT) Awards which honor the extraordinary and diverse achievements of the companies and performers working in the Off-Off-Broadway theater world.

Robert Lyall

Robert Lyall has been the Artistic Director of Opera Grand Rapids since 1989. He was named General Director of the New Orleans Opera Association in December of 1998. During his active career as conductor and administrator he has received frequent recognition for artistic achievement in these and other positions that he has held:

- Artistic Director of the Mississippi Opera
- General Director of the Knoxville Opera
- Music Director of the Victoria Symphony Orchestra
- Music Director of the Oak Ridge Symphony Orchestra.
- Principal Guest Conductor of the Istanbul State Opera in Turkey

Equally at home in opera, symphony or ballet, Maestro Lyall made his Carnegie Hall debut in 1998 with the New England Symphony and his recent European guest appearances include performances of *Giselle* for Italy's Arena of Verona, the Bulgarian State Opera's tour of the Netherlands for Verdi's *Nabucco*, and his Russian debut in 2002 at the Rostov State Musical Theatre for *Madama Butterfly*. Maestro Lyall's production of *Madama Butterfly* was nominated for Russia's leading arts award, "The Golden Mask," for which he also conducted performances in Moscow and St. Petersburg in 2003.

For future performances in Russia, he has transcribed the English-language musical score of Thomas Pasatieri's opera *The Seagull* into the original Russian of Anton Chekov's celebrated play. Significant performance highlights include: Mozart's *The Abduction from the Seraglio* at Istanbul's Topkopi Palace in honor of the 700th anniversary of the founding of the Ottoman Empire, a production of the American classic, *Susannah*, by Carlisle Floyd which was broadcast regionally on public television, "Big Easy" awards for New Orleans Opera productions of: *A Street Car Named Desire*, Wagner's *Die Walküre*, Puccini's *Turandot*, Mozart's *Don Giovanni*, Offenbach's *The Tales of Hoffman*, Wagner's *Siegfried*, Puccini's *Il Trittico*, and Verdi's *Rigoletto*. Additionally, Lyall has received "Big Easy Creative Achievement Awards" for "*A Night for New Orleans*" with Plácido Domingo, and New Orleans Opera's "*New Years Eve Gala*".

Maestro Lyall's recent guest engagements include *Faust* for the Cleveland Opera and New York's Chautauqua Festival and Mozart's *Don Giovanni* for Opera Carolina. Other notable engagements include the Opera Theatre of St. Louis, Seattle Opera, and New York's Chautauqua Opera Festival. Symphonic engagements include The New World Symphony, Prince George Philharmonic, Chautauqua Symphony Orchestra, the Asheville Symphony, Corpus Christi Symphony, Knoxville Symphony, and Victoria Symphony. He has led ballet performances for the Dallas Ballet, Fort Worth Ballet, San Antonio Ballet, Corpus Christi Ballet, Chattanooga Ballet, and Oak Ridge Ballet.

Townsend Olcott

Townsend Olcott is Production Manager and Technical Director with worldwide experience in both theatrical and corporate productions, ranging from opera, musicals, and dance to small advisory boards and large corporate sales meetings.

Olcott has worked extensively at Lincoln Center over the past 20 years, helming productions of *Les Ephemeres*, *Die Soldaten*, *Angel Project*, *Les Arts Sauts*, *Le Dernier Carvanserail*, *Eisei Nakamura*, and others, as well as working extensively with the Lincoln Center Festival. Since 1993, Olcott has been the Production Manager for renowned minimalist composer Philip Glass's eponymous Ensemble.

David Pittsinger

American bass-baritone David Pittsinger is renowned as a stage performer of the greatest distinction. Having appeared on the world's leading opera and concert stages in Vienna, Salzburg, Brussels, Paris, Tanglewood, Pesaro, New York, Santa Fe, Cincinnati, Los Angeles and San Francisco, he is equally at home in baroque through contemporary operas, as well as musical theater. His vocal range and color are exceptionally wide-ranging, enabling him to perform a variety of repertoire and styles.

Performing in four Live HD broadcasts from the Metropolitan Opera, Mr. Pittsinger appeared as Comte des Grieux in *Manon* with Anna Netrebko, Le Spectre in *Hamlet*, Angelotti in *Tosca* and The Speaker in the Julie Taymor production of *The Magic Flute*, as well as the roles of Colline, Truelove and Achilla. Recent role debuts include King Arthur in *Camelot* at Glimmerglass Festival, Jochanaan in *Salome* by Strauss at Portland Opera, Marquis in *Les Dialogues des Carmelites* by Poulenc at the Metropolitan Opera and Roy Disney in Philip Glass' world premiere of *The Perfect American* at Madrid's Teatro Real.

A recital performer of both the classical and American Songbook literature, Mr. Pittsinger has also commissioned new works, most recently Scott Eyerly's *Arlington Sons* which premiered with the Pittsburgh Symphony Orchestra under Leonard Slatkin.

Signature roles include the title role in Boito's *Mefistofele*, Mephistopheles in Gounod's *Faust*, The Villains in *Les Contes D'Hoffmann*, the title role in Massenet's *Don Quichotte*, the title role in *Don Giovanni*, the roles of Figaro and Count Almaviva in *Le Nozze di Figaro*, Nick Shadow in *The Rake's Progress*, Scarpia in *Tosca* and Escamillo in *Carmen*.

Recent career highlights include creating the role of Eugene O'Neill in the world premiere of Jeanine Tesori and Tony Kushner's *A Blizzard On Marblehead Neck* at Glimmerglass Festival; making history by performing in The Met's *Hamlet* and on Broadway in Lincoln Center Theater's production of *South Pacific* in the same day; receiving the Helen Hayes nomination for "Best Leading Actor" as Emile de Becque in *South Pacific* (LCT National Tour | Kennedy Center); and appearing before the Supreme Court in a musicale for the Supreme Court Justices.

Mr. Pittsinger can be heard in recording on *Rodgers & Hammerstein At The Movies* (EMI), *Charles Ives Songs* (Volumes 1-6, Naxos), Carlisle Floyd's *Susanna* (Virgin Records) and Verdi's *Simon Boccanegra* (Ricercar).

Kelley Rourke

Kelley Rourke writes for and about music. Working with composer John Glover, Kelley is the librettist for *Our Basic Nature*, a multimedia work of music-theater based on the memoirs of Maurice Temerlin, a psychotherapist who adopted a chimpanzee daughter. The team also collaborated on *Natural Systems*, a dramatic song cycle inspired by the life and work of Carl Linnaeus, the Swedish botanist, physician and zoologist, which premiered at Carnegie Hall in 2013. With Andrew Wilkowske, the team created the rock-recital *Guns n' Rosenkavalier*, which has played at Milwaukee Opera Theater, The Glimmerglass Festival and Mill City Opera.

Kelley's 2014 adaptation of *The Magic Flute* for Washington National Opera was praised for the "bird-brained hilarity" and "fowl" puns of its "fresh and poetic" libretto (BroadwayWorld) that "had the audience laughing at actual jokes rather than the hoary gag lines so common in opera 'updatings'" (The Washington Post). In 2013 she wrote a completely different version of *The Magic Flute* for Boston Lyric Opera, reimagining Mozart's classic operatic quest in the context of Mayan mythology. The 2013 Glimmerglass Festival featured her new English version of Verdi's *Il giorno di regno*. She adapted Puccini's *Girl of the Golden West* for English National Opera's first production of the work in more than 50 years. Also at ENO, Kelley's adaptation of *The Elixir of Love* for Sir Jonathan Miller's 2010 production (revived in 2011) was praised for a "crackingly witty translation" (*The Independent*) that "communicates vividly without mashing the music" (*Financial Times*). Upcoming projects include *The Barber of Seville* for Opera Theatre of Saint Louis and *The Magic Flute* for Glimmerglass.

Kelley has created supertitles for more than 65 operas, which have appeared at such companies as the Metropolitan Opera, Boston Lyric Opera, Lyric Opera of Chicago, New York City Opera, Arizona Opera, Florida Grand Opera, Maryland Opera Studio and the Miller Theater, among others.

Kelley is the dramaturg at The Glimmerglass Festival (Cooperstown, NY) and Washington National Opera. For many years, she served on the staff at OPERA America, the national service organization for opera, focusing first on publications and programming for artists; eventually she rose to direct the company's entire research and publications department. In 2007 she launched *Opera America*, a magazine for opera stakeholders, which she edited through 2012.

Marc A. Scorca

Marc A. Scorca joined OPERA America in 1990 as president and CEO. Since that time, the OPERA America membership has grown from 120 opera companies to nearly 2,500 organizations and individuals. An additional 16,000 subscribers now receive a variety of free and fee-based services. Under his leadership, OPERA America has administered two landmark funding initiatives in support of the development of North American operas and opera audiences and launched an endowment effort in 2000 to create a permanent fund dedicated to supporting new works and audience development activities. OPERA America's relocation from Washington, D.C., to New York City in December 2005, the first step in the construction of a National Opera Center scheduled to open in 2012, has increased communication and collaboration with and among members both locally and nationally. Scorca has led strategic planning retreats for opera companies and other cultural institutions internationally, and has participated on panels for federal, state and local funding agencies, as well as for numerous private organizations. He also appears frequently in the media on a variety of cultural issues. A strong advocate of collaboration, Scorca has led several cross-disciplinary projects, including the Performing Arts Research Coalition and the National Performing Arts Convention (2004 and 2008). He is currently a member of the US delegation to UNESCO, and serves as an officer of the board of the Performing Arts Alliance and the Curtis Institute of Music, as well as on the Music Advisory Board of Hunter College (CUNY). Scorca attended Amherst College where he graduated with high honors in both history and music.

David H. Stull

David H. Stull became President of the San Francisco Conservatory of Music in 2013, having served previously as Dean of the Oberlin Conservatory of Music since 2004.

At Oberlin, he helped secure support for numerous initiatives including The Bertram and Judith Kohl Building, a project spearheaded to completion under his leadership. The Kohl Building is one of the most innovative teaching and performance facilities in the country and is the first dedicated music building to receive a Gold LEEDS rating. Under his leadership, the Conservatory created an intensive entrepreneurship curriculum, numerous academic and experiential learning programs, and produced fully sponsored orchestral tours to Carnegie Hall, Walt Disney Concert Hall and the People's Republic of China. He also launched a state-of-the-art recording studio and record label and initiated a series of world-class recording projects, including a Grammy®-nominated album.

Recognizing the success of Oberlin's innovative academic programming and contributions to American education, President Barack Obama presented the Oberlin Conservatory of Music with the National Medal of Arts, which Dean Stull accepted on behalf of the institution in February 2010.

From 1993-2000, Stull held positions at Lawrence University's Conservatory of Music in Appleton, Wisconsin, as a member of the brass faculty, director of conservatory admissions and assistant dean. Stull was also associate director of admissions for The Juilliard School from 1990-1993.

A professional tubist, Stull has performed with the Milwaukee Ballet, the Bravo Colorado Music Festival, the Oberlin Brass Quintet, the American Brass Quintet and the Aspen Festival Orchestra, among others. He has toured the United States and Europe and has appeared on Live from Lincoln Center as well as at venues such as Alice Tully Hall, Town Hall and Merkin Hall. He has also recorded for commercial radio and television. His students hold major teaching positions and have appeared as guests with the Houston and Seattle Symphony orchestras.

Stull has been a guest speaker at institutions ranging from The Juilliard School to the Interlochen Arts Academy, most recently appearing at the Business Innovation Factory and the University of North Texas' Leadership Conference. He has been heard on Public Radio International's From the Top, National Public Radio's Performance Today and on WCLV/WVIZ radio in Ohio.

Robert Wilson

The New York Times describes Robert Wilson as “a towering figure in the world of experimental theater.” His works integrate a wide variety of artistic media, bringing together movement, dance, painting, lighting, furniture design, sculpture, music, and text. A native of Waco, Texas, Wilson was educated at the University of Texas and Brooklyn's Pratt Institute. By the late 1960s, he was acknowledged as one of the leading figures in Manhattan's avant-garde theater scene and has since developed an international reputation as a world-class director and designer.

Throughout the world Wilson has staged both original works and productions from the traditional theater repertoire. His non-theatrical art works have been shown in museums and galleries internationally. In addition, his talents as an exhibition designer have graced numerous international venues, including the Guggenheim Museum, the National Gallery in Berlin, the Vitra Design Museum, and the Barbican Centre.

Each summer Wilson develops new work at the Watermill Center, a theater laboratory that brings together students and experienced professionals in a multi-disciplinary environment dedicated to creative collaboration.

Alberto Zedda

Alberto Zedda was born in 1928 in Milan, where he began his humanistic and musical studies. In 1957 he won the RAI International Conductors Competition, a success that opened the door for him to the most important Italian institutions, La Scala, Santa Cecilia, the Maggio Musicale Fiorentino, RAI, and abroad in Germany, Holland, Belgium, France, Spain, Poland, Russia, Israel, the United States, China and Japan. At the same time he was continually involved in opera at La Scala (Milan), San Carlo (Naples), La Fenice (Venice), Teatro Massimo (Palermo), Teatro Comunale (Bologna), Covent Garden, the Mariinsky, and the Vienna State Opera, as well as in San Francisco, Los Angeles, Paris, Berlin, Munich, Hamburg, Amsterdam, Prague, Warsaw, Tel Aviv, Lisbon, Barcelona and Madrid. His many recordings include orchestral and chamber music, as well as opera.

He has taught the History of Music at the University of Urbino and Musical Philology at the Osimo Accademia. He dedicates part of his time to musicology and has produced critical editions of operas, oratorios and cantatas, with particular attention to Rossini and music of the first half of the nineteenth century. He has served as director of Italian repertory at The New York City Opera and has been a member of the Editorial Committee of the Rossini Foundation since its establishment. He has also been musical director of the Festival della Valle D'Itria of Martina Franca, artistic advisor of the Pesaro Rossini Opera Festival, artistic advisor for the La Coruña Mozart Festival, artistic director of the Genoa Carlo Felice and the Milan La Scala theatres, and of the Baroque Festival of Fano.

He is currently director of the Pesaro Rossini Opera Festival and Honorary President of the German Rossini Society. He is probably the most experienced expert on and conductor of Rossini of our time, and therefore also an unsurpassed teacher for young singers, whom he teaches at his Accademia Rossiniana in Pesaro, but also in master-classes throughout the world and often at Wildbad. At his early début with the New York Philharmonic he came across some unplayable passages in the published edition of the Overture to *Il barbiere di Siviglia*, thus unearthing the carelessness of tradition. In the 1960s he revised the score from the autograph, thus marking the beginning of modern, philologically exact Rossini scholarship and the now legendary Rossini revival. First in the 1970s, however, he was acknowledged as a true Rossinian, grasping as no other the range of the abstract form and individual meaning in Rossini's music. Since 1998, when he studied *Il viaggio a Reims* at the tenth festival with a group of outstanding young singers from all over the world, he has conducted many times at Jochen Schöneleber's "Rossini in Wildbad" Festival and undertaken a number of recording projects for Naxos.

Sam Chang

Chang is the chairman of McSam Hotel Group, and is one of the largest hotel developers in New York City. His company has completed 25 hotels in the five boroughs, with a stated goal of at least 50. He currently has 4,000 rooms under development for a variety of national hotel chains. He is the first Asian-American to build a high-rise hotel in Manhattan. Chang was honored as a 2007 "Developer of the Year" by Hilton Hotels, for the multiple Hilton properties he is developing in Manhattan and Connecticut.

Harry Dreizen

Harry Dreizen, Esq., is Executive Vice President and General Counsel of Moinian Development Group LLC, one of the largest real estate developers in NYC, which also owns and develops properties across the US and in the Caribbean. Mr. Dreizen supervises all of the daily and long term legal affairs for The Moinian Group. He is a board member of the American Bard Theater Company and also serves on the Advisory Board of the Soho Film Festival.

David Frankel

David Frankel is the President and CEO of David Frankel Realty, Inc. which is one of New York City's premiere boutique real estate management organizations and a major property owner. Established in 1938, the company was recently named Management Company of the Year by the New York Association of Realty Managers. David Frankel is known for his outstanding reputation of quality, professionalism and personalized services that has stood the test of time in New York City.

Will Obeid

Will Obeid is the President and CEO of Gemini Real Estate Advisors, LLC. He oversees all aspects of Gemini's activities. Gemini has built a portfolio of real estate that includes four million square feet of retail and eight hotel properties all under the leadership and direction of Will. He was also responsible for completing several acquisition and investment assignments for a real estate division throughout Southeast Asia, Europe and Africa. Will also worked in corporate finance at Smith Barney where he participated in over \$1 billion of securities offerings to institutional and retail investors.



MANHATTAN CENTER

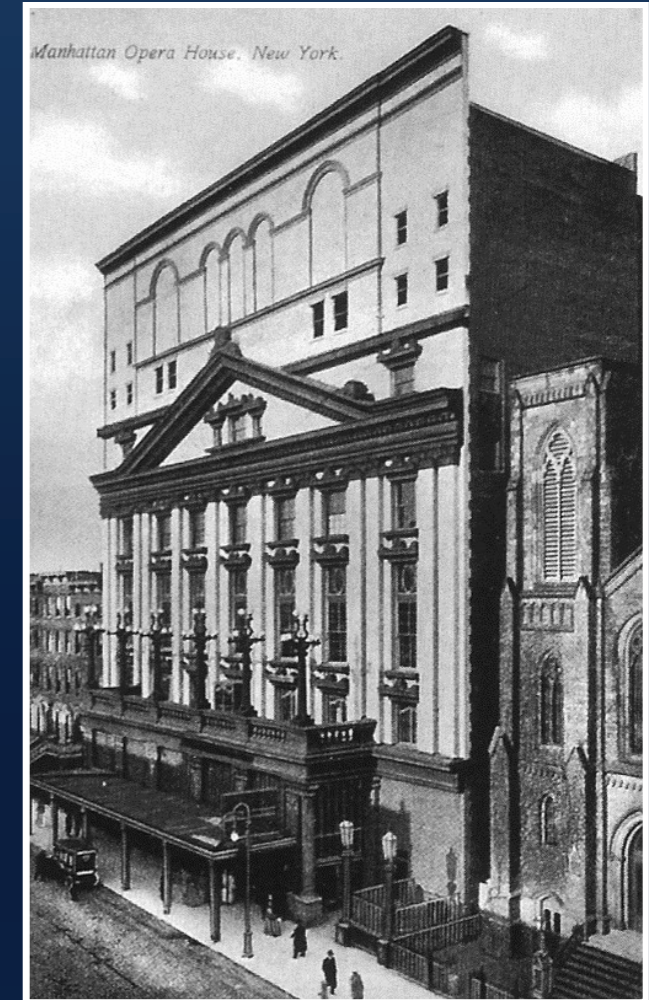
HAMMERSTEIN BALLROOM • GRAND BALLROOM

311 W. 34th Street Between 8th & 9th Avenue, NYC 10001

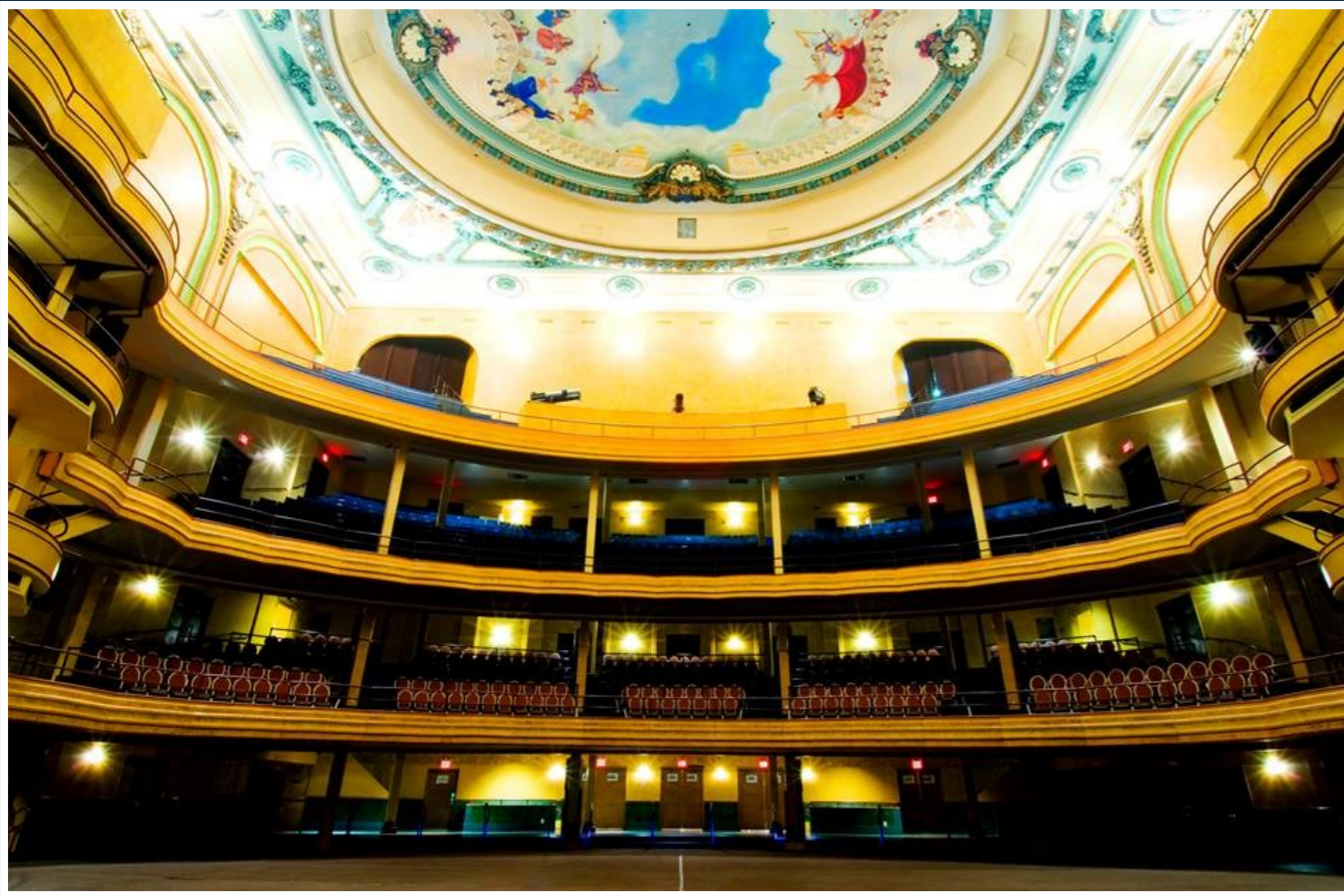
HISTORY

The Hammerstein

The Hammerstein Ballroom, the heart of the Manhattan Center, was first built in 1906 as the Manhattan Opera House by its founder, Oscar Hammerstein Lin. Hammerstein built the Manhattan Opera House with the bold intention to take on the established Metropolitan Opera by featuring more affordable seats for the average New Yorker. The Manhattan Opera House soon became the venue of choice for many great operas and celebrity singers to make their debut.



THE HAMMERSTEIN



The Hammerstein combines a magnificent century-old former opera house with fully-integrated 21st century media and entertainment production technology. This elegant room features a hand-painted ceiling, ornate woodwork, and three balconies with side boxes. Soaring 75 feet above the main floor, the ceiling holds numerous rigging points suitable for production lighting, sound or set design.

The possibilities in this highly-flexible event space are virtually limitless. Events hosted in the Hammerstein range from international product launches and television awards programs to designer fashion shows and holiday parties.



HAMMERSTEIN FAQ's

Room Size: 12,000 sq. ft.

Seated Dinner: 750

Theater Style/Meeting: 2,200

Reception Style/Standing: 3,500

Ceiling Height: 75 ft. 10 in.

Stage Size: 60 ft. by 32 ft.

Stage Adjustable: 24 ft. to 70 ft.

Dressing Rooms: 10

Balconies: 2

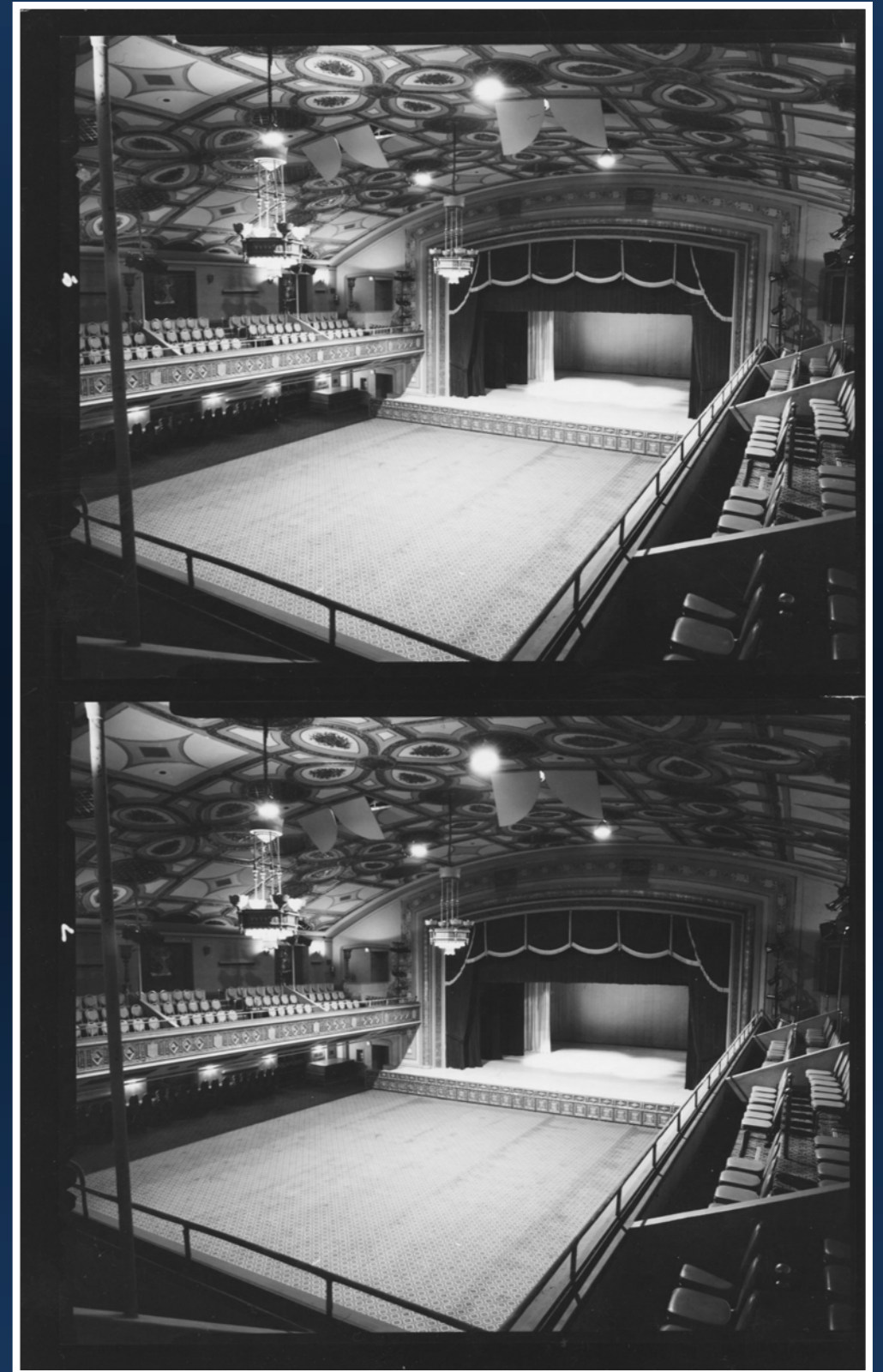
Opera Boxes: 6



HISTORY

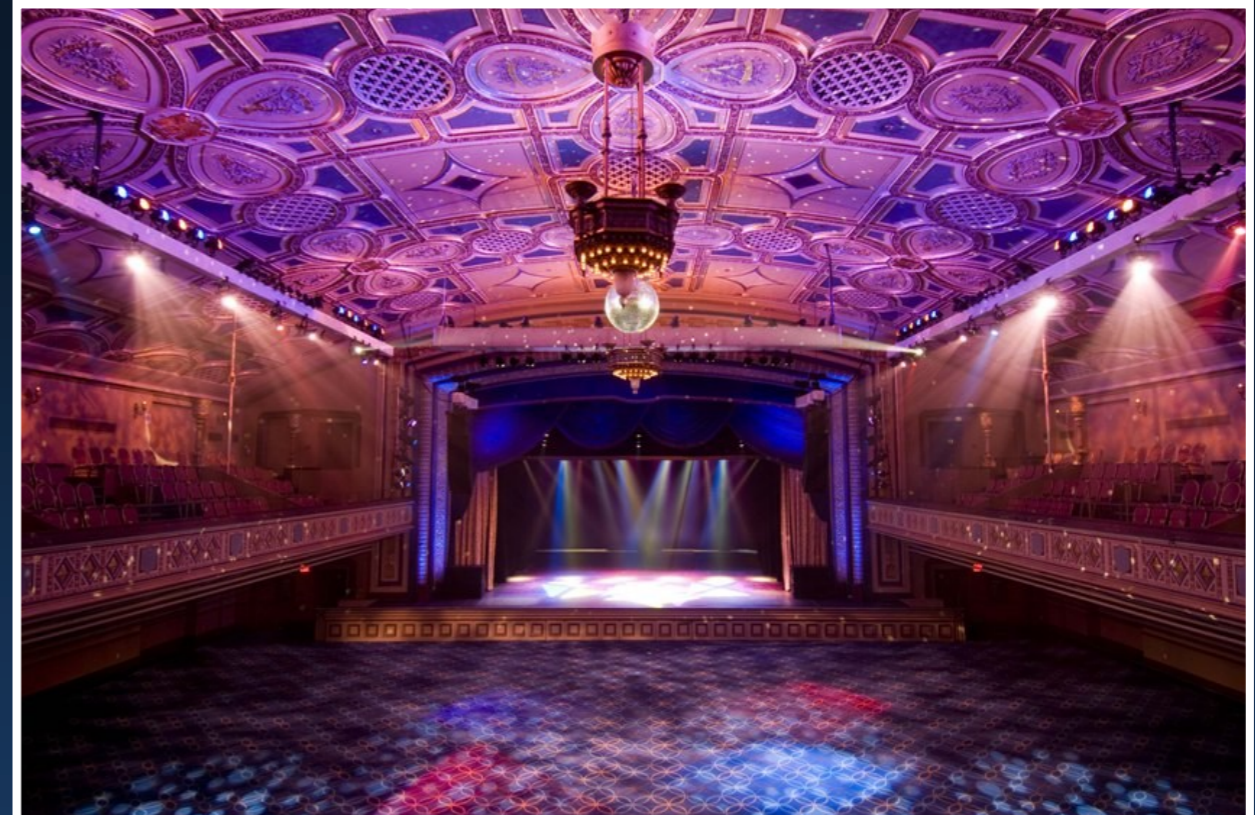
The Grand

In 1922, the building was purchased by the Ancient Accepted Scottish Rite of Free Masonry. The Masons built a new building façade as well as The Grand Ballroom. The superb acoustics of The Grand have made this magnificent venue perfect for music recording, whether the project is a full-blown orchestral film score, a classical orchestra recording, or simply an intimate chamber ensemble. The natural reverberation of the room gives any recording a particular sound quality that defies emulation.



THE GRAND

The Grand integrates elegance and grandeur with a state-of-the-art Nexo concert sound system. Its dazzling 40-foot-high ceiling includes strategic rigging points catering to any production requirement. Interconnected to our audio recording studios and HD control rooms, The Grand, like The Hammerstein, is the ideal location for any multimedia production or live performance.



GRAND BALLROOM FAQ's

Room Size: 10,000 sq. ft.

Seated Dinner: 600

Theater Style/Meeting: 1,200

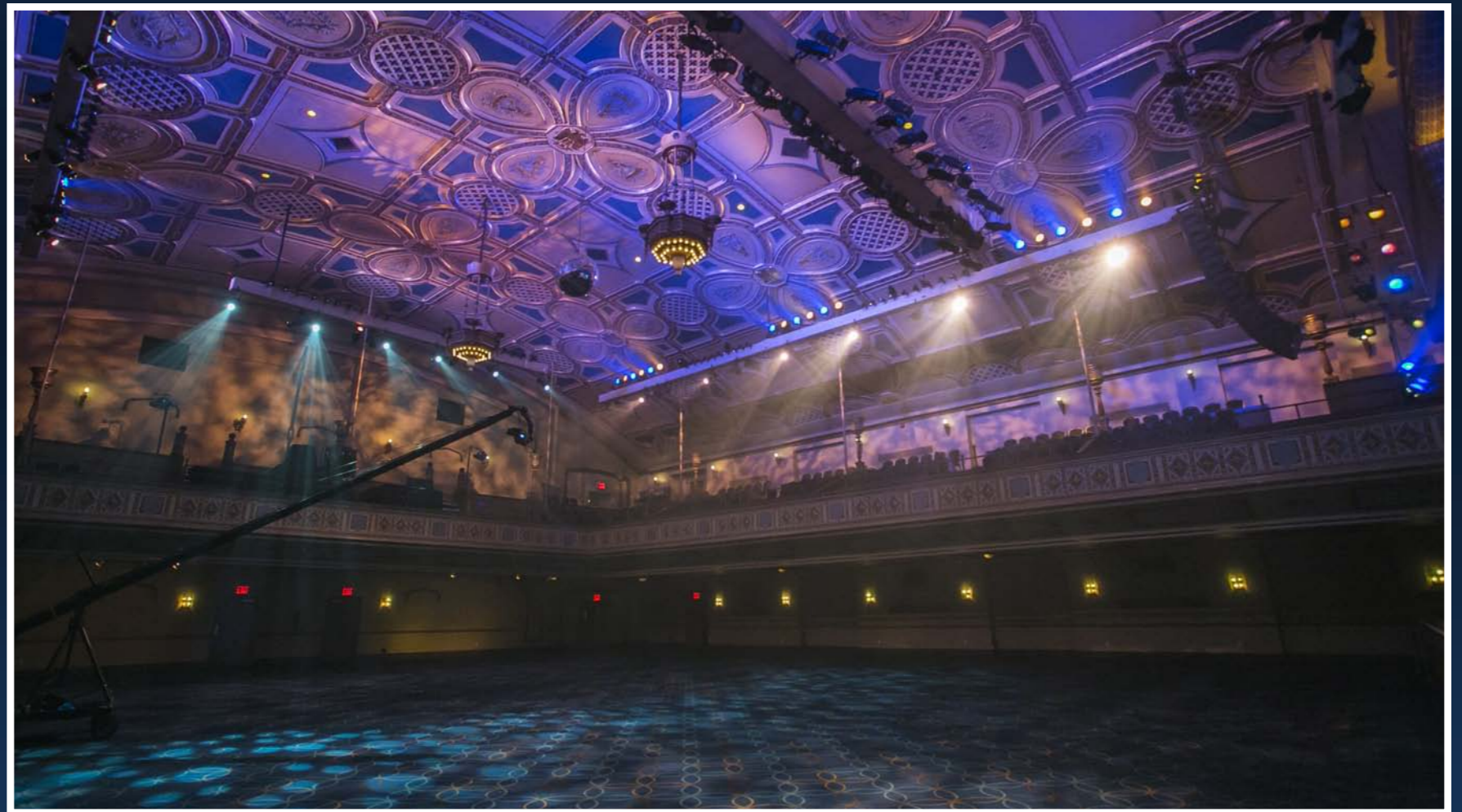
Reception Style/Standing: 1,200

Ceiling Height: 40 ft.

Stage Size: 40 ft. by 53 ft.

Dressing Rooms: 5

Reception Area: 63 ft. by 24 ft.

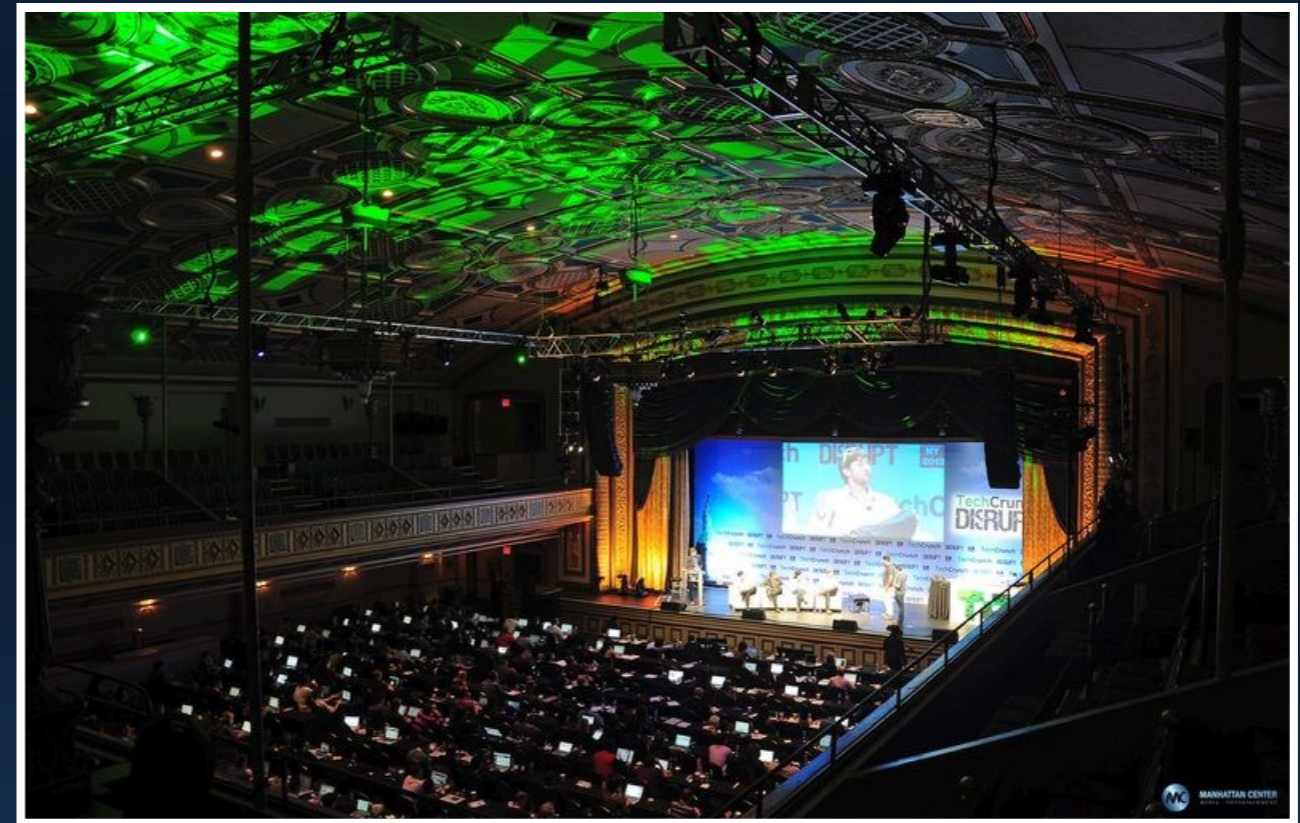


GRAND BALLROOM EVENTS

Lounge Setup



Corporate Meetings



GRAND BALLROOM EVENTS

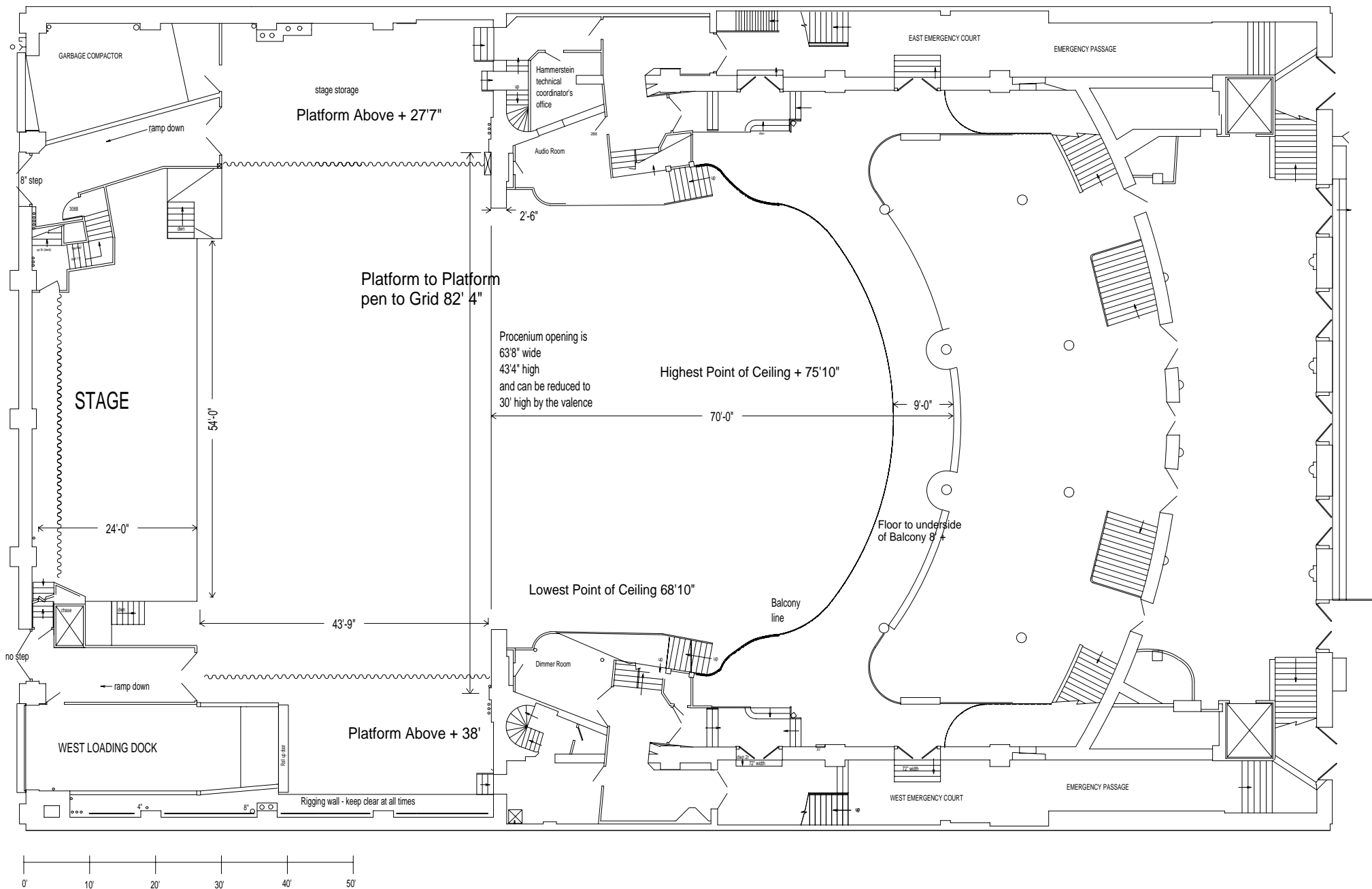
Seated Concert with 7" x 12" Screens



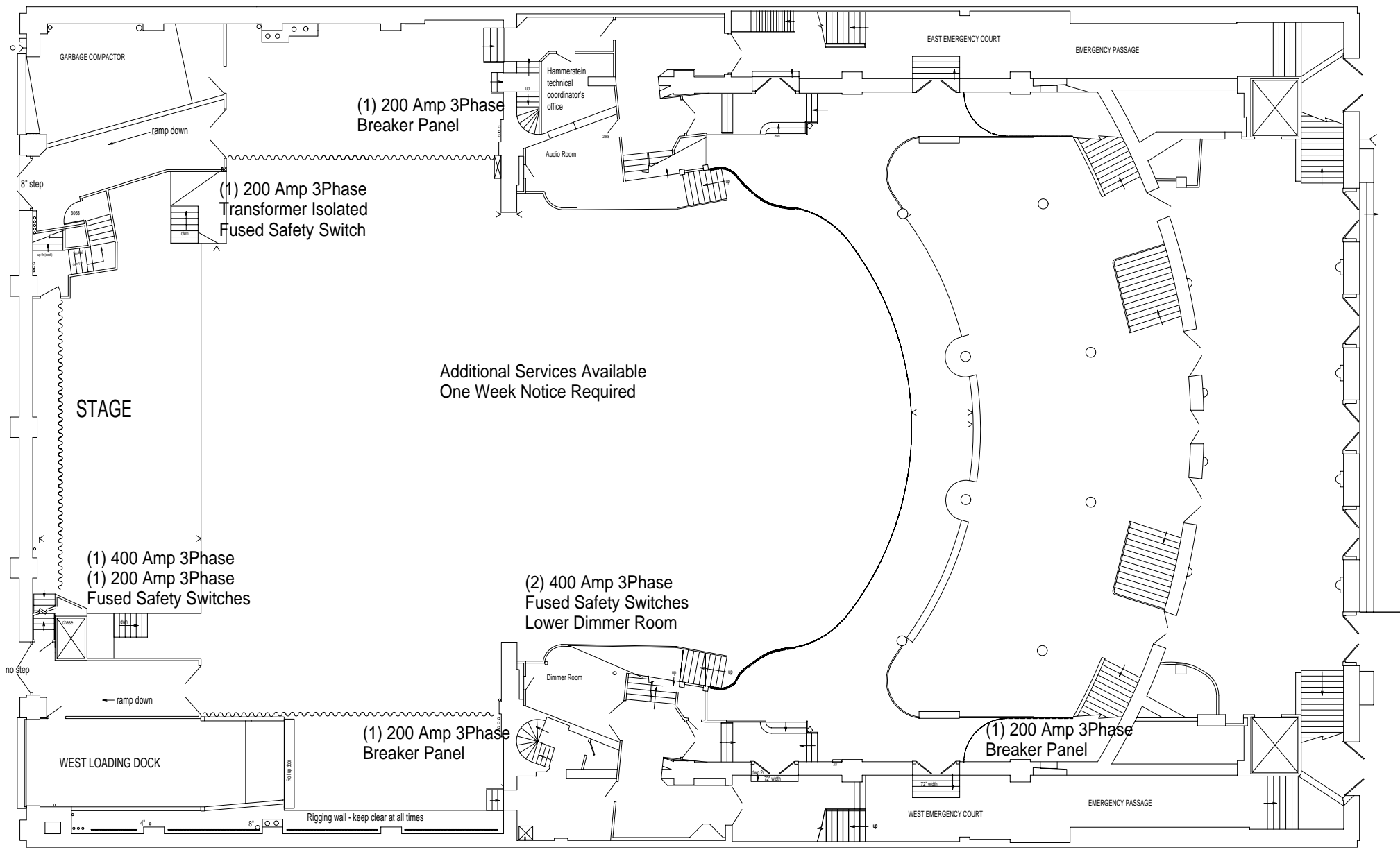
Seated Dinner Setup



HAMMERSTEIN BALLROOM



HAMMERSTEIN BALLROOM



(1) 200 Amp 3Phase
Breaker Panel

(1) 200 Amp 3Phase
Transformer Isolated
Fused Safety Switch

STAGE

(1) 400 Amp 3Phase
(1) 200 Amp 3Phase
Fused Safety Switches

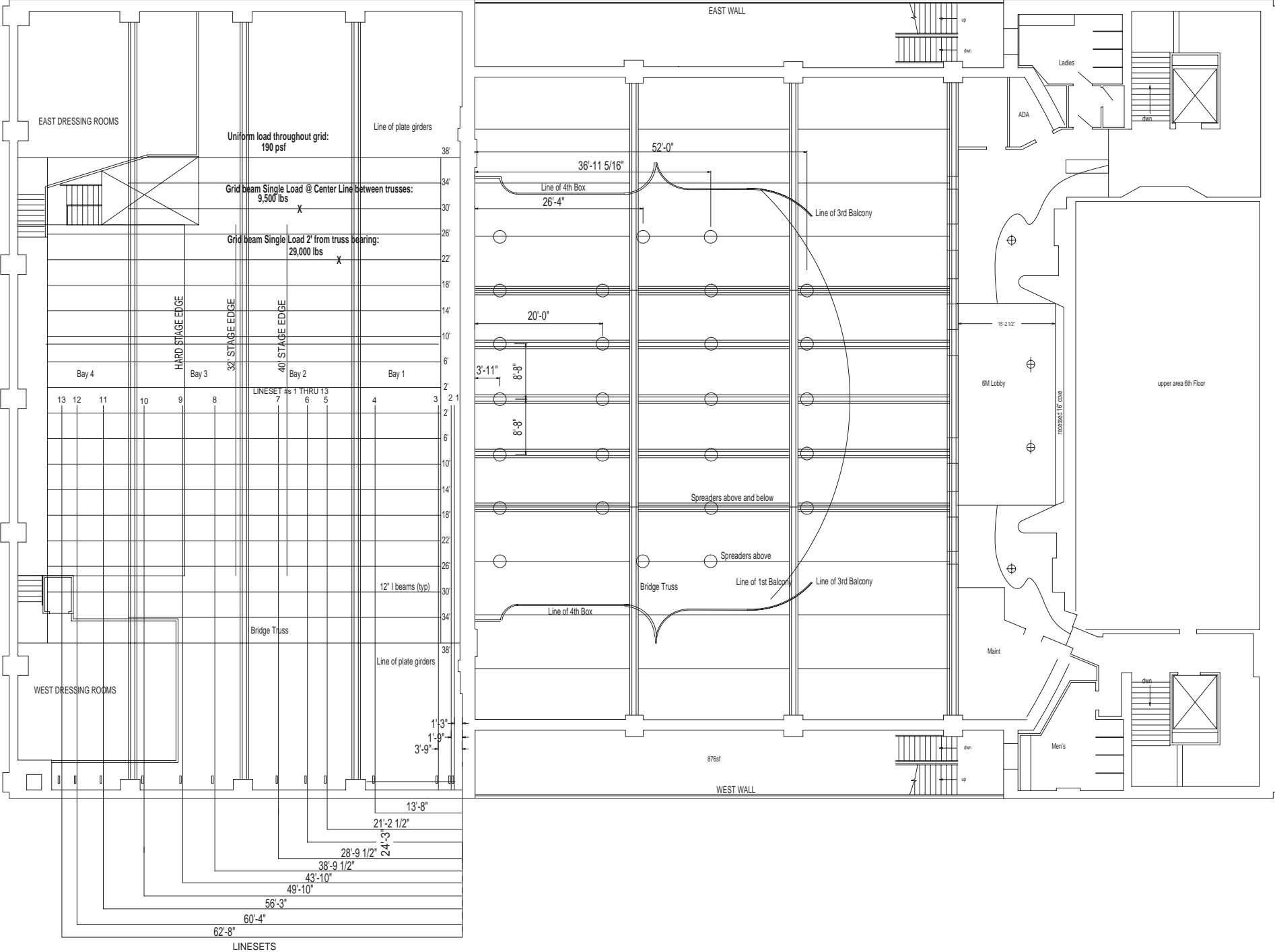
(2) 400 Amp 3Phase
Fused Safety Switches
Lower Dimmer Room

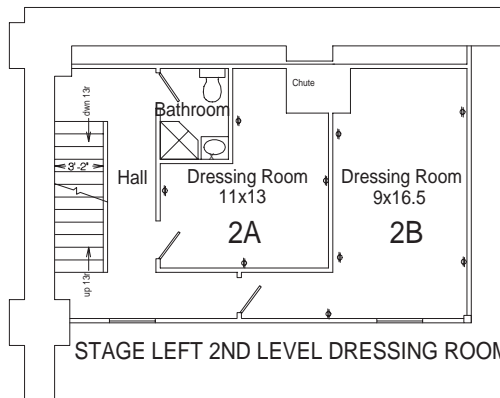
(1) 200 Amp 3Phase
Breaker Panel

(1) 200 Amp 3Phase
Breaker Panel

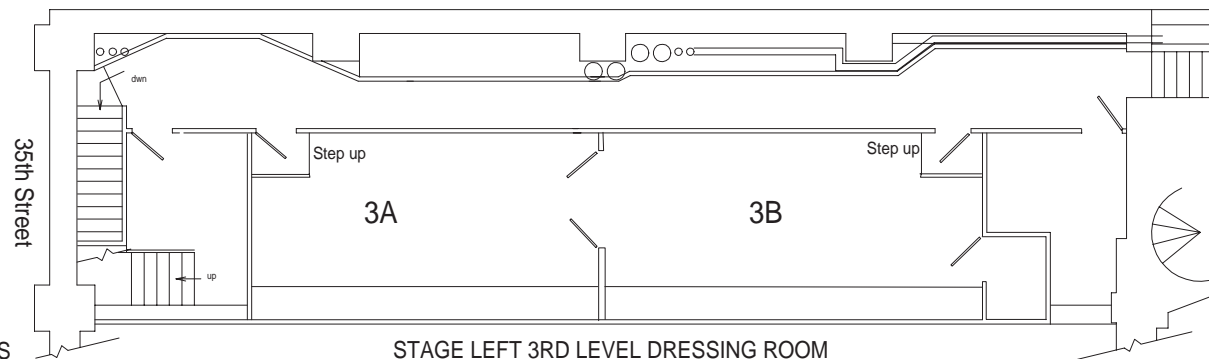


HAMMERSTEIN BALLROOM RIGGING PLOT

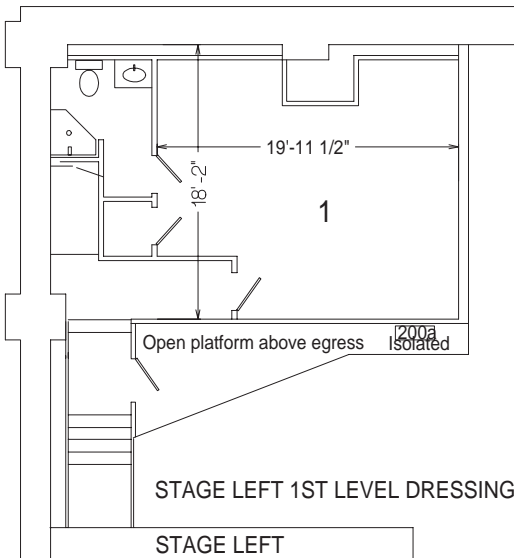




STAGE LEFT 2ND LEVEL DRESSING ROOMS

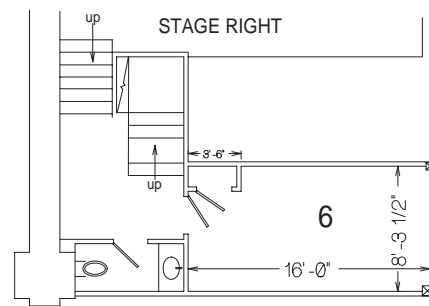


STAGE LEFT 3RD LEVEL DRESSING ROOM

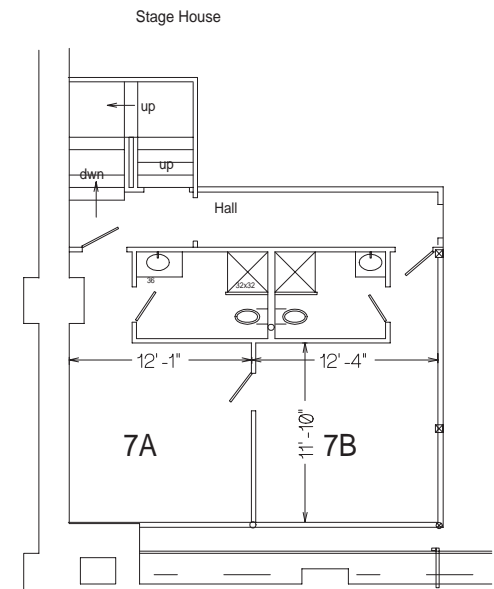


STAGE LEFT 1ST LEVEL DRESSING ROOM

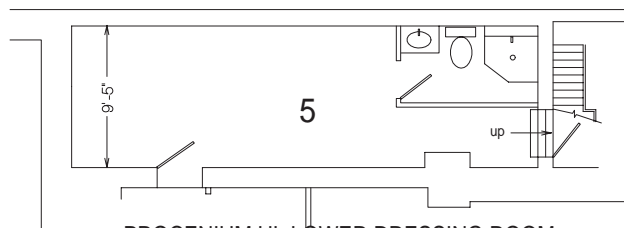
STAGE LEFT



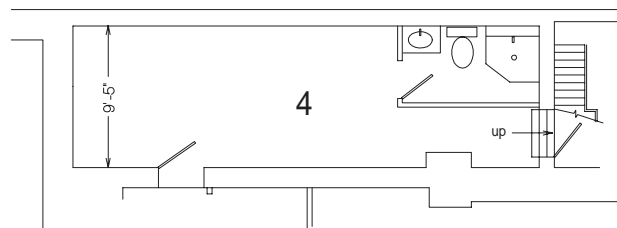
WEST LOADING DOCK
STAGE RIGHT 1ST LEVEL DRESSING ROOM



STAGE RIGHT 2ND LEVEL DRESSING ROOMS



PROCENIUM HL LOWER DRESSING ROOM



PROCENIUM HL UPPER DRESSING ROOM

HAMMERSTEIN DRESSING ROOMS



Thank you for your interest in Manhattan Center home of the Hammerstein Ballroom & the Grand Ballroom.

Conveniently located at 311 West 34th Street between 7th and 8th Avenues, our historic venue can accommodate any event from concerts, galas and fundraisers to product launches, meetings, and social events.

The Manhattan Center (originally the Manhattan Opera House) was constructed in 1906 by Oscar Hammerstein as an alternative to the Metropolitan Opera. Four years later, the Metropolitan Opera paid Hammerstein \$1.2 million to stop operating as an opera venue for ten years leading to the elaborately decorated theater being used for a variety of events, including vaudeville performances.

Renamed Manhattan Center Studios in 1986, our expanded venue capabilities include an audio recording facility, state of the art control room, and full post production services.

The Hammerstein Ballroom is a two-tiered, 12,000-square-foot space with 75 foot hand painted ceilings, two balconies and six opera boxes. Capacities are dependent on the room set up with a maximum of 3,500. This flexible space can accommodate 2,500 guests theatre style, up to 750 guests for a seated dinner and 2,700 for a cocktail reception.

Located on the 7th Floor, the 10,000 square foot Grand Ballroom was the former rooftop garden of the opera house. The breathtakingly elegant space features a built in stage and full balcony perfect for a reception. Total number of guests is dependent on the room set up with a maximum of 1,200 for a cocktail reception or 600 for a seated dinner.

Both the Hammerstein Ballroom & Grand Ballroom have amazing acoustics and are complete with state of the art audio visual equipment managed by our in-house production department.

The room rental fee is \$25,000 per day for the Hammerstein Ballroom and \$17,000 per day for the Grand Ballroom.

The Room Rental includes:

Professional Event Specialists to work with you through the planning process

On Site Operations Manager

Assistant Operations Manager

Production Manager

Dressing Rooms

House Staging



In order to ensure the best possible experience please be advised of the following House Regulations, Policies and General Information

Beverage Service:

Manhattan Center must supply and serve all alcoholic beverages in compliance with the laws of the City of New York and the State of New York.

Donated beverage products will be allowed for charitable events only with a 501C-3 New York State Tax Exempt Certificate and a letter on letterhead from a verifiable liquor wholesaler stating the event name date and that all products are being donated. All contracted information must match the tax exempt certificate.

Mixers (soda/juice & water) are required. Pricing starts at \$10.00 per guest per hour plus 22% administrative fee
All donated product is subject to a corkage fee. Corkage starts at \$10.00 per guest per hour plus 22% administrative fee
Final pricing is based on event specifications

Manhattan Center will permit the clients sponsor to incorporate sponsored product at the bar with the Manhattan Center liquor products. The client will be charged the standard hourly open bar rate per person per hour plus a 22% administrative fee. There is no credit given to the client for any sponsor product supplied and no reduction in the hourly per person rate.

For an event that is serving only sponsored product a bar buyout will be assessed.

One bartender per 65 guests is required at \$225.00 per bartender.

Pricing Upon Request

*Note – All prices subject to:

- New York State 8.875% sales tax
- 22% administrative fee
- Bartender fee (One bartender per 65 guests)
- Rates are subject to change



Catering:

Manhattan Center works with the following Catering Partners:

Abigail Kirsch Catering Relationships

Carl Dean Hedin/212-463-8288
chedin@abigailkirsch.com

Appetite NYC

Carolyn Buckley/212-461-1455
Carolyn@appetitenyc.com

Carlyle On The Green

Steve Kirschbaum/516-501-9700
skirschbaum@carlylecatering.com

Creative Edge Parties

Carla Ruben/212-741-3000 x4355
cruben@creativeedgeparties.com

In Thyme Catered Events

Arthur (AJ) Bassani/201-666-3353
abassani@inthyme.com

Jack Monkey Catering (crew meals)

Patrizia Alessi/(212) 463-8800

Masterpiece Caterers

Leigh Hall-Wilhelm/212-269-2323 x19
leigh@masterpiececaterers.com

Thomas Preti Caterers

Jessica Alton/646-201-5977
jalton@thomaspreti.com

Whose Catering (crew meals)

Jeffrey N. Miller/646-523-3859
chefatmountain@aol.com



Cleaning:

There is a one-time fee of \$5000.00 to include cleaning (after set up) maintenance during the event and clean up (after breakdown). Additional cleaning cycles are at \$1500.00 each.

Trash Removal

Any trash left behind by Client that cannot be disposed of in our compactor will be removed to a rental dumpster at Client's expense – at a minimum rate of \$2,800.00 per 30-yard container.

Such items may include, but not be limited to, stage props, scenic backdrops, disposable furniture, etc.

Coat Check:

Coat Check is mandatory for any events taking place between September through May.

The fee will be based on the number of guests and clients have an option to host coat check or offer the service on a cash-basis.

Communication Services

Manhattan Center has engaged Transbeam for all technological communications.

House Wifi is available at \$600.00 per day for basic use.

For capabilities please contact Irene Hernandez lhernandez@transbeam.com copying Manhattan Center.

Additional Services:

- | | |
|---|----------|
| • Credit Card Line (device not included) | \$200.00 |
| • Phone & Fax Line | \$200.00 |
| • Additional physical line drop | \$100.00 |
| • Ringdown (point to point phone line) | \$300.00 |
| • Ringdown Reset/Relocate | \$150.00 |
| Relocation of an already purchased ringdown | |

Communications Labor

- Telecom/IT Labor \$75.00 per hour

Rush Charge Policy

Orders placed less than (4) business days prior to load in are subject to an additional RUSH CHARGE of \$250.00

Communications are provided as is. The internet lines are direct and not firewalled. Changes to the network configuration of such as a router will incur additional charges.

Décor & Branding:

All décor and design must be approved by Manhattan Center (30) days prior to the event.

Signage and décor in the lobby, public spaces and or display need to be suitable for all ages.

Branding production and house installation are exclusive to Manhattan Center.

Pricing is based on event design.

- Client may not tape, staple, nail, screw or glue any type of signage or decorations to any of the building walls, interior or exterior, whatsoever.
- This includes (but is not limited to) stairwells, elevators, walkways, restrooms, and entryways.
- Any signage put up without prior approval will be removed immediately.
- Client will be charged for repair if there is any damage to the walls. An inspection will be conducted by Manhattan Center immediately following the event.
- Helium Balloons are not permitted



Egress & Fireproof Certificates:

To comply with New York City law and regulations please note the following:

To ensure proper safety, Client's activities may not block any fire exits, fire lanes, doorways or stairways or cover or modify in any way, any existing exit signs. Custom floor plans, provided by the Client, must be submitted for review and final approval by Manhattan Center's Fire Safety Director no later than two weeks prior to the event.

- Proper Flameproof Certificates must accompany any and all Client-supplied soft goods, wood items and/or dried vegetative items brought into Manhattan Center in accordance with NYC codes. All Certificates are required to be on file with Manhattan Center *prior* to the event. All flame-retardant certificates must be notarized and issued by a holder of Certificate of Fitness for Supervisor of Flame Proofing issued by the New York City Fire Department, not from any other state or country! The Client will pay for any testing or treatment of such goods on the day of the event if this has not been provided in advance, or the items will need to be removed, prior to door opening.

Flame:

Candles will only be allowed for décor if they are enclosed in glass as required by NYC codes.

House Lighting Fixtures:

If Client chooses to replace or gel light bulbs in existing house fixtures for décor purposes, prior approval is required and Manhattan Center staff must install and restore such fixtures at Client's cost.

House Equipment:

Set up fees are on a sliding scale based on the event specification

All equipment and labor are exclusive to Manhattan Center

- In-House Tables \$50.00
Limited supply available: 6' x 30" and 8' x 30" tables; 60" Rounds; 30" Rounds (non-skirted)
- Chair Labeling \$500.00
- Chairs \$5.00
Complimentary with tables

House Labor:

- Coat Check (Required September – May) \$30.00 per person, per hour
- Ushers (Optional) \$25.00 per person, per hour
- Box Office Personnel (Optional) \$35.00 per person, per hour
- Restroom Attendants (required) \$25.00 per person, per hour

HVAC:

HVAC for your event day is included with the room.

Air conditioning and or heating on during move-in and move-out days:

Hammerstein Ballroom: \$2,500.00 per day

Grand Ballroom: \$1500.00 per day



Insurance :

Event Insurance

- Event Insurance Certificates must be placed on file with Manhattan Center no later than one week prior to the event.
- All subcontractors of the Client must provide Manhattan Center with their Certificate of Insurance prior to load-in.
- Manhattan Center reserves the right to cancel the event if the Certificates are not received in a timely manner.
- Client agrees to provide MC with a list of its subcontractors and vendors 30 days prior to the event.
- MC reserves the right to disapprove any subcontractor or vendor at its sole but reasonable discretion.

Unless otherwise agreed, Client will provide Certificates of Insurance or other proof satisfactory to MC, evidencing the following coverages:

General Liability Insurance:

General Aggregate Limit	\$3,000,000
Products/Completed Operations Aggregate	\$2,000,000
Personal & Advertising Injury	\$2,000,000
Each Occurrence	\$2,000,000
Fire Damage Legal Liability	\$300,000
Medical Payments	\$5,000

Workers Compensation & Employers Liability Insurance

Providing statutory coverage, with EL limits no less than \$500,000 per accident and \$500,000 each employee by disease.

Automobile Liability Insurance:

\$1,000,000 Combined Single Limit, including liability arising out of Hired & Non-Owned Autos.

Such policies shall contain the following:

- (i) Shall name Manhattan Center Studios, Inc., its corporate ownership, its subsidiaries and affiliated entities, and the ownership of the Manhattan Center, as Additional Insureds.
- (ii) Express and binding language confirming that the coverages provided are Primary, and are not contributable, nor that they apply in excess of coverage carried by, or otherwise available to, MC.
- (iii) Express language evidencing coverage for Independent Contractors as set forth in this Agreement.
- (iv) Where applicable, express coverage for all and any Performers as set forth in this Agreement.



Lobby:

All efforts will be made to insure proper and easy entrance to the building for your guests; Please be aware that the Main Lobby is shared by Ballrooms, our studio clients and Manhattan Center employees. In the event that both rooms are being used the main lobby may be made available on an exclusive basis. A security guard is present in the Main Lobby 24 hours per day.

Parking:

Display Vehicle(s):

One gallon or less of fuel is permitted in tank. The ignition keys must remain on premise. The positive terminal of the battery must be disconnected and secured. The vehicle(s) engine may not be run while the public is in the facility. A fire extinguisher must be in close proximity of the vehicle(s) at all times. Client must supply ramping for load in. A flatbed truck is recommended.

Parking - Street

All drivers are advised that under New York City Administrative Law, no engine may be left idling for longer than Three (3) Minutes unless the engine of your car, bus, van or truck is being actively used to directly operate a loading/unloading/processing device. By our permitting you to engage in any loading or unloading into or from the Manhattan Center, you hereby agree to fully indemnify and to hold harmless Manhattan Center Studios, Inc., and its building owner, from any citation, fine, claim, action, suit or dispute that may arise relating to your violation of this law, whether you are cited directly or not, including all and any related costs, including attorneys' fees.

Parking – Valet

Please inquire with MC should you be interested in valet parking.

Permits:

All permitting must go through Manhattan Center. Client is responsible for providing all permit specifications in a timely manner. For additional permitting Manhattan Center requires a copy of all permits *prior* to the event. NYC Dept. of Transportation requires a 6-foot sidewalk minimum right of way for pedestrian traffic *at all times*.

If for any reason, Client intends to use the sidewalk areas in front of buildings adjacent to Manhattan Center prior approval must be obtained from those properties, in writing, in advance and proper insurance must be provided naming the adjacent property owner as co-insured. Copies must be submitted to Manhattan Center in advance.

Personnel & Equipment:

Client understands and agrees that Manhattan Center may not extend any additional personnel and/or equipment beyond those stipulated in the Agreement or otherwise as may be agreed to in writing. Manhattan Center must refrain from loaning additional tools, ladders and other equipment due to the potential liabilities that such actions may unwittingly give rise to.

Personal Property:

Client should not leave any personal items unattended in the Ballrooms, Dressing Rooms or any other public or private space within the building. Manhattan Center is not responsible for any misplaced or stolen items of personal property. Dressing room keys can be supplied to Client if requested in advance. A \$20.00 deposit is required for each key. Keys must be returned immediately following the event or Client will be billed for re-keying of door(s) as well as forfeiting the Key Deposit.



Production Equipment and Services

Manhattan Center is a full service production house providing all sound, lighting, staging & video needs.

Please contact Robert Carvell or Peter Auslan for house specifications & more details.

212-279-7740 x217, rcarvell@mcstudios.com

212-279-7740 x376, pauslan@mcstudios.com

- A House Production Coordinator and a House Electrician are required Manhattan Center personnel for the duration of your load in, rehearsals, event and load out.
- All work must be carried out with the absolute safety of both public and crew in mind.
- Any Rigging pertaining to Manhattan Center's equipment, hardware, or building structure must be done by Manhattan Center's House Rigger.
- Only the Manhattan Center Studios Electrician can open any house electrical panel or device and make any and all connections to the same.
- Manhattan Center reserves the right, through its representative, to stop any or all work or refuse any and all equipment that is considered dangerous to any crews or staff or to the public.

**Rigging in the Hammerstein Ballroom can only be done in conjunction with the rental of the Grand Ballroom.
All rigging and plans are subject to house approval.**

Labor Rates for Required Positions:

House Production Coordinator \$70.00 per hour

Required whenever the client or client's vendors are in the building - from load in through load out

House Electrician \$65.00 per hour

Required whenever the client or client's vendors are in the building - from load in through load out

House Rigger \$65.00 per hour

Any rigging pertaining to Manhattan Center's equipment, hardware or building structure must be done by, Manhattan Center's House Rigger. Number of riggers will depend on production needs

Fork Lift Operator \$55.00 per hour

Required for any load in / out or other usage of the forklift

Overtime for all production labor, including the required positions, is billed at 1.5x after 10hrs.

Additional overtime is charged on holidays. The minimum call times are 5hrs

Electrical

All prices subject to tax

15 amps, 120 volts	\$95.00 per day
100 amps, 3 phase	\$200.00 per day
200 amps, 3 phase	\$400.00 per day
400 amps, 3 phase	\$800.00 per day



Production Audio/Television Services.

Client shall only use MC's affiliate, Manhattan Center Productions ("MCP"), for any audio recording studio services or video/television production services that it may require in connection with its use of the Facilities that may exceed the scope of what MC's Production Department may be providing in accordance with the terms of this Agreement.

Broadcast - Telecast.

Should the Event be recorded, filmed or taped for any commercial use or exploitation (including any broadcast, webcast, live audio or video stream, and/or marketing and promotional purposes), Client agrees to pay MC a Five Thousand Dollar (\$5,000.00) origination fee, payable as part of the Invoice referenced above. (This payment is a one-time payment per program produced at the Facility, that is, for each distinct program/show, a \$5,000.00 fee is due.)

- No origination fee is required if the Event is recorded, taped or filmed for archival use only, or recorded, taped or filmed for radio or television news coverage (90 seconds or less in duration.)
- Client agrees to provide the following credit/attribution - "Recorded in the Hammerstein Ballroom at the Manhattan Center" and/or "Recorded in the Grand Ballroom at the Manhattan Center" [circle one/both] - in form, size and placement as is customary in the industry. If for any reason Client does not provide such credit/attribution, Client accepts and agrees that it will remain liable to pay MC an additional \$5,000.00 origination fee. (The parties agree that this additional fee is not a penalty but a reasonable estimate of the value of such credit/attribution.) MC reserves its right to secure such payment and this right shall survive the termination of this Agreement.

Prohibited Activities

Client understands and agrees that it must refrain from, and that it is responsible to ensure that any of its retained vendors, subcontractors, performers, guests and invitees likewise refrain from, any activities that violate law or that may otherwise compromise public safety and health.

Included among such prohibited activities, but not limited to, are the following: smoking, sale or use of illicit drugs; drunkenness; displays of lewd and lascivious behavior; incitement to do harm to our staff, or to any person or property; moshing, body-surfing, body slamming; dancing on tables or chairs; dancing on stairs, in aisles or other public pathways; provision or distribution of any bottles, cans, or glassware at events (as opposed to private events) that are open to the general public.

Manhattan Center reserves the right to immediately remove any person engaged in these prohibited activities, and where reasonably warranted, to stop the Event and terminate Client's use of its Ballroom.

Rental Deliveries & Pick-Up:

All items including rentals, décor, signage, gift items, publications, etc. being delivered to Manhattan Center prior to the event day must be scheduled in advance.

The event name and event date must be printed on all items being delivered.

Limited storage space is available, a handling charge of \$2.00 per pound will be charged for receiving and storage. Upon conclusion of the event load out schedule, all rentals, décor, signage, etc. must be timely removed from the building. Nothing is to remain in the building unless prior permission has been granted. Manhattan Center is not responsible for any items left behind.



Safety & Security:

All security is required to go through Manhattan Center Security using House Security Guards and Fire Guards.

MC reserves the sole right to determine the appropriate number of Security Guards and Fire Guards for the Event (expressly including all and any backstage security.)

MC will make this determination based on the event specification.

MC reserves the right to summarily eject any objectionable person(s) from the Facility, both before or during the Event. Client expressly waives any right to damages for such removal or for any damages caused after such removal.

Client may use its own additional security (at its sole cost) but solely for personnel protection. Should it elect to do so, Client agrees that any such additional security personnel shall cooperate with MC's Director of Security and will follow a mutually agreed upon protocol regarding security procedures for personnel protection during the Event. Client hereby agrees that such additional security shall be licensed and bonded by the State of New York and Client agrees to provide MC with proof of such for each individual security personnel prior to the Event. Client is expressly prohibited from using any armed personnel, and any additional security shall at all times be unarmed. MC retains the right to reject all or any of such proposed additional security if MC believes in its reasonable judgment that it may pose undue risk to the Event, to MC employees, or to any other of MC's licenses using the Facility.

Security Labor

Security Supervisor is required (2) hours prior to door time. All other security required one hour prior to door time and runs through duration of event until one hour after the official event ending time

- Security Supervisor \$50.00
- Security Event Guards \$45.00
- Security Fire Guards \$40.00
- According to NYS Law, MC is required to have Fire Guards posted at all egress doors
- Security - Load-In/Load Out \$45.00
- Required at both freight entrances on 35th Street starting at 6:00 am
- Cone Guard \$50.00
- Required for trucking activity

Smoking:

In compliance with the New York City Smoke Free Air Act of 2002, smoking is not permitted in any area of The Manhattan Center. Manhattan Center reserves the right to remove any person from the building in violation of this prohibition.

Tax & Tax Exemption:

Client will be charged all applicable NYC Sales Tax. Should your organization be Tax Exempt, Clients must provide Manhattan Center with the proper NYS Sales Tax Exempt Certificate such as Exempt Organization Certificate - ST 119.1 (NYS Sales/Use Tax Exempt Certificate); Resale Certificate - ST-120; Exempt Use Certificate for Certain Theatrical Productions - ST-121.9; Exempt Use Certificate ST-121. Federal and any other exemption forms are not accepted. Each authority has a different definition of being non-profit or being a charitable organization. Upon receipt of completed and signed form, Manhattan Center will make the appropriate tax adjustment.



Ticketing:

Client hereby agrees to use Ticketmaster, MC's contracted and preferred provider, to sell all tickets for the Event's sellable capacity ("sellable capacity" means the total number of tickets that can be sold for the Event other than any season/contract tickets). To further comply with this provision, Client shall provide MC with all necessary information with respect to the Event, including without limitation, the seating layout of the Facility, ticket structure, discounts permissible, Event taxes, ticket header information, color logos, entry information, vision and hearing information, wheelchair and other accessible seating information and such other information as is necessary for the proper sale of tickets at the Facility Office Box, at all other outlets, and by internet sales and telephone sales (collectively the "Set-Up Information".) Client shall provide the Set-Up information to MC at least 7 business days prior to the on-sale date for the Event. Client further acknowledges and agrees that it shall at all times deal only indirectly with Ticketmaster through MC and at no time shall Client deal directly with Ticketmaster unless approved in advance and in writing by MC. Client agrees to comply with all MC's ticketing policies and practices as may be provided in writing to Client by MC.

Please note: We request that to facilitate admission of your patrons to your event ticket numbering and seating layouts conform to our standard naming convention and one of our standard seating layouts. These layouts have been approved for fire safety regulations and will simplify the process of both building your event and ensuring a smooth experience on event day for your patrons and staff.

Ticketing

- Facility Fee on all tickets \$3.00
- Box Office Staff \$35.00/hour
- Ticketmaster Credit Card Charge 3%
Tickets purchased by credit card incur an additional charge

Furniture/Draping/Carpeting

Metro Multimedia ~ *Kareem Salvant*
kareems@metromultimedia.com

Branding Design & Installation

Christopher Neilson
chris@themerlegroup.com



Useful Dimensions:

Elevators

Main Lobby

East Elevator – Guest 7' L x 5' W x 7' 6" H Corner to corner: 8'

West Elevator - Freight 7' L x 5' W x 7' 6" H Corner to corner: 8'

Flip-up hatch: 14" x 40" for an additional 4' of height

(68 "x 40" top lid can be removed upon request, but has height limits on the 7th floor of 10'.)

35th Street Loading Dock

Dumbwaiter To Basement 6' L x 4' W x 8' 6" H Corner to corner: 7' 4"

Door width: 3' 3"

Hoist

For bringing larger elements to the Grand Ballroom - 7th Floor

Dimensions: 10' x 11' Corner to corner: 15'

Weight: 1 ton limit on hoist & rail system

Additional House Labor Required - Approved rigging in advance

Loading Dock

Location: 316 - 320 West 35th Street

ENTRANCE A East Door Walk-In Double Door – 6' W x 6' 8" H 8" step up from sidewalk

ENTRANCE B West Door Walk-In Double Door – 6' W x 6' 8" H Flush with sidewalk

ENTRANCE C West Door Drive-In Exterior Door 10' 10" W x 15' 8" H

Loading Bay Length 32' 10"

Dock Height 28.5'

Note: Only a straight chassis tilting flatbed truck can be used when delivering heavy equipment (over 80" in collapsible height) or display vehicles for use inside of the building. Semis cannot back into loading dock and must off-load on the street.

Marquee 22' 9" W x 75' L x 2' 7¼" H

Showcases 34½" W x 64" H

- Reader Board/Showcases: One is available for Hammerstein Ballroom events. One is available for Grand Ballroom events. If only one Ballroom is booked on a particular day, two may be available for use. Client is responsible for providing Showcase posters. Posters, which must be mounted on ¼" Foamcore, will be installed by MC staff.
- Lobby Flat Screen Monitor: The flat screen television monitor located in the lobby, on the East side, is available for use as well as two exterior monitors. Client must supply their information on a DVD-ROM for display. Manhattan Center must receive DVD-ROM two days prior to event.

FOUR YEAR BUDGET																				
Variables					2015/2016 Season			2016/2017 Season			2017/2018 Season					2018/2019 Season				
# of performances					4	4	1	4	4	1	4	4	4	4	1	4	4	4	4	1
scenario					on	on	on	on	on	on	on	on	on	on	on	on	on	on	on	on
production type							rental	rental	rental	rental	rental	rental	rental	rental	rental	rental	rental	rental	new production	rental
production					Carmen	Mila	Recital - TBD	Barber	Blizzard	Recital - TBD	Cenerentola	Flute	Guillaume	A View	Recital - TBD	Aida	Butterfly	Katya	Confederacy of Dunces	Recital - TBD
venue size (Hammerstein)					2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000	2000
season					2015 fall	2016 spring	2016 Summer	2017 Spring	2017 Spring	2017 Summer	2017 Fall	2017 Fall	2018 spring	2018 spring	2018 Summer	2018 fall	2018 fall	2019 Spring	2019 Spring	2019 Summer
average ticket price (Sliding Scale - 1000@\$100/500@\$50/500@\$25)					\$69	\$69	\$65	\$69	\$69	\$65	\$69	\$69	\$69	\$69	\$65	\$69	\$69	\$69	\$69	\$65
% capacity sold					75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%	75%
	Totals																			
	2015/2016	2016/2017	2017/2018	2018/2019																
Gross Ticket Revenue	\$867,150	\$867,150	\$1,747,500	\$1,747,500	\$412,500	\$412,500	\$97,500	\$412,500	\$412,500	\$97,500	\$412,500	\$412,500	\$412,500	\$412,500	\$97,500	\$412,500	\$412,500	\$412,500	\$412,500	\$97,500
Discount for Current NYC Opera Holders					\$24,750	\$24,750	\$5,850	\$24,750	\$24,750	\$5,850										
Restricted Production Funding	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
TOTAL VARIABLE INCOME	\$867,150	\$867,150	\$1,747,500	\$1,747,500	\$387,750	\$387,750	\$91,650	\$387,750	\$387,750	\$91,650	\$412,500	\$412,500	\$412,500	\$412,500	\$97,500	\$412,500	\$412,500	\$412,500	\$412,500	\$97,500
Principal Artists (H31)	\$278,035	\$267,317	\$553,532	\$502,147	\$135,639	\$124,396	\$18,000	\$148,557	\$100,760	\$18,000	\$142,098	\$172,240	\$148,557	\$74,637	\$16,000	\$119,922	\$126,381	\$119,922	\$119,922	\$16,000
Production Staff (H41)	\$120,831	\$403,305	\$218,147	\$248,289	\$63,514	\$52,318	\$5,000	\$58,131	\$52,318	\$5,000	\$58,131	\$58,131	\$58,131	\$38,754	\$5,000	\$63,514	\$58,131	\$58,131	\$63,514	\$5,000
Chorus (N55)	\$133,837	\$70,357	\$167,516	\$259,210	\$100,510	\$33,327	\$0	\$37,030	\$33,327	\$0	\$37,030	\$68,770	\$37,030	\$24,686	\$0	\$105,800	\$50,255	\$52,900	\$50,255	\$0
Orchestra (N103)	\$257,727	\$246,386	\$451,475	\$622,656	\$138,577	\$114,150	\$5,000	\$127,236	\$114,150	\$5,000	\$126,834	\$131,489	\$127,236	\$63,417	\$2,500	\$160,456	\$154,722	\$144,523	\$160,456	\$2,500
Ballet (N107)	\$32,155	\$0	\$32,155	\$32,155	\$32,155	\$0	\$0	\$0	\$0	\$0	\$32,155	\$0	\$0	\$0	\$0	\$32,155	\$0	\$0	\$0	\$0
Stagehands & FOH	\$50,000	\$50,000	\$90,000	\$90,000	\$20,000	\$20,000	\$10,000	\$20,000	\$20,000	\$10,000	\$20,000	\$20,000	\$20,000	\$20,000	\$10,000	\$20,000	\$20,000	\$20,000	\$20,000	\$10,000
Music Rent	\$10,000	\$10,000	\$20,000	\$20,000	\$5,000	\$5,000	\$0	\$5,000	\$5,000	\$0	\$5,000	\$5,000	\$5,000	\$5,000	\$0	\$5,000	\$5,000	\$5,000	\$5,000	\$0
Performance Royalties	\$50,000	\$50,000	\$100,000	\$75,000	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$25,000	\$25,000	\$0
Supertitles	\$5,000	\$5,000	\$10,000	\$10,000	\$2,500	\$2,500	\$0	\$2,500	\$2,500	\$0	\$2,500	\$2,500	\$2,500	\$2,500	\$0	\$2,500	\$2,500	\$2,500	\$2,500	\$0
Set Designer Expenses	\$40,000	\$22,000	\$61,001	\$53,000	\$20,000	\$20,000	\$0	\$12,000	\$10,000	\$0	\$12,000	\$20,000	\$12,000	\$12,001	\$5,000	\$8,000	\$8,000	\$12,000	\$20,000	\$5,000
Scenery, Costumes, Make-Up, Wigs	\$100,000	\$100,000	\$200,000	\$170,000	\$50,000	\$50,000	\$0	\$50,000	\$50,000	\$0	\$50,000	\$50,000	\$50,000	\$50,000	\$0	\$35,000	\$35,000	\$50,000	\$50,000	\$0
Commission Expenses	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Transfer and moving	\$50,000	\$50,000	\$100,000	\$100,000	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$25,000	\$25,000	\$0	\$25,000	\$25,000	\$25,000	\$25,000	\$0
Rehearsal Space (Non-major rehearsals - 15 days)	\$32,500	\$32,500	\$62,500	\$52,500	\$15,000	\$15,000	\$2,500	\$15,000	\$15,000	\$2,500	\$15,000	\$15,000	\$15,000	\$15,000	\$2,500	\$10,000	\$10,000	\$15,000	\$15,000	\$2,500
Theater Rental (4 performances and major rehearsals)	\$325,000	\$325,000	\$656,250	\$689,063	\$150,000	\$150,000	\$25,000	\$150,000	\$150,000	\$25,000	\$157,500	\$157,500	\$157,500	\$157,500	\$26,250	\$165,375	\$165,375	\$165,375	\$165,375	\$27,563
Contingency (10%)	\$148,509	\$134,401	\$272,258	\$292,402	\$78,289	\$63,669	\$6,550	\$67,545	\$60,306	\$6,550	\$70,825	\$75,063	\$68,295	\$51,350	\$6,725	\$77,772	\$68,536	\$69,535	\$69,702	\$6,856
TOTAL VARIABLE COSTS	\$1,633,594	\$1,766,266	\$2,994,834	\$3,216,422	\$861,184	\$700,360	\$72,050	\$742,999	\$663,361	\$72,050	\$779,073	\$825,693	\$751,249	\$564,845	\$73,975	\$855,493	\$753,900	\$764,886	\$766,723	\$75,419
NET INCOME/(LOSS) BEFORE SUPPORT COSTS	(\$766,444)	(\$899,116)	(\$1,247,334)	(\$1,468,922)	(\$473,434)	(\$312,610)	\$19,600	(\$355,249)	(\$275,611)	\$19,600	(\$366,573)	(\$413,193)	(\$338,749)	(\$152,345)	\$23,525	(\$442,993)	(\$341,400)	(\$341,400)	(\$354,223)	\$22,081
Executive/Business Office	\$75,000	\$75,000	\$1,000,000	\$1,050,000																
Artistic Administration Office	\$50,000	\$50,000	\$250,000	\$262,500																
Technical Production Office	\$50,000	\$50,000	\$375,000	\$393,750																
Development Office	\$50,000	\$50,000	\$225,000	\$236,250																
Marketing Office	\$100,000	\$100,000	\$275,000	\$288,750																
Overhead	\$25,000	\$25,000	\$212,500	\$223,125																
Contingency	\$25,000	\$25,000	\$233,750	\$245,438																
TOTAL SUPPORT COSTS (FIXED)	\$375,000	\$375,000	\$2,571,250	\$2,699,813																
NET INCOME/(LOSS) BEFORE FUNDRAISING AND OTHER INCOME	(\$1,141,444)	(\$1,274,116)	(\$3,818,584)	(\$4,168,735)																
Individual Contributions	\$1,000,000	\$1,000,000	\$0	\$0																
Board Contributions	\$0	\$1,000,000	\$2,000,000	\$2,500,000																
Donor Contributions	\$0	\$1,000,000	\$1,100,000	\$1,200,000																
Government Contributions	\$0	\$300,000	\$500,000	\$500,000																
Gala Concert Net Income	\$0	\$500,000	\$500,000	\$500,000																
Thrift Shop Net Income	\$100,000	\$100,000	\$100,000	\$100,000																
Total	\$1,100,000	\$3,900,000	\$4,200,000	\$4,800,000																
Profit/Loss	-\$41,444	\$2,625,884	\$381,416	\$631,265																
Endowment Transfer			\$4,500,000																	
Total Endowment		\$2,625,884	\$7,507,299	\$8,138,565																

Season	Total Budget	Year	# of Productions	# of Performances
2015/2015	\$2,008,594	2014 / 2015	3	9
2016/2017	\$2,141,266	2015 / 2016	3	9
2017/2018	\$5,566,084	2016 / 2017	5	17
2018/2019	\$5,916,235	2018/2019	5	17
Total	\$0		16	52

NYCO Rates for Hammerstein		
Tickets	Price/Ticket	Sales
1000	\$100.00	\$100,000.00
500	\$50.00	\$25,000.00
500	\$25.00	\$12,500.00
2000		\$137,500.00
Average Ticket Price		\$69