

# CLASSIC LYRIC ARTS

## The 2019 Annual Report





# TABLE OF CONTENTS

3	A letter from our director
4	Our Values
5	New this year: CLA Blog
7	Programs
9	Named Grant Program: Meet our Artists
11	An update on the numbers
14	Our donors
15	Testimonials

# DEAR FRIENDS,



As Classic Lyric Arts moved into its second decade, we were filled with gratitude for the exceptional community of young artists, teachers, donors, and friends that made the first decade possible. Our work since 2009 to inspire emerging opera singers to achieve their potential by learning vocal repertoire through the prism of language, culture and history feels like a mission accomplished.

CLA believes that the keys to unlocking great singing are found in language. We believe that connecting promising young singers to a team of experienced and dedicated master teachers at just the right time can be a game-changer in their development. CLA believes that a complete cultural immersion will inspire young singers to achieve their potential and realize their dreams for a career in opera and song.

Classic Lyric Arts successfully launched several new initiatives to enhance program effectiveness, build stronger donor-participant relationships, and create new opportunities for alumni in Europe.

- Artist agents from Paris and New York met with participants to discuss best practices in launching a European career.
- The second annual Named Grant Initiative was successful. 85% of participants were awarded a program grant to support their studies in 2019.
- Following the Italy program, a select group of singers was offered a residency with the renowned soprano Donata D'Annunzio Lombardi in Avezano.

It's been thrilling to observe CLA participants' growth as many have gone on to perform in the great opera theaters and concert halls in the US and Europe. Many have won top prizes at international competitions. Others are developing into an emerging generation of teachers and coaches, while a few have even launched new opera companies and non-profit organizations. The Blog page of our website features stories about former participants, where they are from, where they are going, and how the CLA experience inspired their journey.

Our summer programs, along with performing arts organizations around the world, have been suspended in 2020 due to the COVID-19 crisis. And yet, we believe that music has become even more precious and essential during this difficult period. We are using this hiatus to reconnect with nearly 400 alumni, support and encourage them through these challenges, and plan for the next chapter of Classic Lyric Arts. In the meantime, we want to stay connected to you, our community, and we look forward to sharing great music together again during a more peaceful moment in time.

**Glenn Morton**

**Artistic Director**

# Our values are admiration, respect and commitment to excellence.

- **We celebrate the unique beauty and intrinsic expressiveness of the human voice.**
- **We respect young artists who have found their purpose in a life of making music.**
- **We commit to excellence in every aspect of vocal training, to empower our young artists to achieve their artistry, perfect their craft, and realize their potential.**

The tragic and heartbreaking events which lead to protests against police brutality have resulted in a necessary spotlight on the Black Lives Matter movement. Racial injustice and bigotry represent the opposite of everything we strive for in our community of artists. Classic Lyric Arts stands with the Black Lives Matter movement and against police brutality.

At Classic Lyric Arts, we join together with many arts organizations to reaffirm that racial diversity is our strength, not our weakness. Cultural exchanges and the celebration of the inherent and unique talent, beauty, and skills in all of our students, teachers, supporters, and friends are the most valuable part of this road that we are on together.

This moment seems to be a turning point in our country's history, and we must each decide if we will truly stand up for justice, equality, and dignity. The aspect that makes it personal is the utter admiration, love, and gratitude that we feel toward each artist that has shared their journey in music with us. To imagine that one of them should feel diminished, held back, somehow less free to develop their genius and their brilliance due to racism, is impossible to accept.

Today we stand strong with the Black community. The artists, the friends, the families that have made our lives infinitely richer. "Almost always, the creative dedicated minority has made the world better". Martin Luther King.

We hope that each of us will ensure that the cultural and racial diversity which has always been the best part of our society will be acknowledged, celebrated, protected, and recognized as our greatest hope for a better future.



# CLA FRANCE

7

## CONCERTS

Belvès  
Salles  
Saint-Avit-Sénieur  
Naresse  
Monpazier  
Cadouin  
Les Jouandis

3

## EXCURSIONS

Bergerac  
Monpazier  
Issigeac

AND 5 MASTERCLASSES

## FACULTY

Gaspard Brécourt

CO-DIRECTOR OF CLA FRANCE

Award-winning conductor and pianist,  
Artistic Director of France's Saint-Céré Opera  
Festival

Hélène Blanic

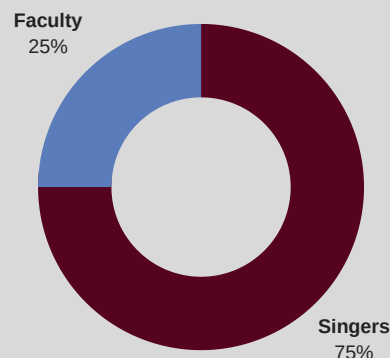
VOCAL COACH

Pianist and vocal coach at France's major  
opera theatres, including Paris Opera

Raphael Treiner

LANGUAGE STUDIES

Classical and popular instrumentalist,  
composer, singer, coach, and filmmaker



# FACULTY SPOTLIGHT

We began an exciting new initiative: leading industry artists in France are invited to our campus to give a residency of masterclasses and coachings. Our first visiting artist is the illustrious Mireille Delunsch! Read her biography below. Welcome to the CLA Family, Mireille!



Lyric soprano and stage director Mireille Delunsch has had a prolific musical career spanning several disciplines. After graduating with a degree in musicology and voice from the Conservatoire de Strasbourg, she made her debut at the Opéra du Rhin in Mulhouse in Boris Godounov and has since amassed a broad repertoire from Monteverdi to Varèse. She has become known for her portrayal of the great Mozart heroines such as Pamina, Donna Elvira, Fiordiligi, Vitellia, and Countess. In addition to this Ms. Delunsch is renowned in the French repertoire for her roles in Rameau's *Platée*, Gluck's *Armide* and *Iphigénie en Tauride*, Bizet's *Carmen*, Debussy's *Pelléas et Mélisande*, Lalo's *Le Roi d'Ys*, and Ropartz' *Le Pays*. Ms. Delunsch has been a guest artist at the Aix en Provence festival since 1998. Her performances there have included; *L'incoronazione di Poppea*, *Don Giovanni*, *The turn of the screw*, *La Traviata*, *Das Rheingold* (conducted by Sir Simon Rattle), and most recently *Idomeneo* by Mozart. Additional engagements have included; the four female roles in *Les Contes d'Hoffmann* in Lausanne and Lyon, *Pelléas et Mélisande* at La Scala in Milan, *Theodora* by Händel (staged by Peter Sellars) in Strasbourg, *Don Giovanni*, the title role of Louise, Elsa in *Lohengrin* at Opéra de Paris, *Arabella* at Opéra de Liège-Waltonie, *Lady Sarashina* by Peter Eötvös (world premiere in Lyon), *Antigone* in *La Lumière Antigone* by Pierre Bartholomée world premiere at La Monnaie in Brussels, *Le martyre de Saint-Sébastien* in Lucerne, *Queen Marguerite* in Yvonne, *Princesse de Bourgogne* by Philippe Boesmans at Opéra de Paris and at Vienna State Opera, and title role in *Jenůfa* by Janacek. In addition to her operatic work, she has a broad art song repertoire such as the works of Clara and Robert Schumann, Wagner, Mahler, Korngold, Rachmaninov and Bernstein. She is strongly committed to preserving the treasures of French *mélodie*, as well as introducing new or forgotten works to her audiences. She made her debut as a stage director with *La mort de Cléopâtre* and *La Voix humaine* (in which she was also the performer) at the Opéra de Bordeaux. <http://www.mireilledelunsch.com>

# CLA ITALY

5

## CONCERTS

Ravenna  
Rimini  
Novafeltria  
San Marino  
Sant'Agata Feltria

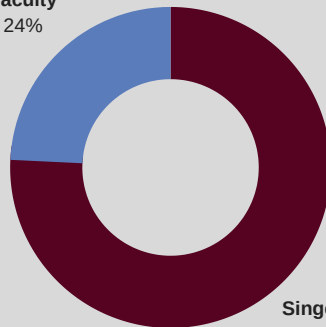
3

## EXCURSIONS

Rossini Opera Festival  
Santarcangelo  
San Leo  
Cathedrals in Ravenna



Faculty  
24%



Singers  
76%

## FACULTY

Ubaldo Fabbri

CO-DIRECTOR OF CLA ITALY

Bel canto expert who has worked with major singers including Luciano Pavarotti

Paolo Baiocco

STAGE DIRECTOR, ACTING COACH

Stage director and designer, architect, and writer of more than 30 plays

Piero Corradino Giovannini

VOCAL COACH

Conductor from La Scala and Accademia Nazionale di Santa Cecilia di Roma

Raphael Fusco

VOCAL COACH

Award-winning keyboardist, conductor, and composer known in US and Europe

Donata D'Annunzio Lombardi

GUEST TEACHER

One of today's leading interpreters of Puccini and Italian opera

Ilaria Ciccioni

ITALIAN STUDIES

Language teacher whose method involves comparative studies of grammar, culture, and history

Mirco Rovirelli

VOCAL COACH

Pianist and collaborator on the world stage and at Accademia Nazionale di Santa Cecilia di Roma

# CLA BLOG HIGHLIGHT:

June 29, 2019

Wesley Diener

...We woke up on Monday morning prepared to sing and work with two French opera agents. Olivier Beau and Hervé Le Guillou, our guests for the next few days, co-founded their agency, BLG Artist Management in 2007. Their visit marks the first year that CLA France has hosted agents as part of the course's offerings, and I think that the new opportunity was a grand success. After attending our Sunday night concert at L'église de Cadouin, Olivier and Hervé received a taste of what our singers are about.



Glenn and Mina strategically planned the day's schedule so that we would have our final coaching of the program shortly before our session with the agents. I found this time to be a wonderful opportunity to revisit key vocal concepts with Glenn one last time. I'll speak more to this in the final posts, but I'll briefly share that, as I conclude my CLA studies, I'm surprised by how much my voice has grown over this short, intensive period. I am grateful for the impactful coaching from each faculty member. There was a bursting energy, and a bit of humor, flowing through the house, as we heard non-French music filling the rooms. The agents asked us to prepare 2-3 arias, which meant that, for the first time, we needed to prepare repertoire in other languages! Personally, I really enjoyed hearing iconic Mozart melodies floating through the hallways. This repertoire is more familiar among us than many French arias, and I witnessed (and took part in) lip-syncing and dancing as our colleagues refined their signature arias. In one of my arias, Papageno's Suicide Aria from *Die Zauberflöte*, Papageno counts to three - "Eins, Zwei, Drei" as he waits for his soulmate, Papagena, to appear. During my coaching with Glenn, I heard some of my friends calling down the numbers from upstairs! I remembered these moments of levity when I was feeling slightly nervous singing for Olivier and Hervé. It was a gentle shock to sing in another language after three weeks of French intensity. I found myself doubting my German accuracy, but Johanna, a German native, assured me that my German was up to snuff.



# AGENTS VISIT THE CHATEAU

My individual time with Olivier and Hervé was filled with kindness and wisdom. They welcomed me into a warm, casual environment, and I felt comfortable performing my arias for them. Afterwards, I enjoyed hearing their feedback. Their comments were very constructive, and I agreed with their perspective. I appreciated that they made an effort to thank me for singing and to identify specific aspects of my performance that they enjoyed. It was interesting to hear where they disagreed - for me, this addressed my decision to act out the theatrics of my Mozart aria. While Hervé recommended a simpler rendition, Olivier enjoyed the physical details that I brought to the aria. Moments like these remind me that, as a performer, I must ultimately tell the story that I feel is important to tell since it is impossible to please everyone in performance.



In addition to joining us for individual sessions, concerts, and meals, the agents presented important information about European management to the singers Tuesday morning. I was not sure what type of information would be presented and was surprised by the great breadth of topics covered. We discussed different rates of agents across countries, audition tips, lifestyle difficulties, and more. I appreciated the career advice, but, as a younger singer not yet prepared to seek out management, I resonated even more with the agents' encouraging outlook on the life of a singer. They demonstrated a strong passion for their work, including a deep care for the singers that they represent. They stressed that an artist's entire life should take precedence over the limited importance of furthering one's career. Instead of pushing their artists to pursue as many engagements as possible, they encourage singers to take time for themselves, whether it is for vacation or one's family. This is so reassuring because young singers often hear about the many sacrifices that they must make to secure a professional career. Of course, sacrifices will be, and already have been, prevalent in our artistic paths. However, it is comforting to know that there are administrators who will assist us in placing boundaries between our careers and our personal lives.

With excitement for the future, confidence in ourselves, and motivation to improve our craft, we bid a warm farewell to Olivier and Hervé.

# NAMED GRANT PROGRAM:

Grant Name	Program	Recipient
Alan and Mary Frankel Grant	France	Hannah Klein
Angene Feves Grant	Italy	Diana Charlop
Angene Feves Grant	Italy	Courtney Sanders
Barbara Saltzman Charitable Foundation Grant	Italy	Chang Liu
Carol Avery Haber Grant	France	Gabriela Flores
David Sheehan/Keith Garton Grant	France	Melanie Dubil
Josephine De Caro Grant	Italy	Lena Goldstein
Liebergesell Foundation Grant	France	Temple Hammen
Liebergesell Foundation Grant	Italy	Johanna Will
Marshall Berland/John Johnson Mentor Grant	France	Shannon Delijani
Michel Sénéchal Memorial Grant	France	Rachel Liss
Northlands Foundation Grant	Italy	Carlos Arcos
Northlands Foundation Grant	Italy	Travis Benoit
Peter Minichiello Memorial Grant	Italy	Eliana Berrean
Peter Minichiello Memorial Grant	Italy	Cooper Kendall
Peter Minichiello Memorial Grant	Italy	Robert Kopf
Robin Shoemaker Grant	Italy	Carlos Arcos
Robin Shoemaker Grant	France	Wesley Diener
Shinn Lee Grant	Italy	Cheryl Bains
Shinn Lee Grant	Italy	Nicholas Lin
Stonez Grant	France	Fernando Cisneros
The Hunter Family Grant	Italy	Carolina Lopez Moreno
Thierer Family Foundation Grant	France	Johanna Will
Voce di Meche Grant	Italy	Sarah Fleiss
William Moran Grant	Italy	Rose Iannuzzi

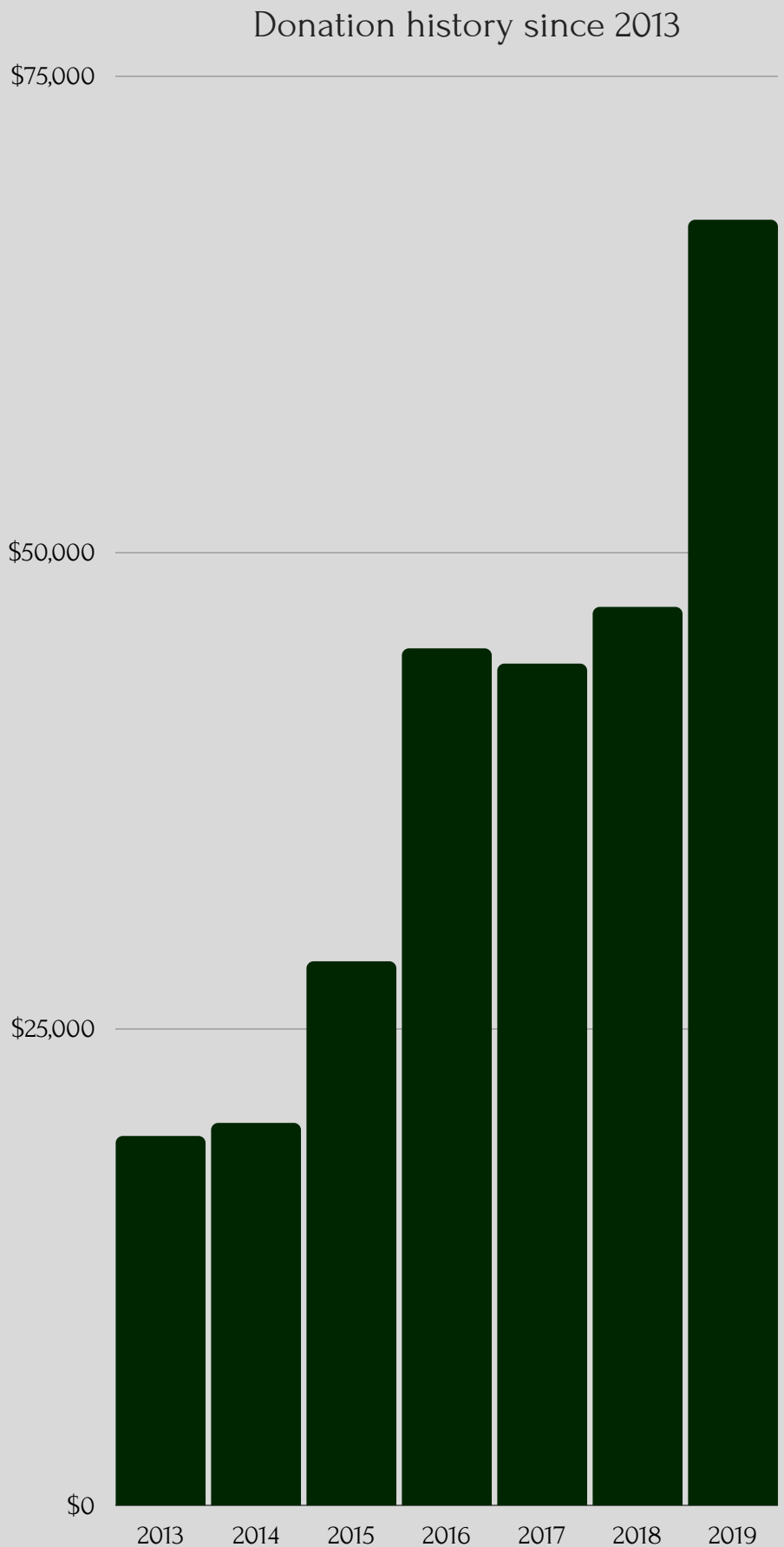
Grants listed in alphabetical order

# MEET YOUR ARTISTS

Country	Engagements after CLA
USA	BM at Curtis Institute of Music
USA	BM at Vanderbilt, Bronx Opera, Dell'Arte Ensemble*
USA	Graduated MM at Mannes
China	Graduated MM at Mannes
Mexico	Academy of Vocal Arts, LA Opera Young Artist
USA	Begins MM at Bard Vocal Arts Program
USA	BM at Yale University
USA	MM at Mannes, Songfest Fellow*
Germany	MM at Mannes, Merola Artist*
USA	MM at Mannes, Aspen Festival Studio Artist*
USA	Graduated MM at Mannes
Ecuador	BM at Queens College, CUNY
USA	Graduated MM at Manhattan School of Music
USA	BM at Mannes
USA	Graduated MM at Mannes
USA	Graduated MM at Mannes
Ecuador	BM at Queens College, CUNY
USA	BM at University of Virginia, Potomac Vocal Institute
India, by way of Singapore	Studies BM at Manhattan School of Music
USA	Studies BM at Northwestern University
Mexico	MM at Manhattan School of Music, Italian debut as the Count
Germany	Joined the roster of Encompass Arts management
Germany	MM at Mannes, Merola Artist*
USA	BM at Curtis Institute of Music
USA	BM at Manhattan School of Music

\*engagement affected by Covid-19

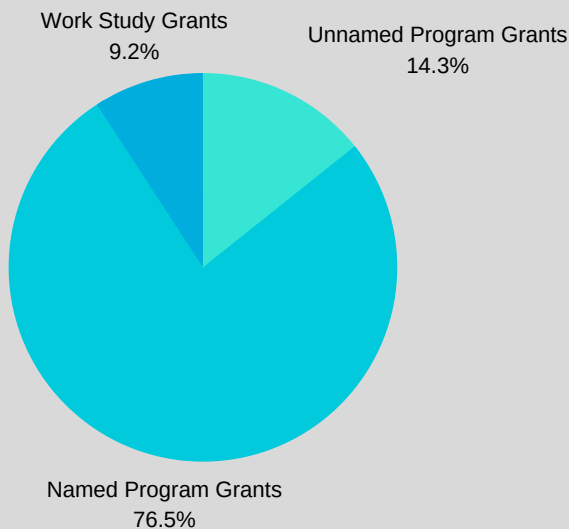
At CLA, we empower our young artists to achieve their artistry, perfect their craft, and realize their potential. When you donate to CLA, you have a direct hand in making our vision a reality. This year, we want to show you in no uncertain terms how much of an impact you make on the lives of young artists. We raised a total of \$67,440 in 2019. That's a 43% increase from 2018.





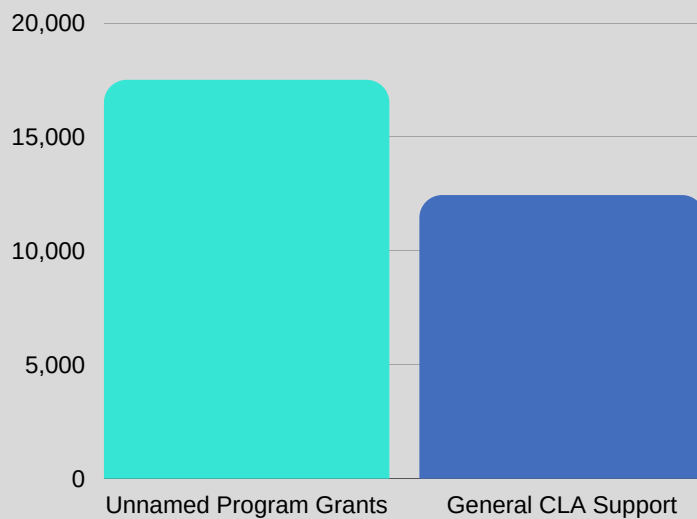
Another accomplishment this year? 85% of 2019 participants received a grant to assist in their studies, in an amount totaling \$55,500. We are one step closer to our goal of offering partial grants to every one of our participants.

2019 Program Grant Fund Breakdown



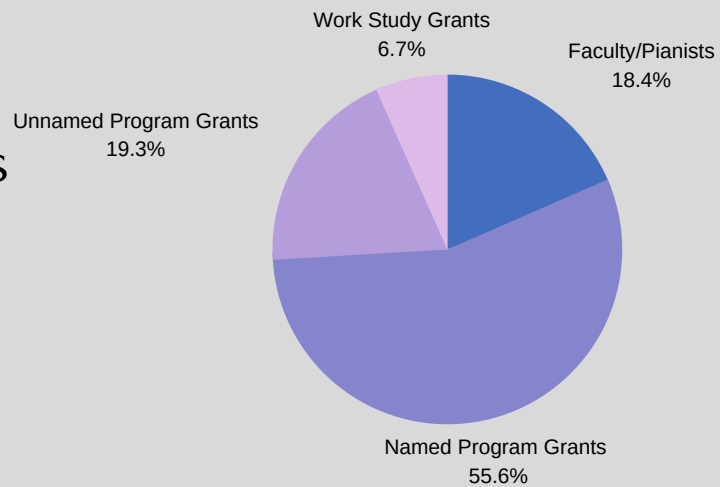
How does that break down? Over 75% of our grant funds came from our new Named Grant Program...

2019 Breakdown of Nondesignated Donations



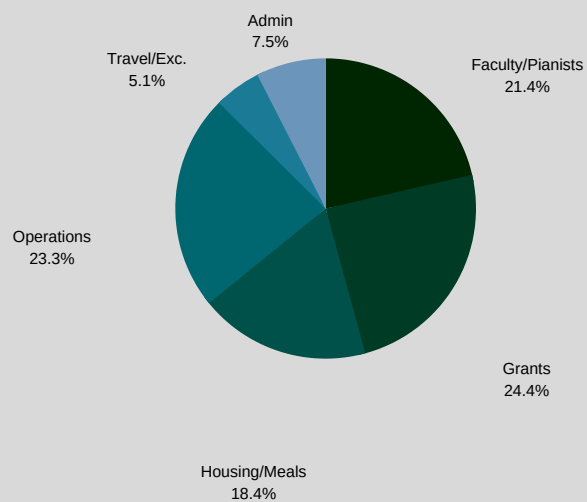
...and the rest of the grants came from our pool of general donations.

81% of all donations  
went directly to  
participant support.



## 2019 Expense Breakdown

Faculty/Pianists	48,734
Housing/Meals	41,898
Travel/Excursion	11,512
Program Grants	55,500
<i>includes 4,500: work-study</i>	
Administration	17,124
Operations	53,074



# TESTIMONIALS



CLA France was an exceptional experience for me. I came from a severe crisis when I wanted to stop singing. All of you reminded me why I need to sing, why I want to stay in this career, and how special and magical it can be. It fills something inside me like nothing else. When I came out of coachings, I felt like I just wanted to study more. I wanted to learn French, not only to pronounce it but to speak it. To succeed, one needs to have mental and emotional sanity, and that's what you gave me. It can be a scary, challenging, and lonely career, but you gave me hope.

— Gabriela Flores, mezzo-soprano

CLA Italy is by far the most stupendous summer program I have ever been a part of. I want everyone to know how challenging and how interesting this is. I feel professionally boot-camped! I think I've grown more in the past month than I had in many years, and in every way. I have been to many programs, and I must say that I feel super valued at CLA.

— Jake Landau, pianist, composer, Italy 2019

## **Thank you to our generous supporters**

### **Benefactor (\$20,000 and above)**

John & Dolores Hunter  
Liebergesell Foundation

Glenn Morton & Charles Perrier  
Kathryn & Alan Stone

### **Patron (\$10,000-\$19,999)**

Marshall Berland & John Johnson  
Robin E. Shoemaker

Thierer Family Foundation  
Wheelock Whitney III

### **Sponsor (\$5000-\$9999)**

Barbara Saltzman Charitable Trust  
Joshua Bell  
Estate of Peter Minichiello  
Alan & Mary Frankel  
Gerda Lissner Foundation

Carol Avery Haber  
William J. Moran  
Kathleen Ritch  
David Sheehan & Keith Garton  
So-Chung Shinn

### **Donor (\$2,500-\$4999)**

Jeffrey Coe  
Key Bank

Meche Kroop

### **Contributor (\$1,000-\$2,499)**

Eugenia Ames  
Lydia Ciaputa  
Josephine De Caro & Antonio Rutigliano  
Mark & Paula Granofsky  
Arthur Levy  
David McIntosh & Leslie Ritch

Musicians Emergency Fund  
Barbara & Sylvain Nagler  
Alfred & Christine Palladino  
Antonia Pew  
Dan & Ann Rabinowitz  
Christopher Schuman

### **Supporter (\$500-\$999)**

Marie-Claude Akhobadze  
Linda Bryant  
Jean-François Clement  
Susan Cooper  
Joseph & Cecilia DeMatteo  
Kate Draper  
Hope Fitzgerald  
Jacob & Kristina Goldstein  
Adam Granofsky

Philip Hagemann  
Ana Iborti  
Fang-Tao Jiang  
Michel Paradis  
Christopher & Susan Preston  
Murray Rosenthal  
Penelope Rowlands  
Charlotte Scott  
Amy White

We are deeply grateful to these and ALL of our donors for generously supporting the work at Classic Lyric Arts. Heartfelt thanks from the CLA family!





Classic Lyric Arts, Inc.