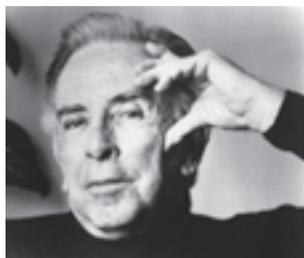


NEA  
*Opera*  
HONORS



2008 INAUGURAL



National Endowment for the Arts

# *Salutes*

2008 Honorees of the Inaugural NEA Opera Honors

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*Leontyne Price*

SOPRANO

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*Carlisle Floyd*

COMPOSER/LIBRETTIST

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*Richard Gaddes*

GENERAL DIRECTOR

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*James Levine*

MUSIC DIRECTOR/CONDUCTOR



NATIONAL  
ENDOWMENT  
FOR THE ARTS

A great nation  
deserves great art.

***October 31, 2008***

***Sidney Harman Hall***

***Harman Center for the Arts***

***Washington, D.C.***

***This inaugural event is made possible in part  
through the generosity of Joe R. and Teresa Lozano Long.***



# Overview

The National Endowment for the Arts (NEA) is dedicated to bringing the best of the arts and arts education to all Americans. Established by Congress in 1965, it is an independent agency of the federal government. The NEA is the largest annual national funder of the arts, bringing great art both new and established to all 50 states, including rural areas, inner cities and military bases. Since its inception, it has awarded more than 128,000 grants totaling more than \$4 billion. NEA-supported projects range across all artistic disciplines and include museum exhibitions, internet initiatives, national tours, international exchanges, theater festivals and historic preservation. The NEA presents annual lifetime honors in three categories: NEA National Heritage Fellowships to master folk and traditional artists; NEA Jazz Masters Fellowships to jazz musicians and advocates; and now the NEA Opera Honors.

The NEA Opera Honors, celebrating lifetime achievement and individual

excellence, is the first individual honorific award established by the National Endowment for the Arts in more than a quarter century. OPERA America is a partner with the NEA in producing this program, with the Washington National Opera serving as this year's host company. The first NEA Opera Honors recipients are soprano Leontyne Price, composer Carlisle Floyd, advocate Richard Gaddes and maestro James Levine. Miss Price is known for her elegant musicianship, her generosity to young singers and her remarkable recording legacy. Mr. Floyd has had a long and distinguished career; his many memorable operas include *Susanna* and *Of Mice and Men*. Mr. Gaddes, the recently retired general director of the Santa Fe Opera and the co-founder of Opera Theatre of Saint Louis, is known for challenging, adventurous programming. Mr. Levine has led the Metropolitan Opera premieres of works by composers from Mozart to Weill and the world premieres of American operas by John Corigliano and John Harbison.

The NEA Opera Honors program is the latest in a long line of NEA programs designed to foster the growth of the art form throughout the nation. Since 1967, the NEA has made more than 4,300 grants to opera companies, artists and organizations, totaling almost \$165 million. Through its New American Works program, which ran from 1980 to 1995, the NEA awarded more than 600 grants to assist in the creation of new compositions, including John Adams's

*Nixon in China*, Anthony Davis's *Amistad* and William Bolcom's *A View from the Bridge*. The NEA continues to support new work through its grant programs. The agency also supports other operatic fields, including young artists' programs in cities such as Houston, San Francisco and Chicago. Television and radio audiences also benefit from NEA funding of a variety of programs, including *The Metropolitan Opera Presents* (formerly known as *Live from the Met*), *Great Performances* and NPR's *World of Opera*.

The NEA also supports and develops projects and leadership initiatives with significant national reach. It launched OPERA America's *Opera Fund*, which through 50 grants in its first three years awarded almost \$1 million in support of new work. In 2005 - 2006, men and women in uniform experienced opera through the NEA's Great American Voices, in which 24 professional opera companies performed at 39 military bases across the country.

[www.arts.gov](http://www.arts.gov)



# Welcome

From **Dana Gioia**, Chairman  
National Endowment for the Arts

*“It is with both official pride and personal pleasure that I welcome the NEA Opera Honors. These special lifetime awards are the first new class of official federal arts honors in more than 25 years. Their arrival not only celebrates the field of opera; it also recognizes the essential importance of all the arts.*

*Opera has truly come of age in America. Over the past century, it has developed here from a small art form associated mostly with European immigrants into a distinctively American enterprise. Perhaps it has been most distinctive in its remarkable ability — like other American musical traditions such as jazz, Broadway and bluegrass — to incorporate the best of diverse traditions, both foreign and native, to create a recognizably American art.*

*During this period American opera has blossomed in ways that would have astounded its earliest champions. Opera companies have emerged and flourished across the nation. Our singers, musicians, composers, directors, conductors and designers are second to none in the world. Our opera companies mount productions of great innovation, sophistication and artistic excellence. Our audiences continue to grow.*

*Meanwhile our nation, which does so much to support the arts in other ways, has always been shy to offer national honors for artists. One only needs to compare our cash currency to that of other nations to see the cultural differences. Over the past centuries the U.S. has honored presidents and cabinet officials on its currency. Italy*

*honors Caravaggio, Bernini and Puccini. England portrays the queen on one side of its pound notes, but turn one over and you find portraits of Dickens, Shakespeare and Elgar.*

*How joyful then that the time has come for the U.S. government to honor great living opera artists with the high C of official praise. With the support of Congress and the White House, the NEA was authorized to establish the nation’s highest honor in opera — affirming the value of this great civic art form.*

*The inaugural class of recipients — Leontyne Price, Carlisle Floyd, Richard Gaddes and James Levine — offers vivid portraits of the exceptional achievements of American opera. I look forward to seeing who in subsequent years is lauded for his or her accomplishments, who will serve as eloquent evidence that a great nation does indeed deserve great art.”*



# Greetings

From OPERA America's  
President and CEO **Marc A. Scorca**

*“The inauguration of the NEA Opera Honors documents the arrival of opera as an essential part of the American cultural landscape. Once considered old, foreign and irrelevant, opera is a multi-media art form that thrives in our new multi-media world. American artists illuminate works from across opera’s 400 year literature while hundreds of new American operas portray American stories with stirring music and theatricality.*

*Our view of opera is skewed by the long and illustrious history of the Metropolitan Opera — the country’s oldest opera company, celebrating its 125th anniversary this year. In most communities, opera is relatively new. More than two-thirds of the opera companies in existence today were established after 1960 — half of them after 1970. The rapid growth of opera in the United States in the ‘60s and ‘70s coincides with the establishment of the National Endowment for the Arts itself. This growth continues today as new opera companies are being launched in cities that have never been enriched by the availability of live performances.*

*The increase in the number and variety of American opera companies has provided tremendous opportunity for American artists. Only a generation ago, aspiring American singers, conductors and*

*stage directors had to travel to Europe to gain experience before being considered for major productions in this country. Today, thanks to outstanding university opera programs, conservatories and young artist training programs at companies of all sizes — pioneered by the Apprentice Program of the Santa Fe Opera in the 1950s — American artists are among the most well-trained and versatile in the world, earning acclaim in all the major opera houses.*

*Productions of American operas were rare until recently. While the United States has a rich history of opera composition, mainstage productions of operas by American composers were almost unheard of in the decades following World War II. Opera was at risk of becoming a museum art form as the 20th century progressed and companies remained exclusively devoted to the works of the late 18th and 19th centuries. Responding to this risk, companies like the Santa Fe Opera and Opera Theatre of Saint Louis, supported by funding from both the National Endowment for the Arts and OPERA America, made a commitment to commission and produce new American works. Today, opera companies premiere between 10 and 20 new operas every season along with new productions of existing American works from the growing American canon.*

*Opera in America has thrived in recent years. The creation of the NEA Opera Honors confirms opera’s entry into the 21st century as a vital contributor to our country’s cultural expression.”*

**OPERA America** — the nonprofit service organization for opera — under the leadership of president and CEO Marc A. Scorca, serves the entire opera community, supporting the creation, presentation and enjoyment of opera. OPERA America’s membership includes nearly 200 professional opera company members; 2,000 affiliate, individual and business members; and more than 18,500 online subscribers. It is the only organization serving all constituents of the opera field, embracing a broad range of opera companies, creative and performing artists, and audience members. OPERA America also provides entry points to opera to a national audience through a variety of programs, ranging from the K-12 *Music! Words! Opera!* curriculum to an online learning series for adults.

Artistic services help opera companies and artists to improve the quality of productions and increase the creation and presentation of North American work. The *Opera Fund*, launched with assistance from the National Endowment for the Arts, has awarded more than \$10 million in grants in support of the creation and production of new operas and related audience development activities.

OPERA America’s 17-person staff is based in New York, with a government affairs director positioned in Washington, D.C. OPERA America helped to establish Opera.ca (Toronto) and Opera Europa (Brussels) and works closely with both organizations to sustain and serve an international member network.

[www.operaamerica.org](http://www.operaamerica.org)



# A Message

From Washington National Opera's  
General Director, **Plácido Domingo**

*"It is a great pleasure and privilege for all of us at Washington National Opera to be part of the first NEA Opera Honors awards program. Celebrating the great individuals in any field is always important, but I am especially happy to know that at long last the people who have committed themselves to opera — be they singers, conductors, composers or administrators — are receiving this wonderful recognition from the United States government. It seems fitting, also, that the first NEA Opera Honors recipients are being saluted here in the nation's capital, and Washington National Opera is proud to be the host for what is, in essence, an American operatic inauguration.*

*Washington National Opera is dedicated to presenting not only the masterpieces of the past but also the great works of our own time, including those by one of the evening's honorees, Carlisle Floyd.*

*The NEA Opera Honors singles out legends of our day — people who not only have inspired others throughout their careers but who are also models for future*

*generations. I am especially pleased that singers from the Domingo-Cafritz Young Artist Program will perform at this first NEA Opera Honors gala: this allows us to pay tribute to living legends of American opera while we look toward the future through a new generation.*

*On a personal note, I feel lucky to have been associated with all four of tonight's recipients. Leontyne Price is one of the greatest sopranos of this or any other time, and I am happy and honored to be able to call her a colleague. I will never forget the many opportunities I had to sing with her — to have that magnificent voice right next to my ear. Carlisle Floyd has written some of the most beloved operas of the twentieth century, and Washington National Opera has staged two of them: Susannah and Of Mice and Men. As an opera administrator, I enormously admire Richard Gaddes, who has run two very different opera companies, in Saint Louis and Santa Fe, and has maintained their individuality. Finally, Maestro James Levine: he is my friend, my colleague and my mentor — a man who plays such an important role in opera in America and has guided and will continue to guide so many singers with care, intelligence and passion.*

*These four people have helped to make opera a special part of our lives, and we will continue to look up to them as we strive toward a glorious future."*

**Washington National Opera** is recognized as one of the world's premier opera companies. Under the leadership of general director Plácido Domingo, WNO has continued to move confidently forward since the company's founding in 1956. More than five decades and countless artistic leaps later, the WNO has achieved the stature of a world class company, plays to capacity audiences at the Kennedy Center, and has recently appointed Mark Weinstein as executive director.

WNO is committed to sustaining new American opera and has presented numerous world, American and company premieres.

Through the Center for Education and Training, which houses the celebrated Domingo-Cafritz Young Artist Program, the award-winning Education and Community Programs, and the Plácido Domingo Intern and Apprentice Program, and through its *Access to Opera* initiatives, WNO is dedicated to broadening the public's awareness and understanding of opera.

[www.dc-opera.org](http://www.dc-opera.org)



# Leontyne Price

*“This award is visible evidence to the world of the esteem in which we as a nation hold opera. It was a long journey from my hometown of Laurel, Mississippi, to the capital of the greatest country in the world. I thank everyone who was involved in my selection and I share this recognition with everyone who helped me along the way. They have my sincerest thanks and appreciation. I am still almost speechless.”*

There are very few singers with voices that are as instantly recognizable, and revered, as the rich, creamy lyric soprano of Leontyne Price. She continues to be a powerful advocate not only for the art she loves, but for human rights. Born in Laurel, Mississippi in 1927, Price played the piano early on and soon began to sing at church and school. When she was 9 years old, she heard Marian Anderson in concert; that, Price has said, “was what you might call the original kickoff” for her pursuit of what became an astonishing vocal career. Although her 1961 debut as Leonora in Verdi’s *Il Trovatore* at the Metropolitan Opera instantly made her a legend — and landed her on the cover of *Time* magazine — she was already well known to opera audiences in cities such as San Francisco and Vienna (where, at the invitation of Herbert von Karajan, she made her debut as Aida in 1959). Price has made a long career in opera, concert and recital. Though she is best known as a Verdi and Puccini singer, she has always embraced the work of American composers, particularly Samuel Barber. She gave the premiere of his *Hermit Songs* at New York City’s Town Hall in 1954, with the composer at the piano, and Barber went on to write many pieces for her.

In 1997, Price introduced children to one of opera’s greatest heroines in her book *Aida*. Her scores of awards include the Presidential Medal of Freedom (1964), the Kennedy Center Honors (1980), the National Medal of the Arts (1985), the National Association of Black Broadcasters Award (2002), the French Order of Arts and Letters, the Italian Order of Merit, 19 Grammys and three Emmys.





# *Leontyne Price*

## **SELECTED CDs currently in circulation**

Puccini: *Tosca* (Decca) with Di Stefano; conducted by Karajan

Verdi: *Aida* (RCA) with Bumbry, Domingo, Milnes; conducted by Leinsdorf

Puccini: *Madama Butterfly* (RCA) with Elias, Tucker; conducted by Leinsdorf

Verdi: *Requiem* (Decca) with Elias, Bjoerling, Tozzi; conducted by Reiner

*Leontyne Price Sings Barber* (RCA) *Hermit Songs* with Barber at the piano,  
*Knoxville: Summer of 1915*, among others; conducted by Schippers

*Right as the Rain* (RCA) with Previn as conductor and pianist; popular classic songs  
by Arlen, Rodgers, Previn, among others





# Leontyne Price

## Timeline

**1927**

Born in Laurel, Mississippi

**1936**

Hears Marian Anderson in Jackson, Mississippi

**1955**

Performs title role of *Tosca* for a major television network, NBC

**1957**

San Francisco Opera debut as Madame Lidoine in American premiere of Poulenc's *Dialogues of the Carmelites*

**1958**

Vienna Staatsoper debut in title role of *Aida*

**1961**

Metropolitan Opera debut as Leonora in *Il Trovatore*

**1966**

At the opening of the new Met, sings world premiere of Barber's *Antony and Cleopatra*

**1973**

Sings at the funeral of former President Lyndon B. Johnson

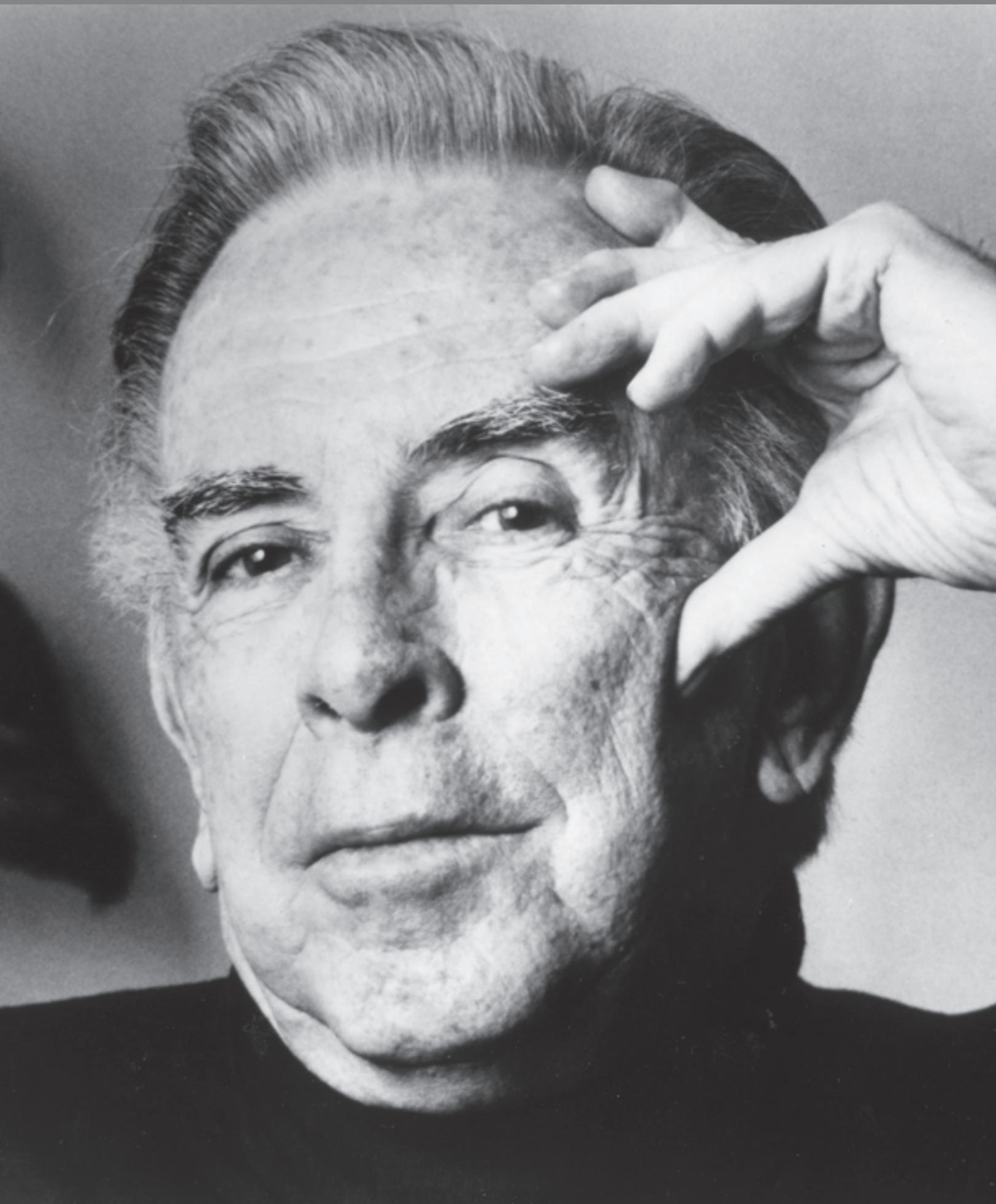
**1997**

Publishes *Aida*, a book for children

**2001**

Makes a special appearance to sing at Carnegie Hall memorial concert for victims of 9/11





# Carlisle Floyd

*“When I received the call from Chairman Gioia, I was a little stunned. My feeling was not so much that I felt undeserving, but that there were other composers also deserving. I am less stunned now, but no less deeply grateful for being selected for this unique honor.”*

One of the most admired opera composers and librettists of the last half century, Carlisle Floyd speaks in a uniquely American voice, capturing both the cadences and the mores of our society. Born in Latta, South Carolina in 1926, Floyd studied both composition and piano. He taught at South Florida University from 1947 to 1976, all the while actively composing, and in 1976 became the M. D. Anderson Professor of Music at the University of Houston. In Houston, he and David Gockley established the important Houston Grand Opera Studio, which for more than three decades has helped train young artists in the full spectrum of opera. (Graduates include Erie Mills, Denyce Graves and Joyce Di Donato.)

Floyd’s operas are rooted in America, both in subject and in style, and are widely performed in the United States and abroad. They include *Susannah* (1955), *The Passion of Jonathan Wade* (1962; revised, 1990), *Of Mice and Men* (1970), *Bilby’s Doll* (1976), *Willie Stark* (1981) and *Cold Sassy Tree* (2000). A 2001 inductee of the American Academy of Arts and Letters, Floyd has received numerous honors, such as a Guggenheim Fellowship and the National Opera Institute’s Award for Service to American Opera. He was the first chairman of the NEA’s Opera/Musical Theater Panel, which the agency created in 1976. In 2004, the President of the United States awarded him a National Medal of Arts.





## Carlisle Floyd

### SELECTED CD/DVDs currently in circulation

*Susannah* (Virgin Classics) Studer, Hadley, Ramey; conducted by Nagano

*The Sojourner and Mollie Sinclair* (VAI) Neway, Treigle; conducted by Rudel

*Markheim* (VAI) Crofoot, Schuh, Treigle; conducted by Andersson

*Of Mice and Men* (Albany) Evans and others; conducted by Summers

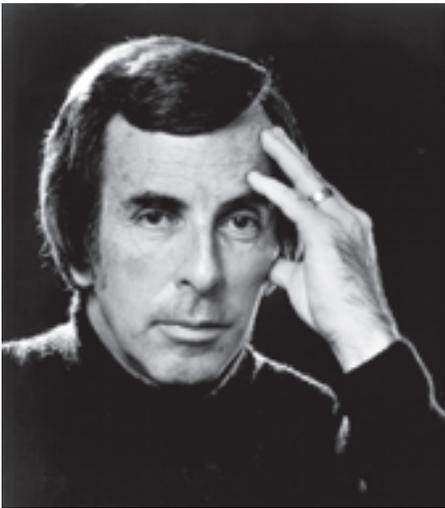
*Willie Stark* (DVD: Newport Classic) Louisiana State University production

*Cold Sassy Tree* (Albany) Racette and others; conducted by Summers



FORT WORTH OPERA ASSOCIATION PRESENTS  
CARLISLE FLOYD'S

# Susannah



# Carlisle Floyd

## Timeline

**1926**

Born in Latta, South Carolina

**1947**

Begins his teaching career at Florida State University

**1955**

Florida State University stages world premiere of *Susannah*

**1962**

New York City Opera world premiere of *The Passion of Jonathan Wade*

**1970**

*Of Mice and Men* has premiere at Seattle Opera

**1976**

Becomes M.D. Anderson Professor of Music at University of Houston

**1977**

Co-founds, with David Gockley, the Houston Grand Opera Studio

**1981**

PBS's *Great Performances* presents world premiere of *Willie Stark*

**1993**

World premiere of *A Time to Dance*, a choral work, at American Choral Directors Association convention in San Antonio

**2000**

*Cold Sassy Tree* has world premiere at Houston Grand Opera





# Richard Gaddes

*“It’s rewarding, but also humbling, to be part of this quartet of recipients, the other three of whom are icons in the world of opera. The job of an impresario differs so much from that of composers, conductors and singers. In my case it is the magnificent work of the Santa Fe Opera family — staff, performers and technicians — that is being recognized with me. I am indeed grateful to the National Endowment for the Arts for this honor.”*

Richard Gaddes has spent most of his professional life guiding and raising the profile of two important regional American companies, the Santa Fe Opera, from which he recently retired as general director, and Opera Theatre of Saint Louis. Born in Wallsend, England in 1942 and now a permanent United States resident, Gaddes studied at London’s Trinity College of Music. In the ‘60s, he launched a program of lunchtime concerts by young musicians at Wigmore Hall, an initiative that is emblematic of his work since: in both Santa Fe and Saint Louis, he has championed young singers. In 1969, at the invitation of Santa Fe Opera founder John Crosby, he became the company’s artistic administrator. He founded the Opera Theatre of Saint Louis in 1976 and ran it until 1985, but remained a consultant to Santa Fe. He returned there full-time in 1994, and later succeeded John Crosby as general director.

Throughout his tenure at both companies, Gaddes made a reputation for programming much adventurous repertoire both old and new, imaginative casting and productions, building audiences and spotting young stars before others did. A former vice president of OPERA America, he has served on many arts boards and is, at present, a member of the board of directors of the Pulitzer Foundation for the Arts. His list of honors includes the National Institute for Music Theatre Award and the Young Audiences’ Cultural Achievement Award.





# Richard Gaddes

## SELECTED CD/DVDs currently in circulation

*While Richard Gaddes is not associated with these recordings, the following works represent those that he has helped to introduce or bring to the attention of American opera audiences.*

Rameau: *Pigmalion* (Virgin Classics Veritas) Fournié, Fouchécourt; conducted by Niquet

Bretón: *La Verbena de la Paloma* (DVD Decca) Lopez, Suárez; conducted by Roa

Britten: *Albert Herring* (Naxos) Palmer, Barstow, Lloyd, Finley; conducted by Bedford

Britten: *Owen Wingrave* (DVD Kultur Video) Barstow, Finley; conducted by Nagano

Janáček: *The Cunning Little Vixen* (Decca) Popp; conducted by Mackerras

Golijov: *Ainadamar* (DG) Upshaw; conducted by Spano





# Richard Gaddes

## Timeline

**1942**

Born in Wallsend, England

**1969**

Named artistic administrator of Santa Fe Opera

**1976**

Founds Opera Theatre of Saint Louis (OTSL)

**1982**

World premiere at OTSL of *The Postman Always Rings Twice*, by Stephen Paulus

**1985**

*Joruri*, by Japanese composer Minoru Miki, has world premiere at OTSL

**1994**

Returns to Santa Fe Opera as associate director

**2000**

Becomes general director of Santa Fe Opera

**2003**

*Madame Mao*, by Bright Sheng, has world premiere in Santa Fe

**2005**

Oswaldo Golijov's *Ainadamar*, with a reworked libretto, presented in Santa Fe

**2006**

American premiere of Thomas Adès's *The Tempest* in Santa Fe





# James Levine

*“In the years since its inception, the National Endowment for the Arts has contributed enormously to the health and growth of the arts in the United States. It is a great honor for me to be among the first recipients of this award, and an honor to the art form itself that the NEA is recognizing the important place of opera in the artistic life of this country.”*

Since he first took the podium at the Metropolitan Opera in 1971, James Levine has conducted nearly 2,500 performances there — a record number — and his repertoire is equally staggering: 85 operas. He is noted for his collaboration with singers, but equally important is his work with the Met orchestra, which he has fine-tuned into one of the world’s leading ensembles.

Born in Cincinnati, Ohio in 1943, Levine excelled as a pianist even in childhood. Setting his course as a conductor, he graduated from Juilliard in 1964, and in that same year was invited by George Szell to join the Cleveland Orchestra as the youngest assistant conductor in its long history. Over the next several years, he led many orchestras, including the Metropolitan Opera’s, and in 1975 became the company’s music director. He has led Met premieres of works by numerous composers, including Mozart, Verdi, Stravinsky, Berg, Schoenberg, Rossini, Berlioz and Weill, as well as the world premieres of two American operas, John Corigliano’s *The Ghosts of Versailles* and John Harbison’s *The Great Gatsby*. While maintaining his position at the Met, Levine has continued to work as an accompanist and chamber musician and has led orchestras around the world. From 1973 to 1993, he was music director of the Ravinia Festival, the summer residence of the Chicago Symphony Orchestra; from 1999 to 2004, he was chief conductor of the Munich Philharmonic. In 2004, Levine became music director of the Boston Symphony Orchestra, a post he continues to hold. With the BSO, he has introduced new works by such composers as Elliott Carter, William Bolcom, Milton Babbitt, Charles Wuorinen and John Harbison. Among the numerous awards Levine has received are the Gold Medal for Service to Humanity from the National Institute of Social Sciences and the American Academy of Arts and Letters’ 2005 award for Distinguished Service to the Arts. In 1997, the President of the United States awarded him a National Medal of Arts and, in 2003, he was a recipient of the Kennedy Center Honors.





# James Levine

## SELECTED CD/DVDs currently in circulation

Wagner: *Der Ring des Nibelungen* (CD and DVD; DG) Metropolitan Opera

Strauss: *Elektra* (DVD; DG) Nilsson, Rysanek

Tchaikovsky: *Eugene Onegin* (DG) Burchuladze, Freni, von Otter, T. Allen

Berlioz: *Les Troyens* (DVD; DG) Norman, Troyanos, Domingo

Corigliano: *The Ghosts of Versailles* (DVD; DG) Stratas, Fleming, Horne, Clark, G. Quilico, Hagegard (*currently not in circulation*)

Lieberson: *Neruda Songs* (Nonesuch) Hunt Lieberson





# James Levine

## Timeline

**1943**

Born in Cincinnati, Ohio

**1953**

Debuts as piano soloist with Cincinnati Orchestra playing Mendelssohn's *Piano Concerto No. 2*

**1964**

Invited by George Szell to become assistant conductor of the Cleveland Orchestra

**1971**

Conducts *Tosca* in Metropolitan Opera debut

**1976**

Appointed music director of the Metropolitan Opera

**1977**

Inaugurates *Metropolitan Opera Presents* on TV, conducting *La Bohème*

**1980**

Founds the Met's Lindemann Young Artist Development Program

**1991**

Conducts world premiere of John Corigliano's *The Ghosts of Versailles* at the Met

**1999**

Leads first Met performance of Schoenberg's *Moses und Aron*

**2004**

While remaining at the Met, becomes Boston Symphony Orchestra music director





NATIONAL  
ENDOWMENT  
FOR THE ARTS

## Timeline

**1965**

The National Endowment for the Arts is established

**1967**

First six grants to opera companies, totaling \$453,000

**1977**

NEA supports first *Live from the Met* television broadcast featuring *La Bohème* conducted by Levine, with Pavarotti and Scotto

**1978**

Creation of the NEA's Opera/Musical Theater panel

**1978**

First grant to Lyric Opera of Chicago's young artist program

**1980**

New American Works (NAW) program to help fund new opera

**1981**

American premiere of NAW-funded *Satyagraha* by Philip Glass

**1986**

Begins supporting National Public Radio's *World of Opera*

**2001**

Launching of OPERA America's *Opera Fund* for new works

**2005**

Great American Voices, an NEA national initiative, sends opera companies to military bases

**2008**

Launch of NEA Opera Honors

# NEA Process / Making a Nomination

## NEA Opera Honors

For the first time in 25 years, Congress has authorized a new award to recognize lifetime achievement and individual excellence, the National Endowment for the Arts Opera Honors (NEA Opera Honors). This award honors visionaries and luminaries who, by making extraordinary contributions to opera in the United States, have become cultural treasures of this great nation. It represents the highest recognition that our nation bestows in opera.

The NEA Opera Honors pays tribute to those visionary creators, extraordinary performers and other interpreters who have made a lasting impact on our national cultural landscape, based either on a lifetime of artistic achievements or a single, uniquely valuable accomplishment. Nominees may include composers, librettists, singers, conductors, designers and directors. In special circumstances, collaborative artistic teams may be nominated to acknowledge an exemplary American opera that has generated excitement, attracted audiences and demonstrated potential for expanding the canon of the American opera repertoire. The NEA Opera Honors also will recognize individuals whose mastery has advanced the knowledge and/or appreciation of opera for the general public. Awards will be \$25,000 each and may be received once in a lifetime. A limited number will be awarded.

## How to Submit a Nomination

Recipients of the NEA Opera Honors are selected on the basis of nominations from the public. Nominations may be for individuals or for a group of individuals (e.g., a collaborative artistic team). Nominees must be citizens or permanent residents of the United States. Posthumous nominations will not be considered. Nominations must be submitted online at the Arts Endowment's website at [www.nea.gov/honors/opera/nomination.html](http://www.nea.gov/honors/opera/nomination.html). An individual may submit one nomination per year. No one may nominate him/herself.

## Review of Nominations

The selection criteria for the NEA Opera Honors are the artistic excellence and significance of a nominee's contributions to opera and the lasting impact on our national cultural landscape. Nominations are reviewed by an advisory panel of opera experts and at least one knowledgeable layperson. Panel recommendations are forwarded to the National Council on the Arts, which then makes recommendations to the chairman of the National Endowment for the Arts. The chairman reviews the council's recommendations and makes the final decision on award recipients. If not selected for an NEA Opera Honors award, nominees will be placed on the following year's nominations list and will remain there for up to four years. Please contact Georgianna Paul, Opera Specialist, 202/682-5600 or [paulg@arts.gov](mailto:paulg@arts.gov) with any questions.



For complete details about the NEA Opera Honors and the NEA Opera Honorees, visit [www.neaoperahonors.org](http://www.neaoperahonors.org)



## Acknowledgments

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The National Endowment for the Arts wishes to acknowledge the 110th Congress of the United States for the enabling legislation to create the *NEA Opera Honors*.

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Leontyne Price, photo by Jack Mitchell, courtesy of Sony BMG Music.

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Price in the title role of *Aida*, courtesy of Lyric Opera of Chicago.

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Price at home and in the Egyptian wing of the Metropolitan Museum of Art, courtesy of Lyric Opera of Chicago. Singing at the September 11 memorial concert (September 30, 2001) at Carnegie Hall with Levine at the piano, photo by Richard Termine, courtesy of Carnegie Hall.

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Three early career portraits and speaking at a school in Dallas in the 1980s, courtesy of Lyric Opera of Chicago.

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Carlisle Floyd, photo by Jim Caldwell.

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Premiere production of *Willie Stark* in 1981, photo by Jim Caldwell, courtesy of Houston Grand Opera.

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Program cover for *Willie Stark*, courtesy of Houston Grand Opera. A scene from *Of Mice and Men*, photo by George

Hixson, courtesy of Houston Grand Opera. Program cover for *Susannah*, courtesy of Fort Worth Opera.

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Portrait of Floyd in the 1970s; Floyd and David Gockley in the 1980s; Floyd and soprano Catherine Malfitano, photo by H. David Kaplan; all courtesy of Houston Grand Opera.

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Richard Gaddes, photo by Ken Howard, courtesy of Santa Fe Opera.

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The theater at Santa Fe Opera, photo by Robert Godwin.

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Oswaldo Golijov's *Ainadamar*, photo by Ken Howard, courtesy of Santa Fe Opera. Stephen Paulus's *The Postman Always Rings Twice*, photo by Ken Howard, courtesy of Opera Theatre of Saint Louis. Benjamin Britten's *Albert Herring*, photo by Ken Howard, courtesy of Santa Fe Opera.

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Photo of Gaddes by Ken Howard, courtesy of Santa Fe Opera. Early career photo of Gaddes, courtesy of Santa Fe Opera. Gaddes with Jonathan Miller, director of *Così fan tutte* at Saint Louis, photo by Ken Howard, courtesy of Opera Theatre of Saint Louis.

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James Levine, photo by Koichi Miura.

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Curtain call, Levine with Plácido Domingo and Luciano Pavarotti, courtesy of the Metropolitan Opera Archives.

## Page 20

Levine conducting the Cleveland Orchestra, photo by Peter Hastings, courtesy of The Cleveland Orchestra Archives. Levine on the cover of the 1984 *Musical America* magazine, courtesy of *Musical America Worldwide*. Stephen Portman, George Szell, Michael Charry and Levine (left to right), photo by Peter Hastings, courtesy of The Cleveland Orchestra Archives.

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Early portrait of Levine, photo by Peter Hastings, courtesy of The Cleveland Orchestra Archives. Luciano Pavarotti and Mirella Freni in the 1977 television broadcast of *La Bohème*, conducted by Levine, courtesy of the Metropolitan Opera Archives. The world premiere production of John Corigliano's *The Ghosts of Versailles*, photo by Ken Howard, courtesy of the Metropolitan Opera Archives.

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Santa Fe Opera's 1991 production of *Le Nozze di Figaro*, photo by Murrae Haynes, courtesy of Santa Fe Opera. Opera Theatre of Saint Louis's 1994 production of *Candide*, photo by Ken Howard, courtesy of Opera Theatre of Saint Louis. Lyric Opera of Kansas City's 1994-95 season production of *Ariadne auf Naxos*, courtesy of Lyric Opera of Kansas City.

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