



2011-2012
Season Sponsorship Program

New Opera St. Louis, a non-profit organization, was founded in August of 2007 with the goal of staging our first production in February 2008. In order to better exemplify our mission, we changed our name to Winter Opera St. Louis in January 2010. Our mission is to provide the people of St. Louis an evening of opera during the winter months. Furthermore, we will highlight local artists and invest in the local artist community by providing an opportunity to perform with world-class talent. We are committed to enhancing public appreciation of opera in St. Louis through public participation, community outreach programs, and artists' workshops.



Gina Galati, soprano is the recent recipient of the The Historical Society of St. Louis County's, James O'Flynn Community Service award for founding New Opera Saint Louis, now called Winter Opera St. Louis, where she serves as artistic director. Gina received a Bachelor of Arts and Sciences in Music from Washington University and later received a Masters of Opera from the University of Kansas and earned an Artist Diploma from the Academia Verdiana in Bussetto, Italy. Studying under Carlo Bergonzi, Gina performed numerous concerts throughout northern Italy. Ms. Galati has performed major roles in several operas such as Rosina in *The Barber of Seville* with Winter Opera, Amici Opera and the Southern Illinois Music Festival, Musetta in *La Bohème* with Witchita Grand Opera, and she has performed frequently with the Atlantic Coast Opera Festival, singing Nedda in *I Pagliacci*, Zerlina in *Don Giovanni* and Norina in *Don Pasquale*. She has also performed Fiordiligi in *Così fan tutte* and Countess in *The Marriage of Figaro*. Gina sang the role of Giorgetta in Union Avenue Opera's production of *Il Tabarro* and made her Powell Symphony Hall debut December 2008 as the soprano soloist in Bach's Christmas Oratorio with the St. Louis Bach Society. Gina recently performed the role of Alexandria in the world premier of *O Pioneers* by Barbara Harbach in St. Louis and has performed the roles of Lauretta in Gianni Schicchi, Gilda in *Rigoletto*, Norina in *Don Pasquale*, and Nedda in *I Pagliacci* with Winter Opera St. Louis.

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Company Information:

Mission:

Encouraging new audiences for affordable live opera in St. Louis during the Winter Months

Goals:

1. Stage 3 full productions each winter season
2. Maintain affordable pricing for quality performance using local and national talent
3. Encourage and support the love of opera in St. Louis
4. Become an avenue for young artists to gain professional experience
5. Encourage community volunteer support from local churches, clubs and not for profit organizations

Programs:

Education and Outreach

It is the aim of Winter Opera to bring Opera to young people throughout St. Louis via short programs for private and public school children. The intent of such programs is to instill an appreciation for the art and find aspiring talent in our community. Additionally, Outreach focuses on finding community supporters and volunteers who share our passion for opera and want to bring opera to the larger community. Promoting educational programs and encouraging young people to take voice and music lessons from Winter Opera St. Louis and orchestra members will also be emphasized.

Student Productions – “Stars on the Horizon”

Annually, one student – only musical will be produced in collaboration with the Symphony Youth orchestra. The production will audition local young artists in early fall, work with them throughout the winter in preparation for a Spring Production.

Young Artist Programs

National auditions will be held to select candidates for our Artists in Residence Program. This Program will invite artists to St. Louis for the season to sing in local productions and participate in community outreach, volunteer and arts enhancement efforts.

Plans for the 2011-2012 Season:

Our end of season newsletter with specific dates will be appearing in May 2011. Please visit www.winteroperastl.org, call 314-865-0038, or email admin@winteroperastl.org for the most up-to-date schedule.

October – Masquerade Ball to benefit Winter Opera St. Louis

November – *Broadway Review* at the Saint Louis Woman’s Club and
at St. Ambrose Church on the Hill

February – *Adriane auf Naxos* by Richard Strauss at the Saint Louis Woman’s Club

March – *La Boheme* by Giacomo Puccini at the Saint Louis Woman’s Club

Ladue News Cover Story:

Season of Song

Opera is full of unexpected plot twists, and so is the story of how a former business major, Gina Galati, became an opera singer. “I flunked an economics course when I was 19,” recalls Galati, artistic director of Winter Opera Saint Louis (formerly New Opera St. Louis). “I was at loose ends until my mom said, ‘You’ve always loved music. Why not switch majors?’ ” Mom was right: Galati went on to earn a master’s degree in opera, then studied in Italy. Soon, she was performing in operas here and abroad.

But her local ties were strong--Galati’s family owns Dominic’s Ristorante on the Hill and Dominic’s Trattoria in Clayton. So Galati came home in 2007 and started her own nonprofit opera company. “I wanted St. Louisans to be able to enjoy opera all year round, not just during the summer months when Opera Theatre and Union Avenue Opera were in session,” she explains. The first production, Giuseppe Verdi’s *Rigoletto*, sold out every performance three weeks before it opened. “It was encouraging to see so many people support a brand-new company,” she says.

Winter Opera Saint Louis begins its fourth season Nov. 12 through 14 with *Opera Extravaganza!*, a concert featuring famous opera choruses, duets and arias with piano accompaniment. Like many of this season’s shows, it takes place at different venues each night: Villa Maria Winery in Illinois, the St. Louis Woman’s Club on Lindell Boulevard and St. Ambrose Church on the Hill.

Next comes *Holidays on the Hill*, a program of Christmas music presented Dec. 8 and 15 at Dominic’s Ristorante. “It’s a special event, not part of the regular season,” Galati explains. The \$150 ticket price includes a five-course dinner for two. The season continues Feb. 13, 18 and 20 with Verdi’s *La Traviata*, presented at Villa Marie Winery with piano accompaniment and the St. Louis Woman’s Club with orchestra. Pietro Mascagni’s *Cavalleria Rusticana*, performed with orchestra, closes the season March 12 and 13 at St. Ambrose Church.

New this season is music director Steven Jarvi, currently associate conductor at the Kansas City Symphony. “We’re so happy he’s joining us--he guest-conducted Barber of Seville last year, and impressed us with his energy, enthusiasm and creativity,” Galati says. Jarvi, too, was impressed: “Gina’s commitment to bringing only the best music and performers to St. Louis is absolute, as is her mission to extend the opera season,” he says. Jarvi, hailed by critics as “decisive and eloquent” and “potentially one of the greatest conductors of this century,” has worked with Washington National Opera, Baltimore Lyric Opera, New York City Opera, and New World Symphony in Miami Beach under Michael Tilson Thomas.

“We want opera to be accessible to everyone,” Galati says. “We strive to keep ticket prices low--from \$20 to \$40, and even less for student tickets, which are available the day of the performance. We’re attracting a lot of young people.” Eventually, she wants to find a permanent venue for the company, which is made up of local and international performers. “But for now, we’re enjoying the opportunity to change the perception that opera is stuffy and hard to understand,” she says. “Like reality TV, opera is full of quirky characters, sex scandals and lovers quarrels. The difference is, opera is set to some of the most beautiful, exciting music ever written.”

Review from our 2010-2011 Season:

Nothing rusty about Winter Opera St. Louis' production of *Cavalleria Rusticana*

Written by Missy Miller

There is an untapped cultural resource here in St. Louis, and it is poised to become the artistic beacon of our fair city; *Opera*. Well over a year ago I was fortunate enough to witness some of the finest opera singers in our area deliver a breathtaking production that I thought may be artistically exclusive to that particular company. Last weekend, however, I was reminded that theatre companies are only as good as the talent they place before audiences, and the talent displayed in Winter Opera St. Louis' production of *Cavalleria Rusticana* was quite simply, remarkable.

Adapted from a play written by Giovanni Verga, *Cavalleria Rusticana* is the first of many opera's written by Pietro Mascagni at the turn of the 20th century. Known as his most successful, *Cavalleria Rusticana* tells the tale of Turridio, a young villager who returns from military service to find his fiancée, Lola, wed to Alfio, the village wine carter.

As the opera begins, it is revealed that Lola and Turridio are having an affair. Suspecting this adulterous behavior is Santuzza, a village woman Turridio seduced after learning of Lola's marriage to Alfio. Distraught by her discovery, Santuzza attempts to win back Turridio's affections, turning to his mother, Lucia, for guidance.

Performing the role of Turridio, tenor Gary Seydell was captivating; his voice pierced each note and rang with brilliant vibrato. Singing of his deep love for Lola (played by the ethereal Sara Gottman, mezzo-soprano), Turridio must face the scornful words of Santuzza, performed by Sarah Price. The prize of the show, Price displayed an astounding vocal range that undoubtedly requires a masterful amount of control. Her rich, colorful tone made the hour and fifteen minute production blaze. Providing balance and texture to the opera, Mascagni features several jovial pieces in his one-act opera, delivered by a chorus who sing of life's simple pleasures, including wine.

Accompanying the solid cast was a 17-piece orchestra led by Conductor Edward Benyas. To offer audiences the opportunity to hear live musicians perform Mascagni's masterpiece was a treat; one always provided by Winter Opera St. Louis.

Founded by Artistic Director Gina Galati, Winter Opera St. Louis performances take place throughout St. Louis, including St. Ambrose Church on The Hill, where this production of *Cavalleria Rusticana* was held. Each note soared and swelled within the marble-filled church space, adding to the wonderful experience.

Cavalleria Rusticana was the last production in Winter Opera St. Louis' 4th season, running March 12th and 13th. For information or to get involved in Winter Opera St. Louis, you may visit them on the web at <http://www.winteroperastl.org/>.

<http://kdhx.org/arts/theater-reviews/nothing-rusty-about-winter-opera-st-louis%E2%80%99-production-of-cavalleria-rusticana>

Reviews from our 2009-2010 Season:



Winter Opera focuses on singing in 'Werther'

By [Sarah Bryan Miller](#)

ST. LOUIS POST-DISPATCH

01/18/2010

Winter Opera St. Louis — formerly New Opera St. Louis — put its focus squarely where it belongs, on the music, in last weekend's production of Jules Massenet's Romantic tragedy "Werther," staged at Missouri Baptist University's theater.

The sets were minimal, the costumes pretty much nonexistent; the opera was performed in modern dress, with a few pieces of furniture to indicate a German town of the 1780s.

That's problematic for such a landmark piece; Goethe's novel "Die Leiden des jungen Werthers" (The Sorrows of Young Werther) virtually defined the "Sturm und Drang" period of the late 18th century, and it's hard to pull it out of its time and place. Still, artistic director Gina Galati is to be commended for getting her priorities straight with limited resources, and the fine singing of several of the men made the setting almost a non-issue.

Chief among them was tenor Hugo Vera in the title role: He's a real find. Vera took a little time to warm into the music, but once he did, he revealed a truly impressive instrument — big, beautiful, ringing and Italianate. He let his singing do most of his acting — and with this melodic score, that worked just fine.

Baritone Ian Greenlaw made the dull-but-decent Albert unusually appealing by means of his velvety baritone and fine dramatic instincts. It would have been nice to hear more from tenor Charles Martinez, who took the secondary role of Schmidt; his is a beautiful lyric voice. Baritone John Stephens (who also directed straightforwardly) made a hearty, big-voiced Bailiff.

Mezzo-soprano Nora Teipan's Charlotte was a model of sincerity; vocally, she might have suffered from the effects of doing her big-sing role twice in under 24 hours. Soprano Megan Higgins was sweet as her little sister Sophie; playing their younger siblings, a little chorus of seven children were both winning and musically accurate.

In the pit, Scott Schoonover offered rather choppy conducting of the lush score, but the 22-piece orchestra did a good job, with some really lovely moments.

Review by Gary Scott from KDHX Radio

The vibrancy of the Hill neighborhood seems to only increase. Recently St. Ambrose Church has partnered with Gina Galati's Winter Opera for productions held inside the church sanctuary, thus creating a cultural beacon for the entire St. Louis community. The current mounting of Puccini's beloved one-act knockout, Gianni Schicchi, performed to an enthusiastic capacity crowd.

The Winter Opera--providing productions throughout the winter, just as its name implies--has attracted a host of brilliant young singers and musicians, including at least one singer newly signed at the Met. Perhaps it was the acoustics of the stone sanctuary, or the chemistry between cast and audience, but this production bounced with energy and enthusiasm. Sound reverberated throughout the hall. Andrew Stuckey, in the title role, sang with a warm, florid resonance that still maintained the needed levity for his character. Tenor Benjamin Bunsold, playing the star-crossed lover of Schicchi's daughter Lauretta, did not project quite so fully, yet more than compensated with his sparkling Italian diction and melodic adroitness. Gina Galati, the founder and director of Winter Opera, appearing as Lauretta, brought the production to a standstill when she sang "O, Mio Babbino Caro"--the brief aria that is probably the major reason why this opera never fails to draw a sellout crowd. Galati has the challenge of being administrator, fund raiser, PR person and star all at the same time, and she does all expertly. Her satiny voice filled every corner of the building.

Giacomo Puccini's rapid-fire tale of a late 13th century curmudgeon's will altered by a clever and impish impersonator was tied together by conductor Edward Benyas. The orchestra was outstanding, and its smoothness of execution generated the sound of a much larger ensemble. Bassoonist Melissa Mackey produced such a warm, carpeting tone as to make her instrument almost a de facto cast member.

Producing opera in churches is not always easy, but this production seemed to work well. Lighting and sound were excellent, supertitles were clearly visible and the colorful costuming stood out against the hall. Staff seemed always available in the unavoidably crowded nave/lobby. The altar area was sufficiently elevated so as to make a stage that was accessible to the entire audience, even despite the large columns that rose to the vaulted ceiling. Special thanks is due to the forward thinking religious and lay leaders of St. Ambrose Church, whose willingness to present the music of one of Italy's best loved sons was a gift to our entire community. Ironically, Puccini pokes a little fun at religiosity in this work, but he was a man who took faith seriously, and whose sister was a nun. And it should not be forgotten that the joy that seemed to infect both the audience and cast was bordered on a spiritual experience in itself!





**Sponsorship Program
2011 / 2012
Season**

<u>Underwriter</u>	<u>\$25,000</u>
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- Two full-page advertisements in 2011/2012 season opera programs printed in conjunction with all three operas. (None provided if an individual donation.)
- Your company name used: the Opera "La Traviata" is Underwritten by (your company name)".*
- Your company name and logo printed on every ticket as underwritten by.*
- Recognition on every piece of literature printed in conjunction with the event.
- Recognition in every produced advertisement.
- Recognition in public service announcements.
- Sponsor to provide all print work as camera ready, all script and copy.
- Recognition from benefiting not-for-profit organizations to their constituents.
- Logo link on the event website 11/12 season.
- Premier Seating for 8 persons to the opening night of underwritten performance.
- Dinner for eight at Dominic's on the Hill, with your seating preference: Three course dinner before the opening night performance (not including alcohol or gratuity).
- Opportunity to meet performers after the concert
- TWO - One hour vocal concert to be used during the Holiday Season at parties, or during peak business hours.

*Note that if the donation is from an individual or individuals rather than a corporation, the individual's name(s) will be used in advertisements if desired.



**Sponsorship Program
2011 / 2012
Season**

Headliner Sponsor \$15,000

- One full-page advertisement in 2011/2012 season opera programs printed in conjunction with all three operas. (None provided if an individual donation.)
- Your company name used as “La Traviata” is presented by (your company name”).*
- Recognition in every produced advertisement.
- Recognition in all press releases announcing the three operas.
- Recognition in public service announcements.
- Recognition from benefiting not-for-profit organizations to their constituents.
- Logo link on the event website 11/12 season.
- Sponsor to provide all print work as camera ready, all script and copy.
- Admission for 6 persons to the opening night performance.
- Dinner for six at Dominic’s on the Hill with your seating preference: Three course dinner before the opening night performance (not including alcohol or gratuity).
- Opportunity to meet performers after the concert.
- One hour vocal concert to be used during the Holiday Season at parties, or during peak business hours.

*Note that if the donation is from an individual or individuals rather than a corporation, the individual’s name(s) will be used in advertisements if desired.



**Sponsorship Program
2011 / 2012
Season**

Event Sponsor	\$10,000
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- Full-page advertisement in opera program printed in conjunction with 2011/2012 opera season. (None provided if an individual donation.)
- Recognition from benefiting not-for-profit organizations to their constituents
- Logo link on the event website if a corporate donation.
- Admission for 4 persons to the opening night performance
- Dinner for four at Dominic's on the Hill, three course dinner before the opening night performance (not including alcohol or gratuity).

Winter Opera St. Louis' Giving Form:

Please remember that all donations to Winter Opera St. Louis are tax deductible. In addition when considering your donation, remember that ticket sales only cover 40% of our budget and that we strive to keep ticket prices affordable in order to give everyone the opportunity to experience great opera. We appreciate your support in enriching our community through Winter Opera St. Louis. Please make checks out to **Winter Opera St. Louis.**

Name	Sponsorship Level	Benefits
Amici	\$0 - \$99	Listed as a Donor in the season program
Coro	\$100 - \$349	Listed as a Donor in the season program
Comprimario	\$350 - \$499	Production Poster and listed as a Donor in the season program
Lirico	\$500- \$999	Two tickets to an opera plus all of the above
Dramatico	\$1,000- \$2,499	Four premier seats or Opera Nights for two plus all of the above
Spinto	\$2,500-\$4,999	Free Entry to the October Benefit plus all of the above
Maestro	\$5,000 +	Dinner for four with artists plus all of the above

Name(s): _____

Company: _____

Address: _____

Street

City

State

Zip

Telephone Number: (____) _____ Email: _____

Amount of Donation: _____

Credit Card: _____ Exp ____/____ CSV _____

Signature: _____

Specific Donation Requests: _____

How would you like your donation to be listed (anonymous, name, in memory of...)?