

# TEATRO GRATTACIELO

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2025 ANNUAL REPORT



# A MESSAGE FROM THE GENERAL DIRECTOR

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Six years ago, when I stepped into the role of General and Artistic Director of Teatro Grattacielo, I did so with a core belief: if opera is going to survive, it cannot stay safely locked inside its traditional, velvet-lined boxes.

Our art form is at a critical turning point. We are constantly battling the perception that opera is an exclusive museum piece, disconnected from the rhythm of the modern city. At the same time, the traditional model of producing opera is often rigidly unsustainable. The challenge before us is clear: how do we create cinematic, vibrantly saturated worlds while being fiercely resourceful and environmentally conscious? And how do we break down the walls of the opera house to invite the entire city in?

This past season was our answer to those questions—a bold statement of who we have become and where we are going.

For the first time, we presented four full productions in a summer mini-festival. By colliding emerging voices with established artists, and by weaving new technologies and recycled materials directly into our visual designs, we proved that we can radically reinvent how classical works are built and experienced while still fiercely honoring their integrity.

But we knew we couldn't just invite the community to our productions; we had to bring the art to them. Opera thrives when it lives and breathes in conversation with the people around it.

This urgency drove us to launch our large-scale, free opera program at Gotham Park. In collaboration with the park's extraordinary female leadership, we took opera directly into the heart of Lower Manhattan, creating a living, accessible dialogue with the surrounding neighborhoods, especially Chinatown.

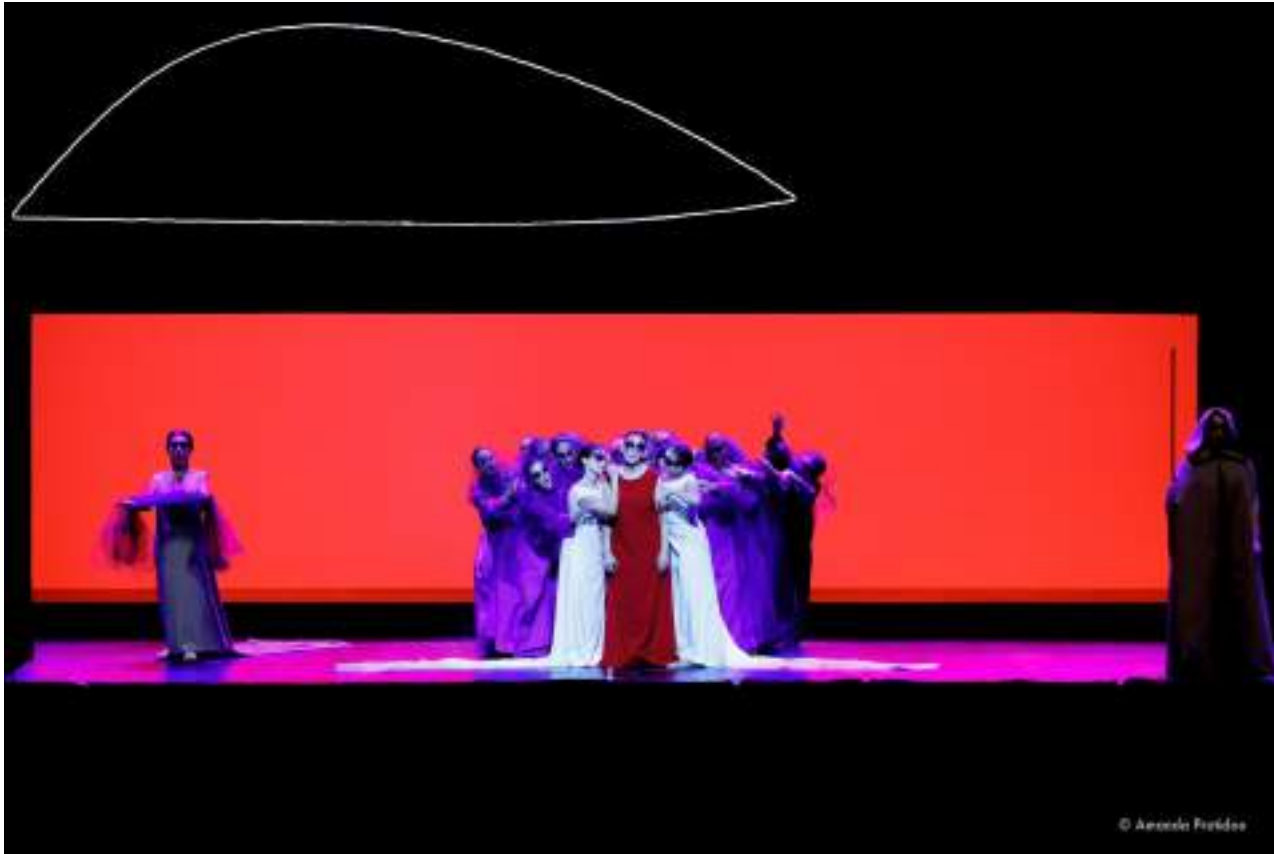
Disrupting the status quo does not happen in isolation. It requires a fearless village. I am deeply grateful to the artists, educators, staff, and community partners who lent their talent and trust to these bold ideas. I am especially thankful to our Board of Directors, whose unwavering support gives me and my team the freedom to take necessary artistic risks with care and conviction.

I believe Teatro Grattacielo is proving that an opera company can stretch far beyond traditional definitions of audience and space. We are touching people who may never have imagined themselves at the opera, showing them that this art form can be sustainable, accessible, and wildly relevant.

This season affirmed that belief, and it is with that unapologetic energy that we look forward to the future.

With gratitude,  
Stefanos Koroneos

# BOARD OF DIRECTORS



**Enzo Pizzimenti**  
Chairman of the Board

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Treasurer

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Cultural Outreach Officer

**Cecilia Dupire**  
Young Artists Program President

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**Duane Printz**  
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Board Member

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Board Member

## Advisory Board

**Laura DeFelice**  
Artistic Advisor

**Carlo Todeschi**  
Artistic Advisor

**Emilia Nuccio**  
Artistic Advisor

## MISSION

Our mission at Teatro Grattacielo is to promote the rich tradition of traditional and new opera, revitalizing lesser-known works, commissioning new operas, supporting emerging singers and creating all-inclusive community programming.



Present opera performances at major New York venues with the highest musical standards with a particular eye on innovation and multi-media arts.



Educate youth and young artists about lesser-known operas through performances, lectures, and special events. Introduce youth to opera and arts through active participation.



Expand the audience for opera through education and community outreach programs, with particular focus on underserved communities.



Assist emerging artists into developing their careers through performance opportunities.

# 2025 PRODUCTIONS

2025 ANNUAL REPORT

2025 saw Teatro Grattacielo pursue its commitment to new American works through the world premieres of Daniel Asia's ***The Tin Angel***, with libretto by Paul Pines (based on his novel of the same name) and Jorge Sosa's ***Generación Perdida***, based on the book by Mexican-Colombian poet Javier Moro Hernández.

***The Tin Angel*** takes inspiration from The Tin Palace, a 1970s jazz mecca on the Bowery, combining the American immigrant experience with the energy and suspense of a detective thriller, incorporating elements of jazz into serious art music in a tale of love, revenge, and redemption. A monodrama-opera for mezzo soprano, ***Generación Perdida*** explores the humanitarian crisis of kidnapping and forced disappearances affecting Mexico and Latin America, reflecting on the complex realities of violence in the region and the broader social and political forces at play.

Both were presented to sold-out audiences in the summer season at La MaMa Shares in the East Village in June and July 2025.

*\*For more info please visit:*

→ [World Premiere | The Tin Angel](#)

→ [World Premiere | Generación Perdida](#)



# 2025 PRODUCTIONS

2025 ANNUAL REPORT

2025 also saw the continuation of our work with young and emerging artists across two productions mounted in collaboration with Camerata Bardi Vocal Academy 2025: Pietro Mascagni's **L'amico Fritz** and W.A. Mozart's **Le nozze di Figaro**. Both runs were sold-out, produced in our summer season at La MaMa Shares in the East Village, and **Nozze** was also presented in Campobasso, Italy in collaboration with Operastudio Molise.

Both productions breathed new life into the operatic canon. An under-performed classic, this inventive staging of **Amico** evoked a conceptual, symbolist aesthetic, creating a world of suspended reality where characters navigated love, trauma, and joy in pursuit of liberation. Meanwhile, **Nozze** was reinvigorated and reimagined via the innovative use of shadows and light. Fragments of Beaumarchais' original text, woven into the score as dialogue, transformed a perennial favorite into a fresh new experience. Napoleon famously called it "the Revolution already put into action" — an apt encapsulation of the production writ large, wherein characters' masks began to fracture and light slipped through the cracks.

*\*For more info please visit:*

[→ Le nozze di Figaro](#)

[→ L'amico Fritz](#)





# 2025 EDUCATIONAL AND COMMUNITY OUTREACH

In 2024, Teatro Grattacielo's **Creative Tableaux** program expanded its impact by introducing **work-based learning internships**, providing students with hands-on experience in opera production. Through immersive workshops and collaborative projects, young artists engaged with industry professionals, developing skills in performance, design, and stagecraft.

By fostering creativity and mentorship, Creative Tableaux reinforced our commitment to education, ensuring that the art of opera remains vibrant and accessible for future generations in a relevant manner.

\*For more info, photos, activities and impact please visit:

→ [Creative Tableaux, an all-inclusive intergenerational & multidisciplinary educational program](#)



# COMMUNITY PARTNERS

Our 2025 Season's programs have reached 7,000 people in New York City and around the globe!

We work in partnership with:

- [Frank Sinatra School of Arts High School](#), Long Island City, NY (US)
- [Harrison Public Library](#), Westchester, NY (US)
- [The Hudson Guild](#), New York (US)
- [LGBTQ Center of NYC](#), New York (US)
- [Montfort Academy](#), Westchester, NY (US)
- [Gotham Park](#), New York (US)
- [The Longest Table](#), New York (US)
- [Erik Bottcher](#), NYC Council - District 3 (US)
- [High School of Fashion Industries](#), New York (US)
- [Asian Americans for Equality](#), New York (US)
- [Sunset Ridge](#), New York (US)





# CREATIVE TEAM



**Stefanos Koroneos**  
General and Artistic Director



**Abdiel Vázquez**  
Music Director



**Cate Pisaroni**  
Creative Director



**Enrico Fagone**  
Associate Conductor



**Hilary Baboukis**  
Artistic Administrator



**Francisco Miranda**  
Librarian / Arranger



**Francesco Pensabene**  
Media Creative Director



**Duane Printz**  
Founding Director

# FRIENDS OF TEATRO GRATTACIELO

## We gratefully acknowledge:

- Virginia B. Toulmin Foundation
- The Stavros Niarchos Foundation
- The Horace W. Goldsmith Foundation
- The Pizzimenti Cultural Foundation
- The Cornelia T. Bailey Foundation
- The DuBose and Dorothy Heyward Memorial Fund
- The Thomas & Cynthia Sculco Foundation
- Wasserman Projects Foundation
- Robert Antonucci and Associates
- The Board of Directors
- WQXR Public Radio
- Mrs. Mary Jaharis
- Laura De Felice
- Judi Kende & Rael Mazansky
- New York City Council Discretionary Fund - Erik Bottcher - Third District

*Our 2025 Season is made partially possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.*



ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ  
STAVROS NIARCHOS FOUNDATION

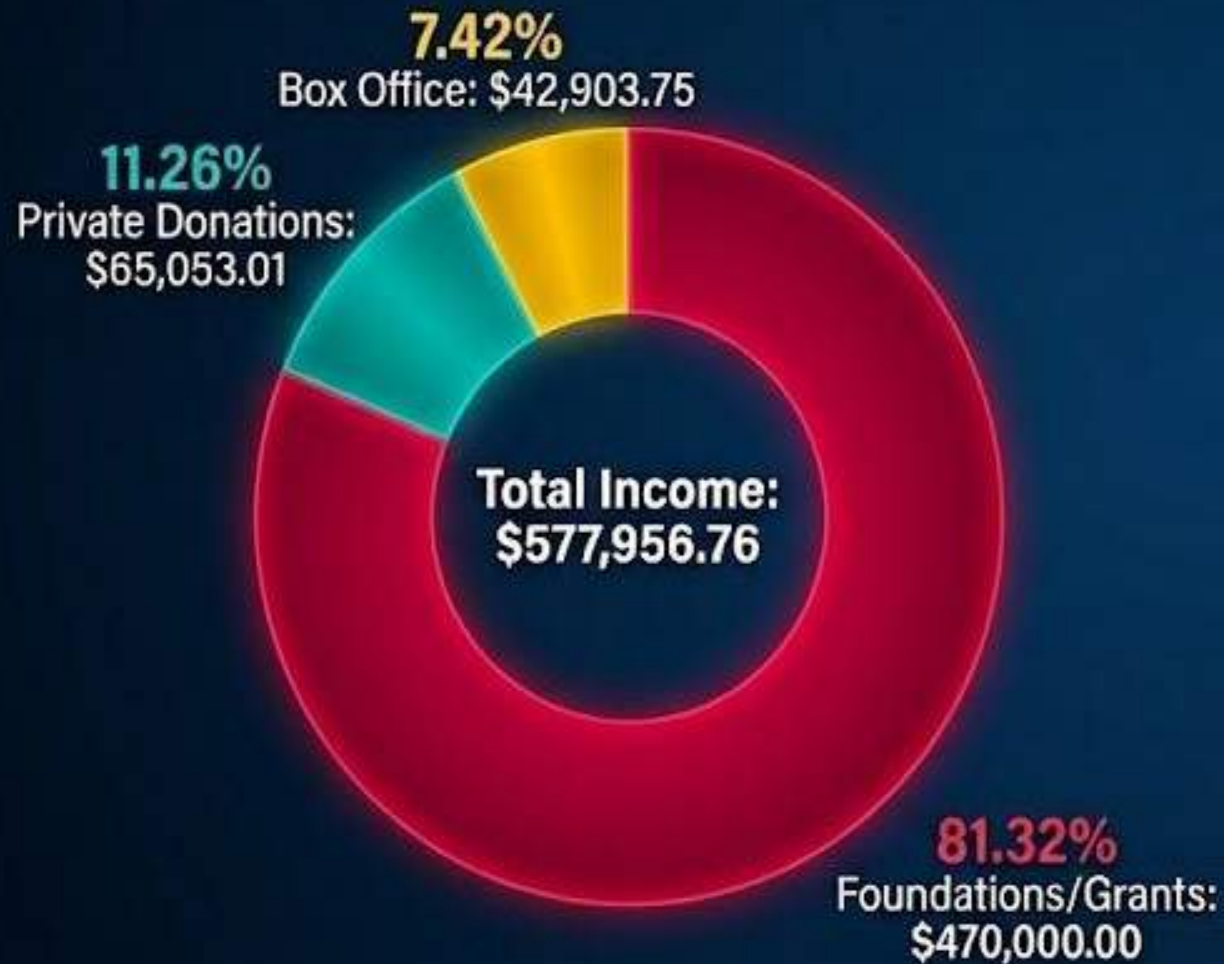
Horace W. Goldsmith  
Foundation

*Virginia B. Toulmin*  
FOUNDATION

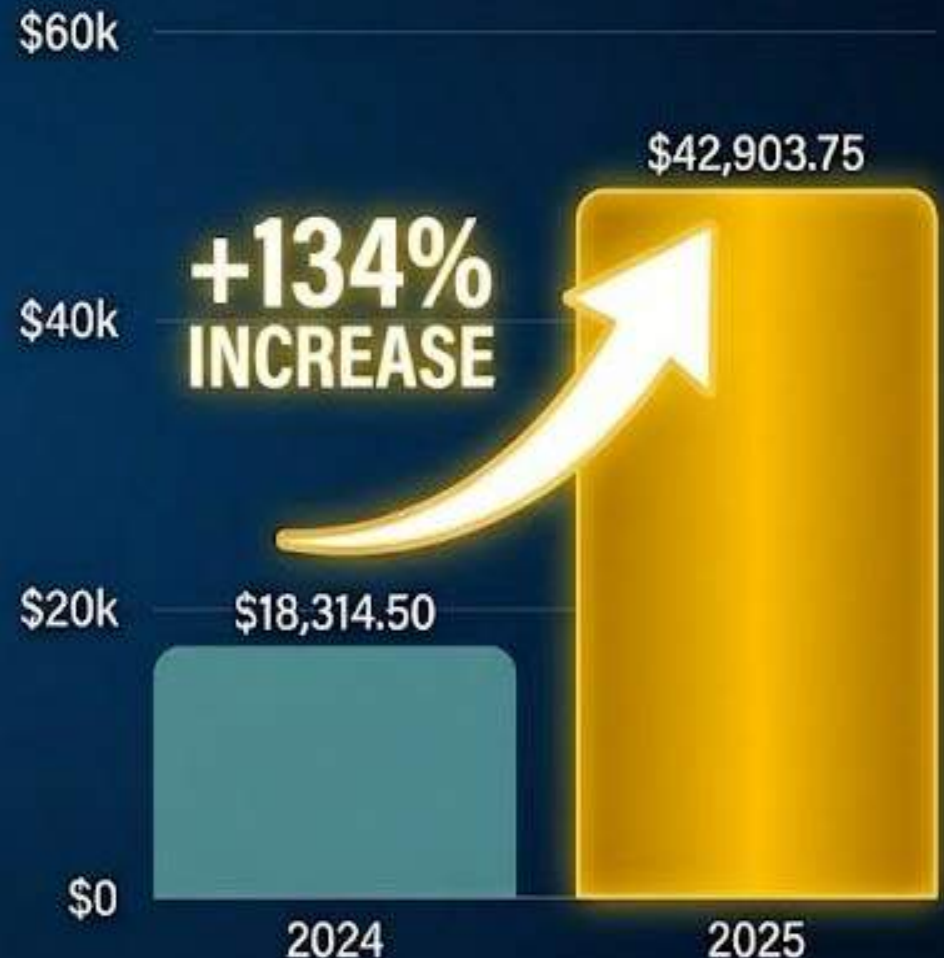


# 2025 FINANCIAL OVERVIEW: INCOME & GROWTH

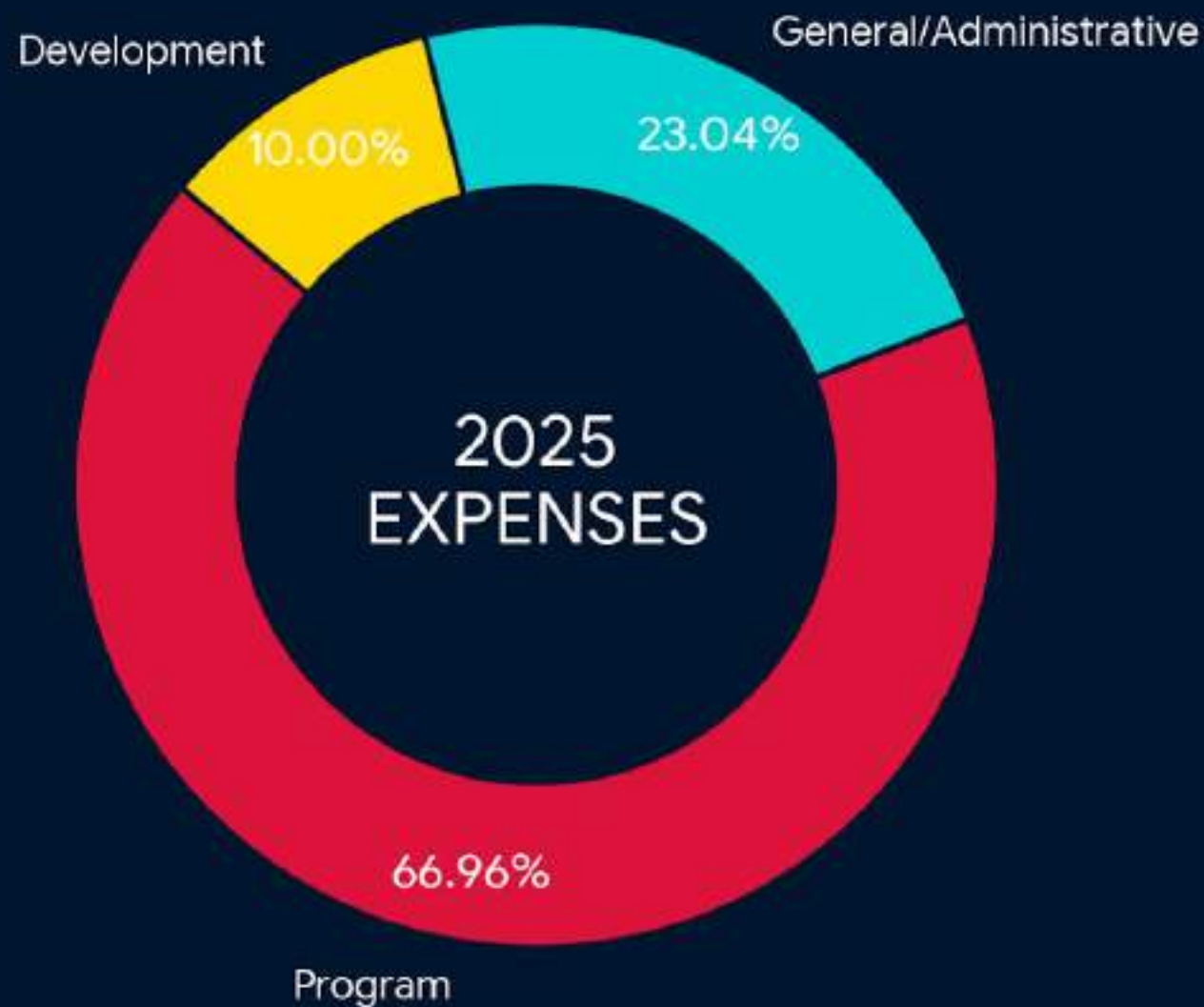
## 2025 Income Breakdown



## Box Office Revenue: YOY Growth



# 2025 FINANCIAL OVERVIEW: EXPENSE BREAKDOWN





## GROWTH AND IMPACT: 2025 IN CONTEXT

- **7,000 people reached**

Across live performances, free programming, and educational initiatives, reflecting Teatro Grattacielo's expanded presence across New York City and beyond.

- **250 artists paid** (a record high)

A historic milestone for the company. Over the past five years, Teatro Grattacielo has grown from engaging 15–20 artists annually to supporting 250 artists, signaling a fundamental shift in scale, sustainability, and artist investment.

- **25 young singers trained**

Through productions and educational programming, providing early-career artists with professional-level experience, mentorship, and visibility.

- **20 paid interns from public schools (first time)**

A major step toward equity and access, ensuring that students from public schools could participate meaningfully in opera production through paid opportunities.

- **4,000 live audience members**

A dramatic increase from pre-2023 seasons, when the company presented a single annual performance reaching 300–400 people. In just three years, Teatro Grattacielo expanded into multiple venues, neighborhoods, and communities across New York City.

- **Audience transformation**

Once centered on a narrow repertory and audience base, Teatro Grattacielo now engages a broad, diverse public, reflecting the cultural complexity of New York City and expanding who opera is for.

## IMPACT: YOUNG ARTIST

### **Jordan Seguin-Gascoigne:**

"My experience was truly invaluable. I had the incredible opportunity to be cast as Cherubino in two productions with the company, and those experiences have been pivotal in my artistic journey. Stefanos is a wonderful director who strikes the perfect balance between vision, clarity, and nurturing support. He truly brings out the best in his artists.

"After my first performance in New York City, I was contacted by an agent interested in representing me. That performance ended up kick-starting my career. I now have auditions lined up that I never would have gotten on my own, two leading roles back to back this fall, and another engagement with Opera Memphis this winter.

"I highly recommend Camerata Bardi to anyone considering applying. It is a program that offers not only professional-level opportunities but also genuine artistic growth and connection."



## IMPACT: OUR INTERNS

### **Jacquelyn Downey, Sustainable Design and Production Intern**

“Throughout my time as a sustainable design and production intern at Teatro Grattacielo, I investigated ways to minimize production waste throughout the process of creating shows. My main focus was on disposing wood ethically, the vital source of a set and waste. I connected with many different communities, organizations, and locals in New York City to learn about sustainable solutions for disposing wood. I was able to make the wood donation rate from 0% to 45%. The 45% of wood was donated to different apartment buildings across New York City for construction use. While 100% of the wood wasn’t donated, I was able to create a plan for that to happen for future opera productions at Teatro Grattacielo. While working on the opera world premiere Tin Angel, I worked closely with the set designer and learned about how other cities are incorporating sustainability in the performing arts. With all of my research I learned that with advanced planning in the design stage, many performing arts companies can approach zero waste productions. This experience has given me the opportunity to expand my horizons in the sustainability world in unique ways.”



# PRODUCTION PHOTOS





# PRODUCTION PHOTOS



# WHAT'S NEXT

## **Joseph Summer: World Staged Premiere, *The Tempest***

July 16 & 18, 2026

Ellen Stewart Theater, La MaMa, creative shares

## **W.A. Mozart: *Così fan tutte***

### **THE YOUNG ARTIST SERIES**

July 17 and 19, 2026

Ellen Stewart Theater, La MaMa, creative shares

## **Joshua Daniel Nichols: World Premiere, *Jefferson Lives!***

November 7 & 8, 2026

The Flea Theatre

## **Giacomo Puccini: *Suor Angelica***

### **THE YOUNG ARTIST SERIES**

November 7 & 8, 2026

The Flea Theatre

All details on [grattacielo.org/season](https://grattacielo.org/season)





2026 SEASON HIGHLIGHT

# WORLD STAGED PREMIERE: THE TEMPEST

Composer: Joseph Summer | Libretto: Eve Summer  
Director: Stefanos Koroneos

Marking a historic milestone for the company, we present the World Staged Premiere of Joseph Summer's *The Tempest*. This tonal and adventurous score transforms Shakespeare's masterpiece into a richly layered musical world, brimming with ensemble beauty and emotional depth.

In a new production by Director Stefanos Koroneos, the island is reimagined as a memory-scape—a crumbling 1980s film studio where Prospero, an exiled filmmaker, clings to a past life of creation. Identity is staged, rewritten, and possessed in endless loops of trauma and love. Here, the audience becomes the eye of the camera, occupying the perch of the invisible watcher, the dreamer, or the god.

JOSEPH  
SUMMER

# *The* TEMPEST

2026

TH JULY 16 & SAT JULY 18  
LA MAMA CREATIVE SHARES

TEATRO GRATTACIELO 32ND SEASON



# 2026 SEASON HIGHLIGHT

# COSÌ FAN TUTTE

Composer: W.A. Mozart | Libretto: Lorenzo Da Ponte  
Conductor: Abdiel Vázquez | Director: Cate Pisaroni  
In partnership with Camerata Bardi Vocal Academy

In partnership with the Camerata Bardi Vocal Academy, we present Mozart's masterpiece of love and deception, showcasing the next generation of operatic talent under the baton of Abdiel Vázquez.

Director Cate Pisaroni reimagines the work through a contemporary lens, drawing visual inspiration from Bauhaus geometry and the minimalist world-building of Lars von Trier's *Dogville*. This production strips away the traditional farce to offer a bold re-examination of intimacy, transparency, and the human desire to design the boundaries of love.



W.A. MOZART

# Così fan TUTTE

# 2026

FRI JULY 17 & SUN JULY 19  
LA MAMA CREATIVE SHARES

TEATRO GRATTACIELO 32ND SEASON



# 2026 SEASON FINALE 250 AMERICA: A DOUBLE BILL JEFFERSON LIVES! & SUOR ANGELICA

**Conductor:** Saverio Alfieri

**Jefferson Lives!:** Music by Joshua Daniel Nichols | Libretto by Stefanos Koroneos

**Suor Angelica:** Music by Giacomo Puccini | Directed by Stefanos Koroneos

To mark the 250th anniversary of the United States, we present a singular evening of opera exploring two faces of freedom: the civic and the spiritual. The night begins with the World Premiere of *Jefferson Lives!*, examining the American Revolution not as distant history, but as a living, psychological reckoning.

This is paired with a new production of *Suor Angelica*, where the convent is reimagined as a space of memory inhabited by the ghosts of the past. Together, these works ask a shared question: what is the cost of liberty when seeking it within systems—an empire or a cloister—that are far larger than ourselves?

JOSHUA DANIEL NICHOLS  
JAMES HARRIGAN

JEFFERSON  
*lives!*

2026

SAT NOV 7 & SUN NOV 8  
THE FLEA

TEATRO GRATTACIELO 32ND SEASON

# PRESS

*“On Sunday, Sept. 15, 2024, [Teatro Grattacielo] charted a new course – new American opera. It’s not a revolutionary concept in New York City. Other major independent companies have been doing it for years, and the big elephant in the room, the Metropolitan Opera, had pronounced a bold new strategy around being a champion of new opera (before seemingly pivoting after less than one season into the experiment). But few, if any companies, have managed the success that Grattacielo managed after its first attempt.”*

David Salazar, Operawire

[Full article here](#)

# PRESS

*“The opera Le Nozze di Figaro presented by Teatro Grattacielo received a resounding ovation on Friday, and for good reason. A strong cast supported by a superior orchestra delivered a performance of Mozart’s masterpiece that was both entertaining and intriguing. Director Stefanos Koroneos’ vision, to illuminate the dualities within each character through light and shadow, burrows into the material without shredding it.”*

Sarah Downs, Front Row Center

[Full article here](#)





## THANK YOU

Teatro Grattacielo is devoted to creating a vibrant arts world that embraces and celebrates the richness of diverse perspectives. We believe in the importance of reflecting the multicultural fabric of the communities we serve. By engaging with the people of New York and beyond, we aim to enhance the cultural landscape and contribute meaningfully to the broader arts industry.

**CONTACT:**

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