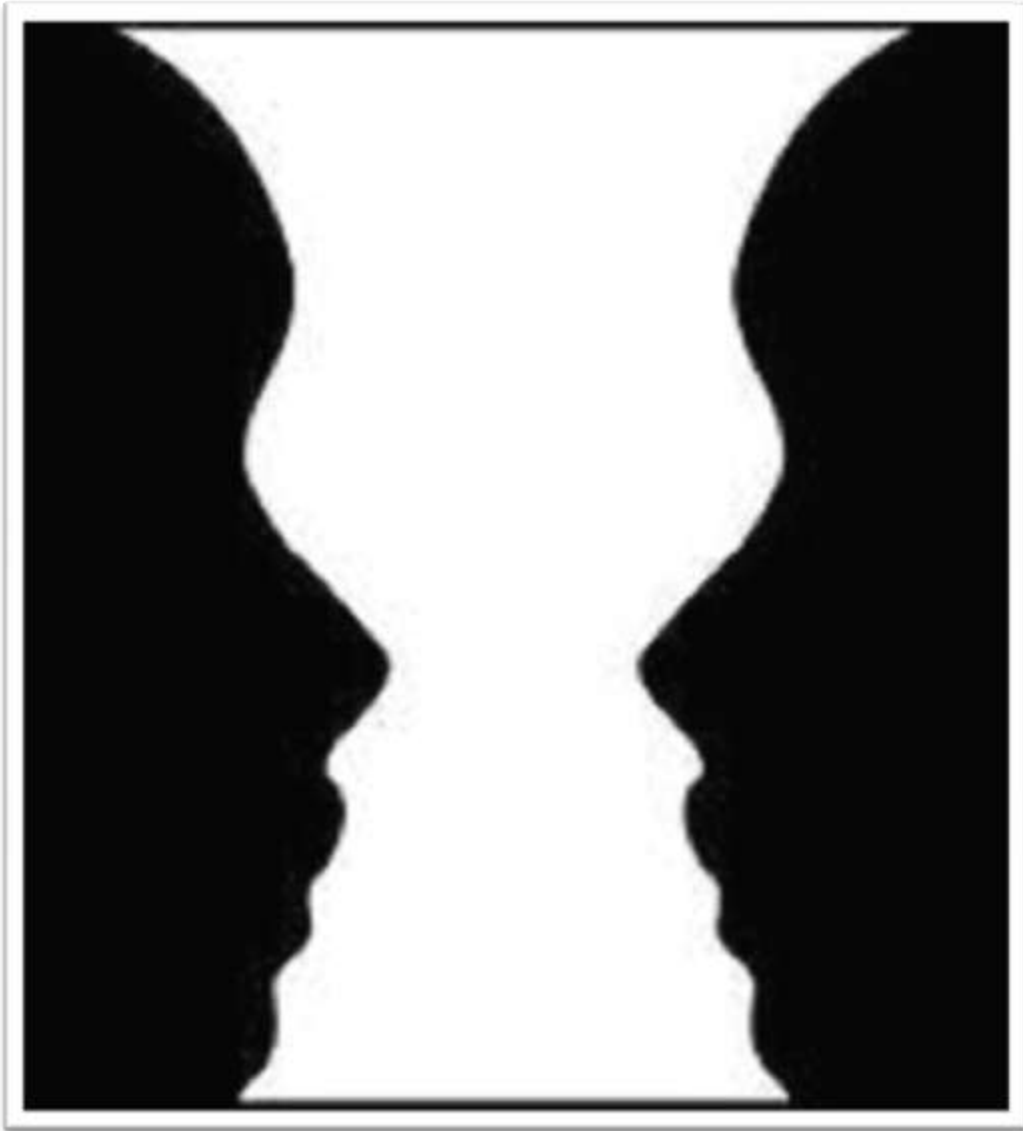


THE EVOLUTION OF OPERA

FaCing Change

From the Fifteenth to the Twenty-first Century



**The 56th Annual Convention of the National Opera Association
San Antonio, Texas
January 6-9, 2011**

THORNTON AD HERE

THE EVOLUTION OF OPERA

Facing Change

From the Fifteenth to the Twenty-first Century

The 56th Annual Convention of the National Opera Association
Hilton Palacio del Rio Hotel
San Antonio, Texas
January 6-9, 2011

CONVENTION COMMITTEE

Barbara Hill Moore, NOA Local Chair
Gordon Ostrowski, NOA Vice President for Programs
Julia Aubrey
John Pfautz
Ruth Dobson
Catherine Payn
George Shirley
Kimberly Wolfenbarger Nakamoto

Special Thanks to the University of Texas-San Antonio and Dr. William McCrary

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Singers, Liberal Arts

OBERLIN

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June 3 - July 5, 2011
Arezzo, Italy
Daune Mahy, Director

Italy

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Donizetti's *L'Elisir d'amore*

(fully staged with orchestra)

Cimarosa's *Il Matrimonio segreto*
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Musical, Vocal & Dramatic Coachings Masterclasses & Lessons
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Application Deadlines

DVDs or emailed audio files - February 10

Oberlin Audition - February 13

For information, contact

Anna Hoffmann 440-775-8044 - OCItaly@oberlin.edu

www.oberlin.edu/con/summer/italy

Wednesday, January 5th, 2011

12:00 PM-4:00 PM Meeting HACIENDA III
NOA Executive Board and Board of Directors

4:30 PM OPENING NIGHT FIESTA El Mercado, San Antonio

Thursday Morning, January 6th

8:00 AM to 5:00 PM Registration CONFERENCE CENTER LOBBY

8:00 AM to 5:00 PM Exhibits CONFERENCE CENTER FOYER

9:30 AM to 11:00 AM CORTE REAL ABC

"Strategies for Casting in an Increasingly Visual Era"

George Shirley, moderator
Jonathan Pell, Dallas Opera
Darren K. Woods, Fort Worth Opera
David O'Dell, Amarillo Opera

11:00 AM to 12:45 PM EL MIRADOR

Opening Ceremonies and Luncheon

Welcome from President Elizabeth Vrenios
Welcome from Vice President for Conventions Gordon Ostrowski
Welcome from Convention Chair Barbara Hill Moore

Memorials to Deceased NOA Colleagues
John Douglas by Richard Crittenden
Shirley Verrett by George Shirley

OPENING ADDRESS

"An Un-plugged Art Form in a Plugged-in World"
Darren K. Woods, General Director, Fort Worth Opera

Luncheon

Collegiate Opera Scenes Competition Program

Competition Judges: *Gilda Cruz-Romo and George Shirley*

DIVISION I

Xavier University of Louisiana

Musical Director: Dan Shore
Stage Director: Dara Rahming
Pianist: Wilfred Delphin

An Embarrassing Position Dan Shore

Eva Delvigné: Crystal Morris June Jenkins: Alesia Sterling
Ms. Paige: Kapria Joseph Ms. Dara: Melissa D. Lewis
Parkham: Dedrian Hogan

Baylor University School of Music

Musical Director and Pianist: Jeffrey Peterson
Stage Director: Michael Johnson

The Impresario: No. 3 – Trio Wolfgang A. Mozart

Madame Goldentrill: Angela Yoon Miss Silverpeal: Melissa Lubecke
Mr. Angel: Edgar Sierra

University of Mississippi

Stage Director: Julia Aubrey Coach and Pianist: Amanda Johnston
Costume Coordinator: Lydia Reed

Gianni Schicchi: The Will Giacomo Puccini

Rinuccio: David Walton Zita: Tiffany Gammell
Nella: Jessica Kennon Gherardo: Clay Terry
Ciesca: Nina Cole Marco: Mark Camire
Betto: Nick Keeling Simone: Paul Gamble
Gherardino: Clay McCollum

DIVISION II

University of Alabama

Stage and Musical Director: Paul Houghtaling

Pianist: J. Bradley Baker

La bohème: Finale of Act IV Giacomo Puccini

Mimi: Kasey Fuller Rodolfo: Perry Davis Harper

Musetta: Dawn Neely Marcello: Marcus Miller

Schaunard: Andrew Nalley Colline: Bryant Bush

University of Colorado – Boulder

Stage Director: Leigh Holman

Musical Director: Chris Zemliauskas

Costumer: Tom Robbins

Carmen: Act II: Duet and Aria Georges Bizet

Carmen: Nicole Vogel Don Jose: John Robert Lindsey

University of Alabama

Stage and Musical Director: Paul Houghtaling

Pianist: J. Bradley Baker

Rigoletto: Act I: Recitative and Duet Guiseppe Verdi

Gilda: Dawn Neely The Duke: Perry Davis Harper

Giovanna: Lauren Carlton

Thursday Evening, January 6th

6:30 PM to 8:00 PM

Dinner on your own

8:00 PM to 9:30 PM

OPERA PERFORMANCE

CORTE REAL DEF

Chamber Opera Competition Finalists

Excerpts performed by students from the University of Texas, San Antonio

William McCrary, Director

The Gonzales Cantata

Melissa Dunphy, Composer and Librettist

Philadelphia, PA

Confession

Raphael Lucas, Composer

Jacque Trussel and Margaret Vignola, Librettists

Eastchester, NY

Review

Jeremy Beck

Jeremy Beck, Composer and Patricia Marx, Librettist

Louisville, KY

9:30 PM to 10:30 PM

OPENING RECEPTION

LA CONDESA

Friday Morning, January 7th

8:00 AM to 5:00 PM	Registration	CONFERENCE CENTER LOBBY
8:00 AM to 5:00 PM	Exhibits	CONFERENCE CENTER FOYER
8:00 AM to 9:30 AM	Board of Directors Meeting	HACIENDA III
8:00 AM to 9:15 AM	MOVEMENT	LA CONDESA
	<i>Yoga Breathing and Meditation for Opera Singers</i>	
	Linda Lister	
9:00 AM to 10:30 AM	MUSIC THERAPY	CORTE REAL DEF
	<i>Opera as Music Therapy</i>	
	Givonna Joseph	
9:30 AM to 10:45 AM	WORKSHOPS	LA CONDESA
	<i>Helping Opera .Workshops.</i>	
	<i>“Acting Through Theatre Games”</i>	
	Richard Crittenden, Susan Boardman, Dwight Coleman	
9:00 AM to 12:00 AM		CORTE REAL ABC
	DOUBLE SESSION: <i>The Operatic Collaborative Pianist</i>	
9:00 AM to 10:15 AM		ROUNDTABLE DISCUSSION
10:15 AM to 12:00 PM		MASTER CLASS
	<i>A New Session for Singers and Pianists</i>	
	Vocal Coaching and Operatic Collaborative Piano	
	Amanda Johnston, Louise Lofquist, Hugh Murphy, Kirk Severtson and Kumiko Shimizu	
11:00 AM to 12:00 PM	Acting Technique	CORTE REAL DEF
	<i>A Comparison of Dramatic Coaching Techniques I:</i>	
	<i>Discussion Based on Three Approaches to Operatic Acting, Part I</i>	
	David Ronis, Buck Ross, and Copeland Woodruff	

The Ghost Train

A deceptively funny chamber opera for six singers and instrumental ensemble,
on a tour of abandoned railway stations in New England, summer 2012
Paul Crabtree, Oakland California

Exploring New Methods in Opera Education

Carleen Graham, Director of The Crane Opera Ensemble and
Director of The Center for Undergraduate Research at SUNY-Potsdam
with Vincent Covatto, Derek Downs and Shaun Cunningham

Performance Practice of Jody Nagel's Opera Fifty-Third Street:

World Premiere performance at Ball State University
Tammie M. Huntington, Assistant Professor, Indiana Wesleyan University

Synthesized Pit Orchestras No Longer the Pits

Damon Stevens, Director Nevada Chamber Opera, University of Nevada, Reno

The Trickster and the Troll:

Commissioning and producing a new chamber opera
Emily Wood Toronto, Department of Music
South Dakota State University, Brookings, South Dakota

America's Social History and the Changing Face of Opera:

The case of race and African American singers at the MET
Maurice B. Wheeler, Associate Professor,
Department of Library and Information Sciences,
College of Information, University of North Texas

Friday Afternoon, January 7th

12:00 PM to 1:30PM

Lunch on your own

Governors' Lunch: David Holley and Regional Governors

Regional Networking: Meet informally with colleagues from you region

1:30 PM to 3:00 PM

LA CONDESA

NOA Annual Business Meeting and Election of Officers

President Elizabeth Vrenios, Presiding

3:00 PM to 5:00 PM

LYRICA SOCIETY

LA CONDESA

Der Rosenkavalier

Paul-Andre Bempechat

3:45 to 5:30

MASTER CLASS

CORTE REAL ABC

"Repertory and your Fach"

Jonathan Pell, Artistic Director, Dallas Opera

5:30 PM to 7:15 PM

Dinner on your own

7:30 PM to 8:15 PM

SACRED IN OPERA

Travis Park UMC

St. Thomas the Carpenter

World Premiere Performance

Sacred drama for soloists, choirs, instrumentalists, and congregation

Libretto by Jason Charnesky

Music by Bruce Trinkley

Travis Park United Methodist Church, 230 East Travis Street

(corner of Navarro and Travis at Travis Park)

Dr. Gary Mabry, Music Director

Dr. Samuel Mungo, Stage Director

Following the performance there will be a question and answer session with Dr. Mabry,

Dr. Mungo, Jason Charnesky and Bruce Trinkley

9:00 PM to 10:30 PM

NOA Cabaret

CORTE REAL DEF

It's A Grand Night for Singing!

A cabaret performance of the music of Richard Rogers

Saturday Afternoon, January 8th

12:45 PM to 2:15 PM ACTING CORTE REAL DEF

***“A Comparison of Dramatic Coaching Techniques II:
Demonstration Based on Three Approaches to Operatic Acting”***
David Ronis, Buck Ross, and Copeland Woodruff

2:30 PM to 3:45 PM Educational Outreach CORTE REAL ABC

***“New Ideas in Opera Outreach: Student-Centered Outreach
and Advocacy Development within your Program”***
Dr. Carleen Graham and Dr. Mitra Sadeghpour

3:00 PM to 5:00 PM Scholarly Papers LA CONDESA

John Harrison, presiding

***Medée et son pouvoir:
Music and Dramatic Structure in Marc-Antoine Charpentier's Medée***
Alison DeSimone
Ann Arbor, Michigan

***Enacting the Nation on Stage:
Style, Subjects and Themes in American Opera Librettos of the 1910s***
Aaron Ziegel
Urbana, Illinois

6:00 PM to 7:00 PM Cocktails EL MIRADOR

7:00 PM **16th Annual Legacy Gala Banquet and Awards** CORTE REAL
Vocal Competition Winners Concert

The 16th Annual NOA Legacy Gala Banquet

The Corte Real Ballroom

6:00 PM

Cocktail Reception in El Mirador



7:00 PM

Vocal Competition Winners Concert

Introduced by Barbara Hill Moore and Reginald Pittman



7:30 PM

Welcome

George Shirley, Master of Ceremonies

Invocation

Robert Hansen, Executive Director of NOA

Dinner

Menu

Palacio Salad

Chicken Piccata with Lemon Caper Sauce

Angel Hair Pomodoro

Fresh Seasonal Vegetables

Warm Rolls and Sweet Cream Butter

Crème Brulé

Presentation of Awards

Lift Every Voice Legacy Award

Felicia Weathers

Presented by George Shirley

Lift Every Voice Legacy Award

Donnie Ray Albert

Presented by Barbara Hill Moore

NOA Lifetime Achievement Award

Jonathan Pell

Presented by Elizabeth Kirkpatrick Vrenios

The Roll of Honor

“Lift Every Voice” Legacy Award Recipients

1995	Todd Duncan		Camilla Williams
	Mattiwilda Dobbs		Robert McFerrin
1997	Inez Mathews		Sylvia Olden Lee
	Eta Moten Barnett		Ann Wiggins Browne
1998	Everett Lee		Adele Addison
	Fred Thomas		Margaret Tynes
1999	Leontyne Price		William Warfield
	Charlotte Holloman	Gloria Davy	Boris Goldovsky
2000	Betty Allen		Martha Flowers
	Andrew Frierson		Rawn Spearman
2001	Martina Arroyo		Grace Bumbry
	Reri Grist		Shirley Verrett
	Lola Hayes		Eileen Southern
2002	Annabelle Bernard		Nadyne Brewer
	Elinor Harper		Leslie Savoy Burrs
2003	Gary Burgess	Andre Montal	George Shirley
2004	Simon Estes	Arthur Herndon	Willis Patterson
2005	Raoul Abdul	Wayne Sanders	Ben Matthews
2006	H. Leslie Adams		Phillip Creech
	Leona Mitchell		Andrew Smith
2007	Vera Little-Augustus	William Ray	George Walker
2008	Anthony Davis	Ella Lee	Faye Robinson
2009	Robert Owens		Luther Saxon
2010	Marie Hadley Robinson		Curtis Rayam
2011	Felicia Weathers		Donnie Ray Albert

Boris Goldovsky Excellence in Opera Award Recipients

1999	Tony Randall	Bernie Dobroski	Davarieste Curry
2006		Fred Popper	
2008		Flora Laney Thornton	

NOA Lifetime Achievement Award Recipients

1998	Robert Ward		Thea Musgrave
	Jack Beeson		Seymour Barab
	Carlisle Floyd		Ruth Martin
	Ruby Mercer		Mary Elaine Wallace
	Rudolph Fellner		Robert Gay
1999		Sherrill Milnes	
2001	Regina Resnick		Jon Vickers
2002	Anna Moffo		Robert Merrill
2003		Gilda Cruz-Romo	
2004	Dominick Argento		Colin Graham
2005	Phyllis Curtin	Beverly Sills	Joseph Volpe
2006		David DiChiera	
2007	Ryan Edwards		Matthew Epstein
2009	Marilyn Horne		Evelyn Lear

Sunday Morning, January 9th

8:00 AM to 10:30 AM Board of Directors Meeting EL MIRADOR

9:00 AM to 10:15 AM **Opera Meets Speed Dating** CORTE REAL ABC

G. William Bugg, Presiding

John Pfautz, Susan Boardman, Jennifer Carr, Mark Clark, Sean David Cooper,
Richard Estes, Milton Granger, Philip Hageman, Paul Houghtaling, Tammie
Huntington, Kirk Mechem, Kay Payn, Buck Ross, Damon Stevens, Andy Vores,
and Charles Wood

Speed Dating: 16 presenters sit at tables with material about their chosen work.

*Observers sit with them to hear their presentation. Every 4 minutes the
observers get up and move to the next numbered table.*

10:15 AM to 11:30 AM Acting CORTE REAL ABC

“The Importance and Power of Gestures”

Richard Crittenden

11:30 AM to 1:00 PM **Awards Brunch** CORTE REAL DEF

CONVENTIONS OF THE NATIONAL OPERA ASSOCIATION

1955	Chicago (with NATS)		
1956	Wichita	1985	Louisville
1957	Evanston	1986	Los Angeles
1958	New York	1987	Columbus
1959	New York	1988	New Orleans
1960	Dallas	1989	Albuquerque
1961	Chicago	1990	Evanston
1962	New York	1991	New York
1963	Detroit	1992	San Francisco
1964	Denver	1993	Orlando
1965	Cleveland	1994	Toronto
1966	Tallahassee	1995	Boston
1967	Iowa City	1997	Dallas
1968	Los Angeles	1998	New York
1969	Evanston	1999	Cincinnati
1970	New Orleans	2000	Washington, DC
1971	New York	2001	New York
1972	San Francisco	2002	Washington, DC
1973	Toronto	2003	Philadelphia
1974	Memphis	2004	Kansas City
1975	Minneapolis	2005	New York
1976	Seattle	2006	Ann Arbor
1977	Bloomington, IN	2007	New York
1978	Tucson	2008	Los Angeles (with NATS)
1979	Norfolk, VA	2009	Washington, DC
1980	Birmingham	2010	Atlanta (with NATS)
1981	Detroit	2011	San Antonio
1982	Portland	2012	Memphis (with NATS)
1983	Boston	2013	Portland
1984	Dallas		

PAST PRESIDENTS OF NOA

Leonard Treash (1955-56)
Daniel Harris (1957-58)
Peter Paul Fuchs (1959-60)
Howard Groth (1961-62)
Hubert Kockritz (1963-64)
Robert Gay (1965)
Richard Collins (1966-67)
David W. Scott (1968-69)
Clifford Reims (1970-71)
Arthur Schoep (1972-73)
Mary Elaine Wallace (1974-75)
Larry Day (1976-77)
Clifton Ware (1978-79)
Natalie Limonick (1980-81)
Marajean Marvin (1982-83)
Carl Zytowski (1984-85)
Jerome V. Reel, Jr. (1986-88)
Randall Holden (1988-90)
Leland Fox (1990-92)
Robert J. Murray (1992-94)
Randall Holden (1994-95)
Robert Hansen (1995-98)
Arvid Knutsen (1998-2000)
Patricia Heuermann (2000-02)
Ryan Edwards (2002-04)
Penelope Speedie (2004-06)
JoElyn Wakefield-Wright (2006-08)
John Pfautz (2008-2010)

Opera at
ALABAMA

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www.music.ua.edu/opera
Paul Houghtaling, Director

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS & SCIENCES
SCHOOL OF MUSIC

Biographies of Convention Participants

Julia Aubrey (Collegiate Opera Scenes Competition), is Director of the Opera Theatre and head of the vocal area at the University of Mississippi. She earned BM and MM degrees in vocal performance, and a MA in theatre from the University of Missouri at Columbia. Her opera ensemble has won numerous awards from NOA, including first place in the NOA Opera Production Competition and third place in the NOA Collegiate Opera Scenes Competition. She has served as the Opera Stage Director for the Fairbanks Summer Arts Festival in Alaska, and staged operas for the Quad City Mozart Festival and productions at the University of Missouri-Columbia. She is presently President Elect of the National Opera Association.

Based in Louisville, Kentucky, **Jeremy Beck's (Composer Finalist)** most recent opera, *Review*, was previously included in the 2009 Opera America and Houston Grand Opera's *New Works Sampler*. His opera *The Biddle Boys and Mrs. Soffel* was named by the [Pittsburgh Post-Gazette](#) as one of the Top Ten Cultural Events in Pittsburgh for the year 2001. A graduate of Yale, Duke and Mannes, Beck is also a licensed attorney, practicing entertainment and intellectual property law.

Paul-Andre Bempechat (Lyrica Society Sessions) is a graduate of the Juilliard School, the Sorbonne, and Boston University, and is artist-scholar with the Institut Culturel de Bretagne. His new research foci will yield studies on nationalism via Impressionism, and an exploration of Jewish-Christian relations in Hamburg and their impact on the Mendelssohn family. Bempachat also serves as president of the Lyrica Society and is concurrently preparing compact discs to include the complete piano works of Cras and major works of Schubert, Schumann, and Brahms.

Susan Boardman (H.O.W. Session), Associate Professor Emerita of Music at the Pennsylvania State University in University Park, Pennsylvania, taught voice and directed the Penn State Opera Theatre for the past fifteen years. She was also on the faculty of the University of Miami in Florida. Dr. Boardman has appeared in solo recital and with opera companies in Europe and Australia as well as the United States, and as a singer of new music, premiered a number of vocal works. Dr. Boardman earned her BM and MM degrees from the University of Wisconsin-Madison, and a DMA in Vocal Performance from the College-Conservatory of Music at the University of Cincinnati, Ohio. Dr. Boardman sat on the Board of the National Opera Association, and was the former editor of the NOA newsletter.

G. William Bugg, (Speed dating meets Opera Presentation) Professor of Voice and Director of the Samford University Opera Program for 33 years, has founded and served as president and director of Alabama Operaworks, a small regional opera company dedicated to presenting new operatic works. He has garnered a significant reputation as a solo vocal performer, having concretized extensively throughout the South and appearing with the New York Grand Opera, the Atlanta Civic Opera, the Kentucky Opera association, Opera Birmingham, Southern Regional Opera, Shreveport Civic Opera, and the Chattanooga Opera. He received his DMA from the University of Memphis, and his Masters Degree from the Southern Baptist Theological School of Music.

After studying Modern and Mediaeval Languages at the University of Cambridge, **Laura Canning (The Opera Company and Opera Studio Audition)** worked in London for the operatic division of Athole Still International Management and later the Harold Holt Artist Management. She was employed in the

Artistic Administration department of the Glyndebourne Festival, and was Artistic Administrator of the Welsh National Opera. She became studio director for the Houston Grand Opera and serves on the senior management team for the company. She has served as adjudicator for the Metropolitan Opera National Council Auditions and for the Richard Tucker Foundation.

Jason Charnesky, (Librettist, *St. Thomas the Carpenter*), is an instructor of English composition and rhetoric at Penn State. Charnesky has written the lyrics and librettos for many works by composer Bruce Trinkley, including a trilogy of one-act comic operas: *Eve's Odds*, *Golden Apple* and *Cleo*, all of which won awards in the NOA Chamber opera competition. A full length opera, *York: The Voice of Freedom* was the centerpiece of a multi-disciplinary international conference at Penn State focusing on the history and the consequences of the Lewis and Clark expedition. *Santa Rosalia*, a cantata based on a painting by Fernando Botero was performed in Bogotá, Colombia in 2007.

W. Dwight Coleman (H.O.W Session) Director of the School of Music at Georgia State University in Atlanta, is General/Stage director of the nationally recognized Harrower Summer Opera Workshop and resident stage director of the La Musica Lirica Summer Music Festival in Italy. Previously, he was Coordinator of Voice and Director of Opera at Georgia State University, and Director of Opera at the University of Mississippi. He is a former Vice President of the National Opera Association and President of the Georgia Chapter of the National Association of Teachers of Singing. He has degrees from the University of North Carolina at Greensboro and Northwestern University, with post-graduate studies in Italy and Austria.

orn in England, educated in Scotland and Germany, **Paul Crabtree (Poster Session)** writes and stages site-specific operatic works that establish a new compositional and performance model, decentralizing the concert experience away from monopolized discrete venues and attracting a broader public to a living art form that reuses public space in line with the goals of urban revitalization. *Galilea*, a monodrama for soprano, horn and strings about the discovery of Uranus in 1781, will be performed at the newly reopened planetarium in the Boston Museum of Science in summer 2011.

Richard Crittenden (Importance and Power of Gestures, H.O.W.) is head of the Crittenden Opera which has presented workshops and classes for many years in Washington DC, Boston and New York. He taught at Curtis Institute of Music (head of Master's Opera Program), Yale University School of Music, New York University, and Mannes School of Music (NYC). He is well known for his workshops, master classes and lectures presented over most of the country for many years. A protégé of Boris Goldovsky, he is on the Board of Trustees of the Goldovsky Foundation. He has written a column on stage directing for the National Opera Association Journal for several years and is the author of *The Career Track: How to Plan for a Professional Operatic Career*.

Gilda Cruz-Romo (Competition Judge) has enjoyed an international career, which took off with her debut at the New York City Opera in 1969 as Margherita in *Mefistofele*, opposite Norman Treigle. The following year, on December 18, 1970, she made her debut at the Metropolitan Opera in New York as Cio-Cio-San in *Madama Butterfly*, and remained at the Met until 1984. She has appeared at most of the major opera houses in the United States, such as Chicago, Houston, Dallas, San Francisco, New Orleans, Boston, Philadelphia and Baltimore. She also appeared in Europe, making her debut at the Royal Opera House in London, and La Scala in Milan, both as Aida. She continued to score triumphs at many houses

such as the Verona Arena, the Rome Opera, Venice, the Maggio Musicale Fiorentino in Florence, Vienna State Opera, the Bolshoi in Moscow, the Liceo in Barcelona, the Teatro Nacional Sao Carlos in Lisbon, and the Palais Garnier in Paris.

Dr. Linda Di Fiore, (Artist Division Preliminary Judges for Vocal Competition) Mezzo-Soprano and Regents Professor at the University of North Texas, has performed professionally for over thirty-five years as a soloist in opera, oratorio, recital, and musical theatre. Her career has included guest performances throughout the United States with such groups as the St. Paul Chamber Orchestra, Minnesota Opera, Bach Aria Festival in New York City, Orlando Opera, North Florida Arts Opera Series, Longview Opera, Joffrey Ballet and the Orchestra of New Spain. She has taught in summer programs in Rome, Venice, Casalmaggiore, Innsbruck, Graz (AIMS) and most recently in the Amalfi Coast Festival. She has been a Visiting Professor of Voice at the Eastman School of Music, and is a NATS Master Teacher. She has won the Distinguished Service Award to International Education as well as the President's Council Teaching Award at UNT.

Ruth Dobson, (Sacred in Opera) Chair, Sacred in Opera, received the Governor's Arts Award from the state of Oregon for her distinguished work in the field of opera and opera education. She joined the voice faculty at the University of Oregon after retiring as Professor of Music at Portland State University, where she taught voice, opera workshop, and song literature. Ms. Dobson was the director of the PSU Opera Theater program. where her productions of *Le Nozze di Figaro* and *Don Giovanni* were awarded first place in the opera production competition of the National Opera Association. She is Co-Founder of the Astoria Music Festival and Artistic Director of Portland SummerFest. She was Founder and Artistic Director of Bel Canto Northwest Vocal Institute.

Melissa Dunphy (Composer Finalist, The Gonzales Cantata) has received national acclaim from *The Wall Street Journal*, *The Atlantic*, *Harper's Magazine*, and MSNBC's Rachel Maddow. Her vocal music has been recognized in awards from ASCAP/Lotte Lehmann Foundation and the Simon Carrington Chamber Singers. Melissa is currently enrolled in the doctoral studies program at the University of Pennsylvania.

Martha Gerhart (Artist Division Preliminary Judges for Vocal Competition) re-located to Dallas in 1997, following a prestigious free-lance career based in New York City, to teach at Southern Methodist University. She is currently an Adjunct Faculty member teaching Italian and French Diction for Singers at S.M.U. and continues to be active in Dallas as a sought-after vocal coach. Ms. Gerhart was on the music staffs of the San Francisco Opera (including eight times with SFO's Opera's Merola Opera Training Program), The New York City Opera, the Spoleto Opera Festival (both in the U.S. and in Italy), and many other companies. She is the translator of line-by-line translations in many of the Hal Leonard Publishing Corporation's *Vocal Library Series*, including their popular *Opera Anthology* series, and the author of *Italian Song Texts from the 17th through the 20th centuries, Volumes I and II*, published by Leyerle Publications.

Dr. Tracelyn Gesteland (Opera for Young Audiences) is Assistant Professor of Music in Voice/Opera at The University of South Dakota and Director of the South Dakota Vocal Arts Festival. She is an active performer on the opera, musical theatre, concert, and recital stage, most recently appearing as Joanne in *I Can't Stand Wagner* with the Sounds of South Dakota.

Carleen Graham (Poster Session: New Ideas in Opera Outreach) is Professor of Opera and Music Theatre at The State University of New York - Potsdam where she directs the award-winning Crane

Opera Ensemble and teaches courses in performance practices, opera literature, and opera education. Dr. Graham initiated an education outreach program associated with the opera ensemble's main production each year. Her degrees include an Ed.D. from Teachers College Columbia University, M.M. in Vocal Performance from New England Conservatory, and B.M. in Music Education from Ohio University - Athens.

Bill Haase (*The Opera Company and the Opera Studio Auditions, Competition Judge*) received his BA from Rice University, and his MS in Mathematics from the University of Houston. He has corporate experience in planning, finance, commodities trading, and adult education. He has conducted volunteer work with the Houston Grand opera for many years (Co-chair Guild Buddies, Hospitality, Guild Board, Studio Committee), having received the volunteer of Distinction Award. He has been a board member for the Opera in the Heights since 2004 and has also served as Volunteer Housing Coordinator, Treasurer, Chairman and Managing director for the organization.

Barbara Hill Moore, (*Local Chair, National Convention*) Soprano, is the Meadows Foundation Distinguished Professor of Voice at Southern Methodist University where she served as Department Head. She received her B.S. from Lincoln University, and M.S. from the University of Illinois. Ms. Hill Moore has performed with orchestras and opera companies throughout the United States and Europe. She has been featured in summer festivals and civic concert series across the country and has presented Master Classes for teachers and singers at universities in England, Germany, Korea, South Africa and North America. She is President of the Board and founder of the Bruce Foote Memorial Scholarship Foundation, a NATS Foundation Board Member, National Vice President for the NATS Foundation Circle of Friends, and Regional Governor of NOA.

David Holley (*Regional Networking*) has been the Director of Opera at The University of North Carolina at Greensboro since 1992, where he recently collaborated with Libby Larsen, writing the libretto for her newest opera *Picnic*, which he produced and directed in its World Premiere. He served on the faculty of the Brevard Music Festival and was stage director for the Greensboro Opera and Pensacola Opera, as well as stage director at a variety of educational institutions, including an engagement as distinguished guest alumni director of *My Fair Lady* at Furman University as part of its 175th anniversary. An active performer, Mr. Holley has appeared with regional opera companies in Dallas, Atlanta, Rochester, Phoenix, Banff, Greensboro, Shreveport, Baton Rouge, Albuquerque, Las Vegas and Pensacola.

Tammie Huntington, (*Poster Session*) soprano, holds a Doctor of Arts degree in Voice Performance with Opera/Opera Direction emphases from Ball State University where she produced and directed the world premiere of *Fifty-Third Street*, a new American opera by Jody Nagel. She presented her research on *Fifty-Third Street* at the 2009 International Congress of Voice Teachers in Paris and at the 2009 Hawaii International Conference on Arts and Humanities. Dr. Huntington remains an active performer, in addition to teaching Vocal Pedagogy, Opera Workshop, Opera Theatre and Applied Voice at Indiana Wesleyan University.

Canadian collaborative pianist **Amanda Johnston (*Vocal Coaching and Operatic Collaborative Piano, Piano Round Table Discussion*)** is Assistant Professor of Music at the University of Mississippi, where she is Music Director for the Opera Theatre, teaches advanced diction, and coaches singers at the graduate and undergraduate level. She is author of *English and German Diction for Singers: A Comparative*

Approach (Scarecrow Press, 01/2011). She has held positions at the University of Toronto, York University, and *Lied Austria*, and was educated in Canada, Germany, and the Czech Republic.

Ms. Givonna Joseph (*Opera as Music therapy*) is a professional singer, an arts educator and consultant. In addition to her years on the stage, she has 15 years experience as a Board Certified Music Therapist. She has worked in rehab with the multi handicapped, in mental health, and in special education in Texas and Louisiana. The New Orleans native has performed roles with New Orleans Opera, and prior to Katrina, she was Director of Education for the Louisiana Philharmonic Orchestra. The versatile mezzo-soprano is a concert soloist, a Young Audiences Artist, and on the Louisiana Touring Directory. She is the founder of a new ensemble called OperaCreole, created to highlight operatic works by New Orleans's 19th Century Creoles and others of African descent.

Linda Lister, (*Yoga Session*) soprano and Assistant Professor of Music at the University of Evansville, is a Vassar and Eastman graduate. She created the role of Madge in the world premiere of Libby Larsen's opera *Picnic* (2009). Dr. Lister won NOA's 1998 Dissertation Prize and wrote the upcoming book *Yoga for Singers*.

Pianist/Mezzo soprano, **Louise Lofquist (*Piano Round Table Discussion, Vocal Coaching and Operatic Collaborative Piano*)** is a visiting assistant professor of music at Pepperdine University, where she serves as voice teacher, opera coach and accompanist. She made her pianistic debut with the National Symphony Orchestra at age 18 and subsequently received degrees in history from Duke and Stanford, and later in music from UC/Santa Barbara and USC. She is active as a collaborative pianist, solo pianist and singer in Southern California.

At the age of 27, **Raphaël Lucas (*Finalist, Confession, Chamber Opera Competition*)**, has already created an impressive range of musical compositions. He was born in Sète in the south of France, and began composing at the age of ten. He later pursued a career as a percussionist, playing for seven years with the National Symphony Orchestra of Montpellier. In 2007, he moved to the United States to dedicate himself solely to composition, and earned a Bachelor's Degree in composition from SUNY Purchase. He is currently pursuing a Master's degree at the Manhattan School of Music as a student of Dr. Richard Danielpour.

Dr. Gary L. Mabry, (*Music Director, St. Thomas the Carpenter*), is an Associate Professor of Music at the University of Texas at San Antonio where he teaches choir, voice, conducting and music education courses. He has served on the music faculties of Abilene Christian University and Montana State University, and taught on the faculty of the Interlochen Arts Camp in Michigan. He also served as Artistic Director and Conductor of the San Antonio Choral Society and is currently the Music Director at Travis Park United Methodist Church of San Antonio. He served several seasons as Chorus Master of the San Antonio Opera. Gary received his Doctor of Musical Arts degree from the University of Colorado, and his MM from Hardin-Simmons University.

Dr. William McCrary (*Director, Chamber Opera Competition Excerpts*) is the Director of Lyric Theatre and an Associate Professor of Music at the University of Texas at San Antonio. Dr. McCrary is an active proponent of children's opera education and, with the UTSA/Opera Guild of San Antonio *Opera in the Schools* program, presents opera to 15,000 San Antonio youth each year. Dr. McCrary is a certified instructor in Qigong and Tai Chi by the Institute of Integral Qigong and Tai Chi. Dr. McCrary incorporates

these ancient Chinese body, mind, and spirit arts to assist performers in finding freedom, balance, and flow on the lyric theatre stage.

Dr. Christopher Meerdink (*Children's Opera In Action*) has performed extensively in recital, concert, and on the opera stage. Dr. Meerdink co-chairs the Committee on Youth Opera for the National Opera Association. In his commitment to youth music opportunities, he has taken part in Bowling Green State University Opera for Youth, Toledo Opera Education and Outreach Program, Young People's Theater of Ann Arbor, and Evanston Light Opera Works in Evanston, Illinois. Currently, Dr. Meerdink is Instructor of Music, Voice at West Texas A&M University. Previously, he has served on faculty at Delta State University, the University of Texas at El Paso, and at Taylor University.

Dr. Samuel Mungo, (Stage Director, *St. Thomas the Carpenter*), is the Director of Opera Studies and Coordinator of the Voice Area at Texas State University. He has been involved in opera as a director, singer and teacher for more than 20 years. Professional directing credits include Florida Grand Opera, Colorado Light Opera, the Boulder Opera Project, and San Antonio Opera. As a singer, he has performed with opera companies and orchestras throughout North America and around the world. He received his Doctorate from the University of Colorado at Boulder, and his Masters in Vocal Performance from the New England Conservatory. He also holds an Artist's Diploma from The Boston Conservatory, and a Bachelor of Science in Communication Studies from Illinois State University.

Hugh Murphy (Piano Round Table Discussion, Vocal Coaching and Operatic Collaborative Piano) is a conductor, pianist, and coach in New York City and has worked with the Santa Fe Opera, Mannes College, Eastman School, and Si Parla Si Canta in Italy. He has performed internationally, and is Co-founder of the innovative Purchase College Opera Program; He has received numerous awards from NOA for Best Opera of the Year, and has a recording for the World-premiere of Lee Hoiby's *Tempest* (Albany records).

David O'Dell, (Strategies for Casting in an Increasingly Visual Era) General Director of Amarillo Opera, is committed to making certain the Texas Panhandle plays an important role in the future of opera in America, that is, cultivating a style of production committed to the development of regional artistry which is representative of regional sensibilities. He is working to maintain the highest international standards that can be produced on a regional budget.

Gordon Ostrowski, (Convention Vice President) Assistant Dean/Opera Producer, has served as administrator, artistic producer, stage director, and teacher at Manhattan School of Music since 1991. He serves on the board of directors of the National Opera Association, and the board of directors of the Douglas Moore Fund for American Opera. He is past president of Opera for Youth, Inc and has served on the board of directors of Opera America. He has taught classes and directed for Opera Tuscia in Viterbo, Italy, the New Opera Festival of Rome and Centro Studi Lirica in Novafeltria, Italy. Since 1998 he has taught acting styles at the Chautauqua Opera. He has previously served in the various capacities of assistant director, stage manager, director and producer at Michigan Opera Theatre, Cincinnati Opera, the University of Southern California and the Santa Fe Opera.

Artistic Director of The Dallas Opera, **Jonathan Pell (Strategies for Casting in an Increasingly Visual Era, The Opera Company and Opera Studio Audition, Repertory and your FACH)** has an extensive

background in both music and theatre., He was Coordinating Producer for Music Programming at WNET/Thirteen in New York and worked on such public television projects as *The Life of Verdi* series hosted by Burt Lancaster. Mr. Pell was active in concert and opera management for several years, frequently appears as a speaker on a variety of opera related topics, and for several years hosted *The Dallas Opera Radio Hour* as well as *The Dallas Opera Guild Insights* program. He was on the board of directors of the Richard Tucker Music Foundation where he also served as Chairman of their national auditions committee and on the board of the prestigious *Aria Awards*.

A frequent presence at the Metropolitan Opera, Soprano **Emily Pulley (Competition Judge)** has delighted audiences across the country on the stages of New York City Opera, Los Angeles Opera, Dallas Opera, Minnesota Opera, Glimmerglass Opera, Seattle Opera, Opera Colorado, and Central City Opera. A champion of new repertoire, she made her New York City Opera debut as Lavinia Mannon in *Mourning Becomes Electra* for which she won the New York City Opera Richard F. Gold Debut Artist Award. A native of Texas, Ms. Pulley received the Richard F. Gold Career Grant from Central City Opera and the Jacobson Study Grant from the Richard Tucker Foundation. She is the 2006 recipient of New York City Opera's Christopher Keene Award, recognizing an artist's performance in new or unusual repertoire.

David Ronis (Comparison of Dramatic Coaching Techniques) is the co-director of the Queens College Opera Studio. His 2009 production of Monteverdi's *L'Orfeo* tied for first place in its category of the National Opera Association's Opera Production competition. He has sung over 50 operatic roles in the U.S., Europe, and Asia, and toured nationally in Disney's *Beauty and the Beast*.

Buck Ross (Comparison of Dramatic Coaching Techniques) is the founder and director of the Moores Opera Center at the University of Houston, one of the largest university opera production programs in the country. Particularly noted for his work in contemporary opera, this spring he will direct Daniel Catán's *Il Postino*.

Mitra Sadeghpour (New Ideas in Opera Outreach) is the Director of Opera and teaches voice at the University of Wisconsin-Eau Claire. She has recently directed *Albert Herring*, *The Merry Widow*, *Dido and Aeneas*, *Suor Angelica* and *Gianni Schicchi* and will direct *The Magic Flute* in February. A native of Iowa, she holds the doctorate in music from Indiana University.

Kirk Severtson (Piano Round Table Discussion, Vocal Coaching and Operatic Collaborative Piano) is a vocal coach and music director of opera at The Crane School of Music, SUNY Potsdam. He is on the music staff of Lake George Opera (NY) and has previously coached at Opera North, the Opera Theater of Lucca (Italy), the Rising Star Singers festival, and Dorian Opera Theatre, among others. He is a graduate of Luther College and holds graduate degrees in piano performance from the University of Cincinnati, College-Conservatory of Music.

Jason Smith (Artist Division Preliminary Judges for Vocal Competition) is currently staff coach/accompanist at Southern Methodist University in Dallas, TX. Previous to this position he was Principal Coach for the Fort Worth Opera where his duties include being rehearsal accompanist for main stage productions as well as touring across the state of Texas with Children's Opera Theater. Mr. Smith received a Master of Music degree in Opera Coaching from Florida State University after completing a Bachelor of Music degree in piano performance from the University of Utah. Other experience includes

work as an apprentice coach/accompanist for Utah Opera. Mr. Smith has also been on faculty at the Seagle Music Colony for seven seasons.

Damon Stevens (Poster Session) is Director of Nevada Chamber Opera for the University of Nevada, Reno. He frequently directs the music for UNR's Nevada Repertory Company. Dr. Stevens earned his Bachelor of Music degree from Arizona State University, and his Master of Music and Doctor of Musical Arts degrees from the University of Cincinnati's College-Conservatory of Music. He has performed both as soloist and collaborative pianist throughout the United States, Germany, and Poland in such diverse venues as radio, television, and concert halls. Dr. Stevens also serves as Chorus Master and Director of Education for Nevada Opera.

Kumiko Shimizu (Piano Round Table Discussion, Vocal Coaching and Operatic Collaborative Piano), assistant professor of music and accompanist at Delta State University, has played for Eugene Opera, Lake George Opera, Natchez Opera Festival, Opera Idaho, Rimrock Opera, and the Mississippi District Metropolitan Opera Auditions.

George Shirley, (Strategies for Casting in an Increasingly Visual Era) one of America's most versatile tenors, is in demand nationally and internationally as performer, teacher, lecturer, and adjudicator. As a performer he has performed more than 80 operatic roles to international acclaim with the Metropolitan Opera, Royal Opera Deutsche Oper, Teatro Colòn, Netherlands Opera, New York City Opera, Scottish Opera, Chicago Lyric Opera, San Francisco Opera, Washington Opera, Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera. Mr. Shirley began his academic career as Professor of Voice at the University of Maryland where he was subsequently selected one of the university's Distinguished Scholar-Teachers He joined the faculty of the University of Michigan School of Music where he was named The Joseph Edgar Maddy Distinguished University Professor of Music., and was appointed director of the vocal arts division of the School of Music.

Damon Stevens (Poster Session) is Director of Nevada Chamber Opera for the University of Nevada, Reno. Since joining UNR's faculty in 2003, he has directed musically numerous opera productions as well as the opera scenes courses. In addition, Dr. Stevens frequently directs the music for UNR's Nevada Repertory Company. In addition to directing the opera program, Dr. Stevens teaches private piano lessons, group piano classes, and coaches voice. He has performed both as soloist and collaborative pianist throughout the United States, Germany, and Poland in such diverse venues as radio, television, and concert halls. Dr. Stevens also serves as Chorus Master and Director of Education for Nevada Opera.

Mezzo-soprano **Emily Toronto (Poster Session),** Associate Professor of Music and Director of Opera at South Dakota State University, received her Master of Music degree and Doctor of Musical Arts degree in Voice Performance from the University of Michigan, and has performed nationally with such companies as Michigan Opera Theatre, Toledo Opera, Michigan Opera Works, and the Ann Arbor Festival of Song. She is founding member and Artistic Co-Director of Heartland Opera Troupe, is active in bringing opera to young audiences and has performed over seventy-five presentations of operas for children in schools throughout South Dakota, Ohio and Michigan. She currently serves as the District Governor for South Dakota for the National Association of Teachers of Singing.

Bruce Trinkley, (Composer, St. Thomas the Carpenter,) is Professor Emeritus of Music at Penn State

University where he taught composition, orchestration and opera literature and conducted the Penn State Glee Club for thirty-five years. He received degrees in composition from Columbia University where he studied with Otto Luening, Jack Beeson and Charles Wuorinen. His concert works include *Santa Rosalia*, (a cantata filmed for PBS), *Mountain Laurels*, (a choral symphony written for the centenary of State College, Pennsylvania with texts by central Pennsylvania poets), and *Cold Mountain*, (a piano trio commissioned by the Castalia Trio for their concert tour of China). *York: the Voice of Freedom*, a full-length opera about the life of the only African American on the Lewis and Clark Expedition, was filmed by WPSX for broadcast on PBS stations.

Elizabeth Kirkpatrick Vrenios, (*Blood and Guts of Opera, Cabaret*) is Professor Emerita at American University where she taught voice, pedagogy and headed the music and opera program for 35 years. She is also the Associate Director of the Crittenden Opera Workshop. Well known as an interpreter of new music, she has given recitals throughout the United States, South America, Scandinavia, Japan and Europe, and is known for her master classes and lectures across the country. She is the artistic director and founder of the Redwoods Opera in Mendocino, California, and has voice studios in Washington, D.C., New York City and Boston. She currently serves as president of NOA.

Dr. Mary Carol Warwick (*Opera for Young Audiences*) is the protege of opera composer Carlisle Floyd. Her commissioned works include operas for Houston Grand Opera (*Princess and the Pea, The Emperor's New Clothes, The Velveteen Rabbit*, and the bi-lingual *Cinderella in Spain*), as well as chamber works for Houston Symphony Orchestra and a commission from NASA for a wake-up call for the Space Shuttle Mission STS-33. Numerous awards include grants from Opera New World, a Challenge Grant from the National Endowment for the Arts, and the Mayor's Proud Partner Award from the city of Houston for her environmental musical, *Celebrate the Earth*. She is currently head of the music department at the Houston Community College's Central Campus.

Maurice Wheeler (*Poster Session*) is Associate Professor of Library and Information Sciences at the University of North Texas - College of Information. He has earned degrees in voice performance from Shorter College and the University of Michigan, and degrees in Library and Information Sciences from the University of Michigan and University of Pittsburgh. His career has included positions as music curator, music librarian and Director of the Detroit Public Library. He is an active consultant on management, organizational development and diversity, and is a member of the American Library Association, the College Music Society and the Music Library Association.

Kimberley D. Wolfenbarger-Nakamoto (*Children's Opera in Action*) is an active voice teacher whose studio recently collaborated with the La Fe Cultural & Technology Center on *Hansel and Gretel* as a part of an initiative to revitalize the arts in El Paso's Segundo Barrio. Kimberley received the Spokane Allied Arts Gold Medal for Classical Solo & Silver Medal for Musical Theatre Solo, as well as the El Paso Opera Scholarship. Performance credits include, Countess Almaviva in *The Marriage of Figaro*, Julie Jordan in *Carousel* and Magnolia Ravenal in *Showboat*. She is a veteran of the El Paso Opera production team. Currently, she serves as the co-chair of the National Opera Association Children's Opera Project and Artistic Director of the Youth Opera of El Paso. Kimberley is an active member of NATS & TMEA.

Copeland Woodruff (*Comparison of Dramatic Coaching Techniques*) is the Opera Stage Director for the University of Memphis. He has been on the directing staffs of the New York City Opera, Santa Fe Opera,

Chautauqua Opera, Michigan Opera Theatre and on the faculties of The Juilliard School, Oberlin Conservatory, Academy of Vocal Arts, and Temple University. He is highly sought after as a teacher of the singing actor and has been a director and acting coach for the Harrower Opera Workshop for the past twelve years. He recently joined the staff of La Musica Lirica. Copeland is a member of the American Guild of Musical Artists (AGMA), Actors' Equity Association (AEA) and is on the board of NOA.

Darren K. Woods, (Key Note Speaker, Strategies for Casting in an Increasingly Visual Era, The Opera Company and Opera Studio Audition) the General Director of the Fort Worth Opera, and Artistic Director of the Seagle Music Colony, was formerly the General Director of the Shreveport Opera in Louisiana, where he founded *Shreveport Opera Express*, a touring arts in education program.. Mr. Woods is a frequent vocal competition judge, serving as a panel judge for the Richard Tucker Foundation, the Metropolitan Opera National Council Auditions, the Lieber Competition, the Denver Opera Guild Competition, and the Dallas Opera Guild Competition. He performed as a professional operatic tenor prior to beginning his management positions in such venues as: The New York City Opera, Carnegie Hall, the Washington Opera, L'Opera Madrid, Opera Trieste, Seattle Opera, the Dallas Opera, Baltimore Opera, and the Santa Fe Opera.

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The Boyer College of Music and Dance is pleased to announce the addition of renowned bass-baritone, Eric Owens, to its Voice and Opera faculty as Artist-in-Residence. A champion of new music and powerful interpreter of classic works, Mr. Owens has received accolades for his performances at the Metropolitan Opera, Carnegie Hall, Walt Disney Hall and other distinguished opera houses around the world. www.eric-owens.com (Photo Credit: Paul Sirochman)

Soprano Miyuki Hashimoto and Baritone Matthew Fisher perform in Boyer's 2008 production of *L'Egisto*.

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