

## WEDNESDAY, JANUARY 4

|                  |   |   |
|------------------|---|---|
| 2:00PM – 5:00PM  | <b>Board of Directors Meeting</b>               | <b>Anacapa</b>                                      |
| 6:00PM - 9:00PM  | <b>Pre-Conference Dinner &amp; Wine Tasting</b> | Villa Wine Bar<br>618 Anacapa Street, Santa Barbara |
| 7:00PM – 10:00PM | Opera Scenes Competition Rehearsal              | <b>Grand Ballroom</b>                               |

## THURSDAY, JANUARY 5

|  |  |                     |
|--|--|---------------------|
| 8:00AM – 5:00PM  | <b>Registration</b>  | <b>Grand Foyer</b>  |
| 9:00AM – 5:00PM  | <b>EXHIBITS</b>  | <b>Grand Foyer</b>  |
| 9:00AM – 9:30AM  | <b>MORNING COFFEE</b>  | <b>Grand Foyer</b>  |
| <b>Sponsored by the University of Colorado at Boulder College of Music</b> |  |                     |
| 9:30AM-10:45AM   | <b><i>The 21st Century Way: Redefining the Opera Workshop</i></b><br>Justin John Moniz, Florida State University | <b>Sierra Madre</b> |

Training programs have begun to include repertoire across varying genres in order to better equip young artists for prosperous careers in today's evolving operatic canon. This session will address specific acting and movement methods geared to better serve our current training modules, offering new ideas and fresh perspectives to help redefine singer training in the 21<sup>st</sup> century. Panelists include: Scott Skiba, Director of Opera, Baldwin Wallace Conservatory; Carleen Graham, Director of HGOco, Houston Grand Opera; James Marvel, Director of Opera, University of Tennessee-Knoxville; Copeland Woodruff, Director of Opera Studies, Lawrence University.

|                 |   |                      |
|-----------------|---|----------------------|
| 11:00AM-12:45PM | <b>Opening Ceremonies &amp; Luncheon</b><br>Keynote Speaker: Kostis Protopapas, Artistic Director, Opera Santa Barbara  | <b>Plaza del Sol</b> |
| 1:00PM-2:15PM   | <b><i>The Janus Face of Contemporary American Opera</i></b><br>Barbara Clark, Shepherd School of Music, Rice University | <b>Sierra Madre</b>  |

The advent of the 21<sup>st</sup> century has proven fertile ground for the composition and performance of opera in America. This significant body of literature spans a variety of musical styles. For practical purposes, several American composers have been organized into three categories that will feature performances of each style that will lead to a discussion exploring the following questions: What is the most effective means of learning and practicing this aria? How does tonality, ambiguous tonality or atonality impact storytelling, suspense and drama? How does musical repetition impact creative choices? What defines each aria as "American?"

|               |  |                |
|---------------|--|----------------|
| 2:30PM-3:20PM | <b>BREAKOUT SESSIONS I</b>   |                |
|               | <b><i>Puccini's Grottesque West: Exoticism and Appropriation in "La fanciulla del west"</i></b><br>C.A. Norling, MMUS Teaching Assistant, University of Iowa<br>Winner of the Scholarly Papers Competition | <b>Anacapa</b> |

Typical of the Puccini's *verismo* practices, the majority of *La fanciulla del west* draws on the historical context of the California Gold Rush of 1849. However, it succumbs to certain sensationalized fictive elements that distort the reality for American Indians. This study contextualizes the highly problematic dialogue of the characters Wowkle and Billy Jackrabbit within the setting's historical realities. Ultimately, Puccini's indigenous characterizations, supported with an abundance of what the composer himself described as "grotesque" compositional markers of indigeneity, have little connection to his attempted authenticities and thus rely solely on a stereotyped exotic image.

2:30PM-3:20PM

BREAKOUT SESSIONS I continued

**The Sacred in Opera Initiative**

**Sierra Madre**

***Exploring Contemporary Issues on Race and Religion***

Isai Jess Muñoz (Chair), University of Delaware; Andrew Jamieson, Oakland, CA; Megan A Meyer, Oakland, CA

This session will present and discuss excerpts from composer Andrew Barnes Jamieson's avant-gospel chamber opera, *Heaven Down Here*, which explores contemporary racial and religious conflict through the lens of the Jonestown Massacre. Jamieson and his creative team will discuss the philosophy behind his recent opera in light of ongoing world calamities charged by religious conflicts. The composer will also explain the full experience of the work's production process, which seeks to explore the use of African American Pentecostal Hymnody and Spirituals infused with experimental harmonies and improvisation, to mirror the radical and provocative theology that the congregants of People's Temple hoped to embody.

3:20PM – 3:40PM

**NETWORKING COFFEE BREAK**

**San Rafael Patio**

**Sponsored by the University of Colorado at Boulder College of Music**

3:40PM – 4:30PM

BREAKOUT SESSIONS II

***Using the "Reggio Emilia" Approach to Update Opera Outreach Pedagogy for the 21st c.* Anacapa**

Mitra Sadeghpour, Kelly Noltner,  
University of Northern Iowa

In 2016-2017, the University of Northern Iowa Opera program is collaborating with the UNI School of Education to create *Reggio Emilia* inspired opera outreach as taught by music and education students and faculty in an elementary school in Waterloo, one of the most diverse in Iowa. This session will begin with an introduction to the Reggio approach as it is applied in Italy and Alliance schools in the United States. The approach refers to the philosophy of early childhood education that originated in Reggio Emilia, Italy following the destruction of World War II. Rather than teaching subjects separately, it advocates holistic learning by allowing students to explore the connection between music, art, math, science, reading, and other disciplines. The session will explore these connections as inspired by operatic music.

***The Pedagogy of Style: The Synthesis of Technique and Artistry***

**Santa Rosa**

Maryann Kyle, University of Southern Mississippi

During the session, Ms. Kyle will guide participants to access emotion in the voice via the use of color, inflection, and knowledge of performance practice related to the composer's musical language. Breath is foundational for vocal technique, but if we think of it less as control and more an infusion of air (spirit) into the text, then breath – both inhalation and exhalation, become part of the character. This approach manifests itself in a more truthful and organic performance.

5:00PM-7:00PM

DINNER ON YOUR OWN

7:30PM- 9:30PM

ANNUAL COLLEGIATE OPERA SCENES COMPETITION  
2017 Collegiate Opera Scenes Competition

Grand Ballroom

Master of Ceremonies: Paul Houghtaling, University of Alabama, COSC Chair

COSC Committee: Co-Chair, Linda Lister, University of Nevada, Las Vegas;  
Susan Gonzalez, Hunter College of CUNY; Rachel Harris, Louisiana State University; Kimm Julian, Reno, Nevada;  
Dawn Neely, University of West Georgia; David Ronis, University of Wisconsin-Madison; David Tayloe, University of  
Alabama; Susan Williams, University of Alabama

Finals Judges: Barbara Clark, Rice University; Jay Dean, University of Southern Mississippi, Mississippi Opera,  
Natchez Festival of Musical; Suzanna Guzmán, Los Angeles, California; James Marvel, University of Tennessee,  
Marvel Arts Management; Dawn Neely, University of West Georgia

Preliminary Round Judges: The COSC Committee and Sandra Moon, Louisiana State (Division I); Matthew Valverde,  
Adams State University, Colorado (Division II); and Monte Ralston, University of Arizona (Musical Theatre)

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OPERA DIVISION I

**Samford University – Birmingham, Alabama**

*Street Scene*, Act I, "The Ice Cream Sextet" Kurt Weill

Mrs. Olsen: Katie Thompson      Mr. Davis: Terrence Parkes      Mr. Jones: Samuel Robertson  
Mr. Fiorentino: Robert Turnage      Mr. Olsen: Even Gunter      Mrs. Fiorentino: Ruth Whitmore

Stage and Musical Director: Kristin Kenning      Pianist: Kathryn Fouse      Costumes: Mary Gurney

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**Central Washington University – Ellensburg, Washington**

*Old Maid and the Thief*, Act I, Scene I Gian Carlo Menotti

Miss Pinkerton: Jessica Reed      Miss Todd: Alyssa Henniger      Laetitia: Tatiana Kruse

Stage Director: Gayla Blaisdell      Musical Director and Pianist: Mia Spencer

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**Pepperdine University – Malibu, California**

*Don Giovanni*, Act I, Scene I W.A. Mozart

Leporello: Fernando Grimaldo      Don Giovanni: Turner Staton      Donna Anna: Michelle Pina  
Don Ottavio: Alexander Papandrea      Il Commendatore: Matthew Soibelman  
Supernumeraries: Members of the Pepperdine Opera Program

Stage and Musical Director: Henry Price      Pianist: Louise Lofquist

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**University of Nebraska Omaha – Omaha, Nebraska**

*Street Scene*, Act II, Scene II duet scene Kurt Weill

Rose Maurant: Grace Kolbo      Sam Kaplan: Elijah Brown

Stage Director: Shelby VanNordstrand      Musical Director: Hal France  
Pianist: Kevin Chance

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## MUSICAL THEATRE DIVISION

### West Texas A&M University – Canyon, Texas

*On the Town*, Act I, Scene 5 duet, “Come up to My Place” Leonard Bernstein

Hildy: Andrea Martinez Chip: Jimmy Morgette

Stage and Musical Director: Suzanne Ramo Pianist: Jeremy Duck

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### Virginia Tech – Blacksburg, Virginia

*Me and My Girl*, Act I duet, “Me and My Girl” Noel Gay

Bill Snibson: Jack Chandler Sally Smith: Allison Harris

Stage Director: Ariana Wyatt Musical Director: Richard Masters  
Pianist: Tracy Cowden

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### University of Nevada – Las Vegas, Nevada

*Kiss Me, Kate*, Act I duet, “I Hate Men/Were Thine That Special Face” Cole Porter

Kate: Nichole Jarlson Petruchio: Ranon Pador

Stage and Musical Director: Linda Lister Pianist: Kevin Chance

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### University of Nebraska – Omaha, Nebraska

*Annie Get Your Gun*, Act 2, Scene 8 duet, “Anything You Can Do I Can Do Better” Irving Berlin

Annie Oakley: Roni Shelley Perez Frank Butler: Marcel Daly

Stage Director: Shelby VanNordstrand Musical Director: Hal France Pianist: Kevin Chance

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## OPERA DIVISION II

### University of Colorado – Boulder, Colorado

*Die Fledermaus*, Act 2, “The Watch Duet” Johann Strauss

Rosalinda: Neila Getz Eisenstein: Joshua Devane

Stage Director: Leigh Holman Musical Director: Nicholas Carthy  
Pianist: Kevin Chance Costumer: Tom Robbins

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### Sam Houston State University – Huntsville, Texas

*Le nozze di Figaro*, Act III duet, “Crudel! Perche finora”

Susanna: Gisela Gonzales Count Almaviva: Eric Morgan

Stage Director: Rebecca Renfro Grimes Musical Director: Roger Keele Pianist: Kevin Chance

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**University of Missouri – Columbia, Missouri**

*Pagliacci*, Act I duet, “Sylvio! A quest’ ora” Ruggiero Leoncavallo

Nedda: Cassandra Gal Silvio: Samuel Wright

Stage and Musical Director: Christine Seitz Pianist: Sarah Amos

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**Central Washington University – Ellensburg, Washington**

*Falstaff*, Act I, Part 2 Giuseppe Verdi

Anne: Bonnie Blanchard Alice Ford: Amanda Baggett Dame Quickly: Holly Osborne

Meg Page: Kathryn Kibota Mr. Ford: Josh Johnson Fenton: Theo Olson

Pistol: Nathaniel Heard Bardolph: Keenan Dolan Dr. Cajuis: Tom Albertson

Stage Director: Tor Blaisdell

Musical Directors: Aaron Hirsch and Mia Spencer

Pianist: Mia Spencer

9:30PM

**RECEPTION**

**Grand Foyer and Anacapa Patio**

**FRIDAY, JANUARY 6**

8:00AM – 5:00PM

**Registration**

**Grand Foyer**

8:00AM – 5:00PM

**EXHIBITS**

**Grand Foyer**

8:00AM – 8:50AM

**Sierra Madre**

***A Yogic Approach to Aid Singers in Gaining Freedom in the Head, Neck, and Upper Torso***

(1<sup>st</sup> of 2 sessions)

Susan E. Williams, University of Alabama

Modern technology usage has a dual effect on our busy lifestyles, both keeping us immediately connected to the world around us, while simultaneously limiting the body’s range of motion throughout the day. The dynamic postures compiled in this class are designed to help decrease tension and improve mobility through the head, neck, and upper torso, *i.e.*, the corporeal areas nearest the larynx. Over time, this discipline can create new movement and postural patterns resulting in lasting, positive change.

\*Attendees are encouraged to wear clothing that will facilitate ease of movement.

9:00AM-11:00AM

**POSTER SESSION**

**Santa Cruz, Anacapa Patio**

*A Dia de los Muertos Hansel and Gretel: Looking to folk art and culture as inspiration for a children’s opera*

Nicole Asel, Assistant Professor of Voice, Sam Houston State University

*A D.I.Y Guide to Revitalizing Underperformed Works: Translating and Reducing Ambrose Thomas’s Hamlet for University Forces and Budgets*

Bonita Bunt, Doctoral Candidate, University of Nevada

*From Meisner to Mozart: Combining Theatre and Opera in a Workshop Setting*

Marc Callahan, Assistant Professor of Voice, University of North Carolina at Chapel Hill

*El gato con botas: A Multicultural Approach to Building a New Audience in the New Millennium*

Karen Esquivel, Florida State University & Gustavo Castro, Eugene Opera

*Entrepreneurship as a Core Competency: Preparing Voice Students for a Career in Singing in the 21st Century*

James Harrington, Graduate Student, Florida State University

*Reviving Instinct: Pedagogy and Assessment of Movement and Improvisation Education*

Dr. Daniel Hunter-Holly, Associate Professor of Voice, University of Texas at Rio Grande Valley

*Opera on the Prairie: The Forgotten Opera's of Felix Vinatieri*

Ryan Landis, Mississippi State University

*Massage for Singers*

Christopher Meerdink, Assistant Professor of Voice at West Texas A&M University

*Not Just Clowning Around Anymore: Commedia dell'Arte for the Modern Opera Actor*

Jennifer Stephenson, Assistant Professor and Director of Vocal Studies, Tabor College

10:00AM-10:50AM

BREAKOUT SESSIONS III

***The Gamification of Opera Workshop:  
Increasing Student Engagement by Harnessing the Power of Game Theory***

**Anacapa**

Ashley Stone, University of Nevada Las Vegas

As we continue the cultural trend toward near constant media engagement, finding new ways to capture and keep our students' attention in the classroom becomes an increasing concern. One of the biggest distractors we've encountered next to social media platforms is gaming. Table-top role playing games like Dungeons & Dragons inspire participants to develop social connections with teammates, solve problems collaboratively, and interact with each other as carefully crafted characters containing traits and personal histories that are as diverse as each player. By harnessing the components of gaming that keep players engaged, we can help our students develop a healthy, creative, and playful outlook toward role exploration, stagecraft, and performance troubleshooting.

***21st-century Opera's Power to Create Conversations that Matter***

**Santa Rosa**

Susan Naruki & Pablo Gómez, University of California San Diego

Increasingly, new operas have contemporary issues as their focus. Can opera become a springboard for meaningful public conversation and contribute to positive societal change, building collaborations and partnerships across cultural, civic and political institutions? This presentation focuses on *Cuatro Corridos* (2013) a chamber opera which was commissioned and performed, that addresses one of the critical issues of our time: human trafficking. Based on true events in the San Diego-Tijuana border region with libretto by renowned Mexican novelist Jorge Volpi, the sixty-minute opera includes music of distinctive composers from both sides of the border.

***Baroque Opera as a Pedagogical Tool in Undergraduate Opera***

**Sierra Madre**

Rebecca Renfro Grimes & Mario Aschauer, Sam Houston University

The study of Baroque opera is often characterized as a specialized discipline outside of the norm of collegiate opera programming, but can yield many benefits when incorporating a study of this genre into the undergraduate opera curriculum. This presentation will demonstrate how Baroque opera can be performed successfully by undergraduate singers, and outline how the intrinsic nature of historically informed performance practice enhances students' vocal, dramatic and musical training and discuss different aspects of preparation, pedagogy and performance results that contribute to the success of the performance. Following a multi-media presentation and discussion, there will be a performance of excerpts by SHSU opera students.

11:00AM – 11:55AM

**NOA ANNUAL MEETING  
All members are urged to attend.**

**Grand Ballroom**

12:00PM-1:30PM

**REGIONAL NETWORKING LUNCHEON**

**Café Restaurant**

Pick up a Dutch-treat lunch from a custom buffet in the Café, then join your regional governor and other members of your region for a networking opportunity to meet your colleagues and discuss regional activities.

1:30PM-2:45PM

***Insurgent Opera: Promoting social justice through student engagement***

**Sierra Madre**

Stacy Brightman, moderator, Vice President of Education & Community Engagement, LA Opera

The panel will focus on a three-pronged approach: *access* to the opera and the opera house; K-12 *classroom integration* of opera content; community *participation* in performances. The panel will include diverse voices and perspectives including an LA Opera Teaching Artist, a Los Angeles Unified School District classroom teacher, and a student ambassador. Panelists will discuss the needs, challenges and best practices for working within the linguistically, culturally, ethnically, and socioeconomically diverse neighborhoods of Los Angeles County.

2:45PM-3:15PM

**NETWORKING COFFEE BREAK**

**Grand Foyer & San Rafael Patio**

3:15PM- 4:05PM

**BREAKOUT SESSIONS IV**

***Taking the Scenic View: New Ideas for Opera Scenes Programs***

**Anacapa**

Paul Houghtaling, University of Alabama, Linda Lister, University of Nevada Las Vegas &

Carol Ann Modesitt, University of Southern Utah

Opera scenes programs have been a standard component of college and university opera workshop training for generations. The challenge is to create performance and teaching experiences which are relevant for students and interesting for audiences. This session will offer fresh approaches and reimagine the boundaries of traditional scenes presentations while retaining the pedagogical importance of scenes study (variety of styles, skills demonstrated and appropriate challenges).

***Fostering Collaboration: Exploring Models for Collaboration in Collegiate Opera***

**Santa Rosa**

Shelby VanNordstrand, University of Nebraska – Omaha

This session explores ideas to foster collaboration in your opera workshop or opera program by engaging collaborators inside and outside of your community. Traditional and non-traditional models for collaboration will be explored, including collaborations with professional opera companies, guest artists, campus programs, academic departments, students, community non-profit organizations, for-profit organizations, and grant awarding organizations. The intension of this session is to share and discuss creative collaboration models to spark energy and action. Attendees will walk away with ideas for collaboration that can be implemented at their home institutions.

4:15PM-5:05PM

**BREAKOUT SESSIONS V**

***Training Transgender Singers for Opera Performance:***

**Sierra Madre**

***Gender Bending Beyond the Pants Role***

Lorraine Sims, Louisiana State University

Many transgender choirs have sprung up across the country suggesting movement toward a new acceptance of transgender singers in our culture. More and more of these individuals are looking to the arts as a means of personal expression. Many university schools of music are enrolling transgender students thus projecting that transgender opera singers will become more visible in the future. This presentation will explore special considerations for successful inclusion of transgender singers in opera workshops and young artist programs.

***OPERAcraft: Creating live virtual opera***

**Anacapa**

Ariana Wyatt, Tracy Cowden, Ivica Ico Bukvic, Virginia Tech

This session will feature the arts outreach project, *OPERAcraft*, through which high school students created an original opera using a custom Minecraft game mod. The final score was sung by Virginia Tech Opera Workshop singers, while the virtual drama was projected on a 32 foot by 18 foot scrim with the avatars controlled by the high school students. This project received national press coverage, and an online audience of over 30,000. The presenters will discuss the success of the project both in its efficacy for the participants and impact within the musical, education, and gaming fields.



5:30PM – 6:30 PM  
6:30PM & 7:00PM

**DINNER ON YOUR OWN**  
**BUS DEPART FOR MUSIC ACADEMY OF THE WEST**

6:45PM – 7:30PM

**INFORMAL WINE RECEPTION**      **Hahn Hall, Music Academy of the West**

7:30PM – 9:30PM

**DOMENICK ARGENTO CHAMBER OPERA COMPETITION**      **Hahn Hall**

**Competition Finals Judges**

Michael Ching, Composer, Conductor, Music Administrator  
Robin Guarino, J. Ralph Corbett Distinguished Chair in Opera, University of Cincinnati, College Conservatory of Music  
Henry Price, Professor of Voice, Pepperdine University, NOA 2015 Lifetime Achievement Award  
Kostis Protopapas, Artistic Director, Opera Santa Barbara

**Competition Finalists**

***After Life***

Music by Tom Cipullo, Libretto by David Mason

|                |               |
|----------------|---------------|
| Gertrude Stein | Julie Davies  |
| Pablo Picasso  | Luvi Avendano |
| Youth          | Naomi Merer   |

***Letters from Quebec to Providence in the Rain***

Music & Libretto by Jeremy Gill, based on a play by Don Nigro

|          |                |
|----------|----------------|
| Petrus   | Byron Mayes    |
| Vanessa  | Molly Clementz |
| Jonathon | Zach Mendez    |
| Marianne | Carol Tsai     |

***The Scarecrow***

Music by Joseph Turrin, Libretto by Bernard Stambler

|                        |                |
|------------------------|----------------|
| Dicken/Narrator        | Zack Mendez    |
| Mother Rigby           | Molly Clementz |
| Feathertop (scarecrow) | Tyler Reece    |

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**Produced by the University of California, Santa Barbara**

Sara Widzer – Stage Director  
Benjamin Brecher – Producer, Music Director/Conductor  
John Scoville - Pianist  
Skip Stecker – Set Design and build  
Lise Lange – Costume designer

**Chamber Opera Composition Committee and Preliminary Judges**

Linda Lister, Chair  
Elizabeth Vrenios, Vice-Chair  
Darryl Cooper, Kerry Jennings, Copeland Woodruff

**SATURDAY, JANUARY 7**

8:00AM – 5:00PM

**Registration**

**Grand Foyer**

9:00AM – 5:00PM

**EXHIBITS**

**Grand Foyer**

8:00AM – 8:50AM

**Sierra Madre**

***A Yogic Approach to Aid Singers in Gaining Freedom in the Head, Neck, and Upper Torso***

(2<sup>nd</sup> of 2 sessions)

Susan E. Williams, University of Alabama

Modern technology usage has a dual effect on our busy lifestyles, both keeping us immediately connected to the world around us, while simultaneously limiting the body's range of motion throughout the day. The dynamic postures compiled in this class are designed to help decrease tension and improve mobility through the head, neck, and upper torso, *i.e.*, the corporeal areas nearest the larynx. Over time, this discipline can create new movement and postural patterns resulting in lasting, positive change.

\*Attendees are encouraged to wear clothing that will facilitate ease of movement.

9:00AM– 1:00PM **NOA CAROLYN BAILEY AND DOMINICK ARGENTO VOCAL COMPETITION** **Grand Ballroom**

**Competition Finals Judges**

John Churchwell, Head of Music Staff, San Francisco Opera

Elizabeth Hynes, Associate Professor of Vocal Arts & Opera, USC Thornton School of Music

Peter Kazaras, Professor, Director of Opera UCLA, Herb Albert School of Music

LaVergne Monette, NOA 2017 Legacy Award Honoree

**Preliminary Round Judges**

**Scholarship Division**

Johnathon Pape, Director of Opera Studies, Boston Conservatory

Wei-En Su, Répétiteur, the Hong Kong Academy of Performing Arts

Valery Ryvkin, Artistic Director and Conductor, Temple Opera, Temple University

**Artist Division**

Isabel Bayrakdarian, Soprano, University of California Santa Barbara

Juliana Gondek, Soprano, UCLA Herb Alpert School of Music

Curt Pajer, Musical Manager and Director of Opera, San Francisco Conservatory of Music

**Collaborative Pianists**

J. Bradley Baker, Kevin Chance, Amanda Johnston, Victoria Kirsch, Kirk Severtson

# CAROLYN BAILEY AND DOMINICK ARGENTO VOCAL COMPETITION FINALISTS

## SCHOLARSHIP DIVISION

### Emily Ann Helenbrook, Soprano

Alla selva, al parto Il Re pastore  
Air du Feu L'enfant et les Sortilèges  
Du gai soleil Werther  
Be Kind and Courteous A Midsummer Night's Dream

### Rochester, NY

Mozart  
Ravel  
Massenet  
Britten

### Samantha Hankey, Mezzo-soprano

Non più mesta La Cenerentola  
Wie du warst! Der Rosenkavalier  
Am I in your light? Doctor Atomic  
Parto, parto La Clemenza di Tito

### New York, NY

Rossini  
Strauss  
Adams  
Mozart

### Matthew Soibelman, Bass

Madamina Don Giovanni  
In diesen heil'gen Hallen Die Zauberflöte  
Arise, Ye Subterranean Winds The Tempest  
Vi ravviso La sonnambula

### Tarzana, CA

Mozart  
Mozart  
Purcell  
Bellini

### Amber Evans, Soprano

S'podruzhkami po jagodu khodit Snegurochka  
Měsíčku na nebi hlubokém Rusalka  
Non disperar Giulio Cesare  
How beautiful it is The Turn of the Screw

### New York, NY

Rimsky-Korsakov  
Dvorák  
Handel  
Britten

### Nicholas Szoeka, Tenor

Il mio tesoro Don Giovanni  
Dein ist mein ganzes Herz Das Land des Lächelns  
Dal labbro il canto Falstaff  
It's about the way people is made Susannah

### Humble, TX

Mozart  
Léhar  
Verdi  
Floyd

### Abigail Dock, Mezzo-soprano

Cruda sorte L'Italiana in Algiers  
Minskwoman's aria Flight  
Cor ingrate Rinaldo  
Olga's Aria Eugene Onegin

### Medford, OR

Rossini  
Dove  
Handel  
Tchiakovsky

### Liv Redpath, Soprano

Presentation of the Rose Der Rosenkavalier  
Regnava nel silenzio Lucia di Lammermoor  
Lady With the Hand Mirror Postcard from Morocco  
Großmächtige Prinzessin Ariadne auf Naxos

### North Hollywood, CA

Strauss  
Donizetti  
Argento  
Strauss

### Rudy Giron, Countertenor

Svegliatevi nel core Giulio Cesare  
Welcome Wanderer A Midsummer Night's Dream  
Chacun à son goût Die Fledermaus  
Dawn Still Darkness Flight

### Brighton, MA

Handel  
Britten  
Strauss  
Dove

## ARTIST DIVISION

### Elizabeth Jane Fischborn, Soprano

Air du Feu L'enfant et les Sortilèges  
Quando m'en vo La Bohème  
Der Hölle Rache Die Zauberflöte  
No Word From Tom The Rake's Progress  
Großmächtige Prinzessin Der Rosenkavalier

### Oklahoma City, OK

Ravel  
Puccini  
Mozart  
Stravinsky  
Strauss

### Magdalena Wor, Mezzo-soprano

O mio Fernando La Favorita  
L'amour est un oiseau rebelle Carmen  
Parto, parto La Clemenza di Tito  
Podrugi milye Pikovaya Dama  
Trouble Man Lost in the Stars

### Duluth, GA

Donizetti  
Bizet  
Mozart  
Tchiakovsky  
Weill

### Jennifer Lindsay, Soprano

Sempre libera La Traviata  
Summertime Porgy and Bess  
Regnava nel silenzio Lucia di Lammermoor  
Je dis que rien ne m'épouvante Carmen  
Je veux vivre Roméo et Juliette

### Long Beach, CA

Verdi  
Gershwin  
Donizetti  
Bizet  
Gounod

### Chelsea Meegan Basler, Soprano

Chi il bel sogno La rondine  
Curly's Wife's Lament Of Mice and Men  
Je dis que rien ne m'épouvante Carmen  
Son pochi fiori L'amico Fritz  
Ain't it a pretty night? Susannah

### Waltham, MA

Puccini  
Floyd  
Bizet  
Mascagni  
Floyd

### Marina Harris, Soprano

Il est doux, il est bon Hérodiade  
Come scoglio Così fan tutte  
To this we've come The Consul  
Dich, teure Halle Tannhäuser  
Měsíčku na nebi hlubokém Rusalka

### Long Beach, CA

Massenet  
Mozart  
Menotti  
Wagner  
Dvorák

### Evan Bravos, Baritone

E fra quest' ansie I Pagliacci  
Vedrò m'entr'io sospiro Le nozze di Figaro  
O vin, disippe la tristesse Hamlet  
Lieben, Hassen, Hoffen, Zagen Ariadne auf Naxos  
I Keep My Nose Clean The Grapes of Wrath

### Santa Barbara, CA

Leoncavallo  
Mozart  
Thomas  
Strauss  
Gordon

### Christine Taylor Price, Soprano

Je dis que rien ne m'épouvante Carmen  
Presentation of the Rose Der Rosenkavalier  
Du sollst der Kaiser Der Favorit  
Steal me, sweet thief The Old Maid and the Thief  
Non, monsieur mon mari Les mamelles de Tirésias

### New York, NY

Bizet  
Strauss  
Stolz  
Menotti  
Poulenc

### Toni Marie Palmertree, Soprano

Tacea la notte placida Il Trovatore  
Do not utter a word Vanessa  
Tu, tu piccolo iddio Madama Butterfly  
Dich, teure Halle Tannhäuser  
Toi qui sus le néant Don Carlo

### San Francisco, CA

Verdi  
Barber  
Puccini  
Wagner  
Verdi

### Troy Castle, Baritone

Ah, che zucconi Gianni Schicchi  
O du mein holder Abendstern Tannhäuser  
Warm as the Autumn Light Ballad of Baby Doe  
Riez, allez, riez du pauvre ideologue Don Quichotte  
A un dottore della mia sorte Il barbiere di Siviglia

### Taylor, SC

Puccini  
Wagner  
Moore  
Massenet  
Rossini

### Michelle Drever, Soprano

Měsíčku na nebi hlubokém Rusalka  
Donde lieta La Bohème  
Steal me, sweet thief The Old Maid and the Thief  
Chacun le sait La fille du régiment  
Qui la voce I Puritani

### Toluca Lake, CA

Dvorák  
Puccini  
Menotti  
Donizetti  
Bellini

9:15AM-10:05AM

BREAKOUT SESSIONS VI

***Fundraising for University Opera Programs:  
Ways to Enhance Your Official Budget to Improve Production Values***

**Anacapa**

Melanie Helton, Michigan State University

This session will explore thoughtful and creative ways in which to pay for or underwrite high-quality productions that will engage student interest and increase audience attendance. The session will include strategies for university programs of all sizes and include private donors, events, grants and foundations.

***Interview with Simon Williams on Operatic Acting***

**Santa Rosa**

David Ronis, University of Wisconsin – Madison

Simon Williams is a professor in the Department of Theater and Dance at the University of California, Santa Barbara. He is internationally recognized as an authority on the history of acting and Shakespearean performance, opera as drama and the history of the operatic stage. This session will engage Professor Williams in a discussion of operatic acting including internal vs. external techniques, specific issues of teaching acting skills to university students, and the evolution and future of operatic acting.

10:15AM-11:30AM

**Anacapa/Santa Cruz**

***Effective Practice and Rehearsal Strategies for Singers: Lessons from Cognitive Neuroscience***

Indre Viskontas, San Francisco Conservatory/University of San Francisco

What can studying the brain tell us about how to become more effective performers? Are there any insights that we can glean from neuroscience that can influence our artistic choices? Indre Viskontas has been pioneering ways in which findings from cognitive neuroscience, often misinterpreted by the lay public, can enhance musical training. She works to debunk myths such as the idea that we only use 10% of our brains or that creative people are right-brain dominant. Instead, she applies research on learning and memory to help singers, teachers and artistic staff craft the most effective and dependable performances.

11:30AM-1:00PM

LUNCH ON YOUR OWN

1:00PM-2:15PM

**Grand Ballroom**

***Challenging Gender Norms in Opera:  
Performance of Operatic Repertoire that features Gay, Lesbian, Bisexual or Transgendered Characters***

Christopher Meerdink and Robert Hansen, West Texas A&M University;

Bruce Trinkley; Jason Charnesky, Penn State University.

In opera, gay characters are underrepresented or portrayed as caricatures of gay stereotypes, if presented at all. In real life, the LGBT community are the leading characters in their own lives; they experience the full spectrum of emotions that straight, cis-gendered people experience, but do not often see realistic portrayals of their relationships in most performing mediums. Though this is changing in film, television and on the dramatic stage, opera remains gender normative for a variety of reasons. This session will feature performances and discussion of song and operatic literature that portray sexual minorities in leading roles without reducing their experiences to side-kick oddities, shock value characters, or people whose sexuality is central to who they are as human beings.

2:30PM-5:30PM

**SANTA BARBARA EXPERIENCE SESSIONS**

Tour of the historic **Old Mission of Santa Barbara**

Visit to the **Goleta Monarch Butterfly Grove**

Busses will depart from lobby entrance at 2:30

**Surfing Lessons at Surf Country:** transportation in private cars; wear your swimsuit!

# ***The 22nd Annual NOA Legacy Gala Banquet***

GRAND BALLROOM FOYER, ANACAPA PATIO and GRAND BALLROOM

6:00 PM Cocktail Reception

7:00 PM Annual Legacy Gala

**Winners Concert and Awards**  
Introduced by Benjamin Brecher and David Ronis

7:30 PM

## **Welcome**

Reginald Pittman, Master of Ceremonies

## **Invocation**

Robert Hansen, Executive Director of NOA

## **Dinner**

### **Menu**

Pairings of Canyon Road Vineyards White and Red Wines

Chicory, Baby Spinach, Grapes, Candied Pecans, Berries, Goat  
Cheese, Tomato, Herb-Shallot Vinaigrette

~ ~ ~

Fresh Baked Rolls, Sweet Cream Butter

~ ~ ~

Parmesan Almond Crusted Chicken Breast  
Stuffed with Spinach and Artichoke Hearts, Creamy Polenta, Marsala Jus, Seasonal  
Vegetables

~ ~ ~

Raspberry Feuilletine and White Chocolate Mousse Cake

~ ~ ~

Coffee & Tea Service

## **Presentation of Awards**

### **2015-2016 Opera Production Awards**

Presented by Melanie Helton

### **2015-2016 Collegiate Opera Scenes Awards**

Presented by Paul Houghtaling

### **2016 Lift Every Voice Legacy Award**

**LaVergne Monette**

Presented by George Shirley

### **2016 NOA Lifetime Achievement Awards**

**Robert Larsen**

Presented by Reginald Pittman

**Henry Price**

Presented by Louise Lofquist

# 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    |
|      | Etta Moten Barnett    |                       | Anne 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   |
| 2012 | Edward Pierson        |                       | Gwendolyn Bradley   |
| 2013 |                       | Willie Anthony Waters |                     |
| 2014 | Olive Moorefield Mach |                       | Louise Toppin       |
| 2015 |                       | Esther Hinds          |                     |
| 2016 |                       | LaVergne Monette      |                     |

## 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 | Seymour Barab    | Jack Beeson         | Rudolph Fellner | Carlisle Floyd  |
|      | Robert Gay       | Ruth Martin         | Ruby Mercer     | Kirke Mechem    |
|      | Thea Musgrave    | Mary Elaine Wallace |                 | Robert Ward     |
| 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     |
| 2011 |                  | Jonathan Pell       |                 |                 |
| 2012 |                  | Speight Jenkins     |                 |                 |
| 2013 |                  | Johanna Meier       |                 |                 |
| 2014 |                  | Samuel Ramey        |                 |                 |
| 2015 |                  | George Shirley      |                 |                 |
| 2016 | Robert Larsen    |                     |                 | Henry Price     |

## 2016 OPERA PRODUCTION COMPETITION WINNERS

- Division I** 1<sup>st</sup> place: *Jackie O*, Oklahoma City University, David Herendeen, Director, Chuck Koslowski, Conductor  
2<sup>nd</sup> place: *Trial by Jury/The Beautiful Bridegroom*, University of Nevada at Las Vegas, Linda Lister, Director, Faustino Solis/Linda Lister, Conductors  
3<sup>rd</sup> place (tie): *Expressions of Acceptance*, Lawrence University, Copeland Woodruff, Director  
3<sup>rd</sup> place (tie): *Postcard from Morocco*, San Jose State University, Layna Chianakas, Director, Fred Cohen, Conductor. Judges: Mary Kay McGarvey, Lisa Dawson, Dawn Neely
- Division II** 1<sup>st</sup> place: *Così fan tutte*, Western Washington University, Amber Suddeth Bone, Director, Jay Rozendaal, Conductor  
2<sup>nd</sup> place (tie): *The Blue Forest*, Oregon State University, Marc Callahan, Director, Lauren Servias, Conductor  
2<sup>nd</sup> place (tie): *The Tender Land*, Messiah College, Damian Savarino, Director, Timothy Dixon, Conductor  
3<sup>rd</sup> place: *The Gondoliers*, University of Montana, Anne Basinski, Director, David Cody, Conductor  
Judges: Christine Seitz, Marc Schapman, Melanie Helton
- Division III** 1<sup>st</sup> Place: *Transformations*, University of Wisconsin, David Ronis, Director, Kyle Knox, Conductor  
2<sup>nd</sup> Place: *Don Pasquale*, Oklahoma City University, David Herendeen, Director, Jan McDaniel, Conductor  
3<sup>rd</sup> Place: *L'Enfant et les Sortilèges*, University of Mississippi, Julia Aubrey, Director, Amanda Johnston, Musical Director, Selim Giray, Conductor  
Judges: Marc Embree, Amy Johnson, Samuel Mungo
- Division IV** 1<sup>st</sup> Place: *A Room with a View*, Michigan State University, Melanie Helton, Director, Marcello Cormio, Conductor  
2<sup>nd</sup> Place: *Le nozze di Figaro*, University of Wisconsin, David Ronis, Director, James Smith, Conductor  
3<sup>rd</sup> Place: *Evita*, Oklahoma City University, David Herendeen, Director, Jan McDaniel, Conductor  
Judges: Copeland Woodruff, Steven Tharp, Susan Fleming
- Division V** 1<sup>st</sup> Place: *La Tragédie de Carmen*, Fletcher Opera Institute (University of North Carolina School of the Arts), Director Nicholas Muni, Conductor Neal Goren  
2<sup>nd</sup> Place: *Anna Karenina*, Moores Opera Center (University of Houston), Buck Ross, Director, Raymond Harvey, Conductor  
3<sup>rd</sup> Place: *Lady Bird*, Texas State University, Samuel Mungo, Director, Carolyn Watson, Conductor  
Judges: Marc Verzatt, Jane Bunnell, Christopher Meerdinck
- Division VI** 1<sup>st</sup> Place: *The Beggar's Opera*, Lawrence University, Copeland Woodruff, Director, Hal France, Conductor  
2<sup>nd</sup> Place: *La Cenerentola*, Bob Jones University, Jeffrey Stegall, Director, Michael Moore, Conductor  
3<sup>rd</sup> Place (tie): *Higglety-Pigglety Pop/The Magic Flute*, Bard College, Nicholas Muni, Director, James Bagwell, Conductor  
3<sup>rd</sup> Place (tie): *The Crucible*, State University of New York at Purchase, Jacque Trussel, Director, Hugh Murphy, Conductor. Judges: Julia Aubrey, Daniel Beckwith, Jacque Trussel, Melanie Helton

**SUNDAY, JANUARY 8**

8:30AM – 12:00PM

BOARD OF DIRECTORS BREAKFAST AND MEETING

**Anacapa**