

National Opera Association Convention (draft as of 8/9/17)

Opera's Tradition and Rebirth: New Orleans 1796-2018

Laissez les bons temps roulez!

January 3-7, 2018

PROGRAM IS SUBJECT TO CHANGE (Room placement TBA)

Thursday, January 4, 2018

9:00AM-10:45AM

Using Projected Imagery in Opera

Nicholas Muni, North Carolina School of the Arts

Buck Ross, University of Houston

Daniel Hunter-Holly, University of Texas Rio Grande

Projections are here to stay. As technology progresses, high quality projected imagery becomes much more affordable to those with very small budgets. In this session, we will focus on practical application: equipment to use, techniques to employ, pitfalls (both artistic and technical) to avoid.

11:00AM-12:45PM

Opening Ceremonies, Keynote Address, and Luncheon

Greer Grimsley, Internationally Acclaimed Baritone

1:00PM-2:15PM

Tradition and Mission: New Orleans Opera Education and Community Outreach

William Mouat, New Orleans Opera Association

Carol Rausch, Loyola University

This session will begin with a brief history of the legacy of "America's first city of opera," where documented opera performances began in 1796. Opera today is increasingly relevant as part of the cultural renaissance that brought the city back to life in the aftermath of Hurricane Katrina. Much of the session will be devoted to NOOA's past and present education projects, with visual aids (slides/video) and live performances featuring Loyola University voice students. These young singers' devotion to the mission of opera education is at the very heart of the longstanding tie between the company and the university.

2:30PM-3:20PM

Absurdist Opera: A Survey of Operas from the Theatre of the Absurd

Jerron Jorgensen, The Hartt School of Music

"Absurdist Opera" is a presentation surveying operas set to librettos from the infamous "theatre of the absurd" movement. This introduction to the "theatre of the absurd" movement also includes a description of artistic and literary devices frequently used in this idiom. The presentation surveys selected absurdist operas that have been composed in the latter-quarter of the twentieth century and the twenty-first century, primarily by living composers. The presentation concludes with a statement of assertion for the relevance and applicability of these works in today's professional and collegiate opera theater programs.

Opera Translation and Audience Engagement

Lily Kass, translator/opera coach/singer

Anna Hersey, University of Wisconsin-Oshkosh

Supertitles are often thought of as a modern intervention, and people rarely think about the fact that ever since the beginning of opera in the 17th century, operas have been translated and adapted to better fit the needs of their audiences. Renewing supertitle practices today in light of the long history of opera and translation is very much about "Opera's Tradition and Rebirth."

3:20PM-3:40PM

Networking Coffee Break

3:40PM-4:30PM

Staging Reborn: Using the "Stagewrite" app to stage an opera

Jon Truitt, Ball State University

In the session, the basic functions of the app will be demonstrated in the context of staging an opera scene. This will include setting up stage parameters, creating icons for actors and representations of scenery, and using the app to show movements of actors through the scene. Following the demonstration, session attendees will be able to ask questions about the app's functions and features.

Freedom Ride: A New Opera About New Orleans and the Civil Rights Movement

Dan Shore, Boston Conservatory at Berklee

Dara Rahming, Soprano

Valerie Anne Jones Francis, soprano

Ivan Griffin, Baritone

Wilfred Delphin, piano

Opera has a long and storied tradition of exciting stories featuring passionate individuals in profoundly meaningful historical settings. But there have been relatively few works that explicitly highlight African-American characters and situations. The "rebirth" of opera in the United States needs to encourage diversity not only in casting, but also in dramatic representation. This presentation will feature some excerpts from Freedom Ride and discussions about the significance of premiering a new work that features a largely African-American cast.

5:00PM-7:00PM

Dinner on your own

7:30PM-9:30PM

Annual Collegiate Opera Scenes Competition

Grand Ballroom

Judges:

Steve Aiken, Shreveport Opera

Leanne Clement, Opéra Louisiane

Givonna Joseph, Opera Créole

Philip Seward, Composer

David Ronis, University of Wisconsin - Madison

Dawn Neely, Chair

Paul Houghtaling, Master of Ceremonies

Friday, January 5, 2018

9:00AM-11:00AM

Poster Session

10:00AM-10:50AM

Funding the Future: Supporting Opera through Grant-writing

Melinda Brou, Texas A&M Kingsville

Naomi Seidman, Pennsylvania State University School of Music

In order to support the tradition of opera or its rebirth, musicians/directors/producers need to learn how to secure funding sources. This session will educate attendees on how to best navigate the process from the point of view of two non-professional grant-writers who have had multiple projects funded.

Sinatra, Puccini and This Thing of Ours

Michael Ching, Composer/Conductor/Administrator

Tom Cipullo, Composer

A conversation between two of America's most successful opera composers about how American popular culture influences their music and librettos. Opera has its tradition (Puccini) and one of the factors in its rebirth is not holding popular culture at arms' length, but embracing it (Sinatra). As a playful start, Tom Cipullo will play Frank Sinatra and Michael Ching will play Giacomo Puccini.

11:00AM-11:55AM

NOA Annual Meeting

12:00PM-1:30PM

Regional Networking Luncheon

1:30PM-2:45PM

The Challenges of Operatic Coaching: a Collaborative Pianists' Panel

Louise Lofquist, Pepperdine University

J. Bradley Baker, Tabor College

Kevin Chance, University of Alabama

Amanda Johnston, University of Mississippi

It is common knowledge that coaches must be excellent pianists who love opera and who are proficient in most of the European languages. However, there are at least two additional skills that a coach must also possess. First is the ability to play difficult orchestral reductions and make them technically feasible. Second is the ability to address issues of vocal technique without really appearing to do so. These more subtle skills will be addressed in the session.

2:45PM-3:15PM

Networking Break

3:15PM-4:05PM

Unblocking the Performers' Potential: Collaborative Improvisation and Community Engagement in Education, Rehearsal, and Performance

Copeland Woodruff, Lawrence University

Matt Turner, Lawrence University

Margaret Paek, collaborative dance artist

This session will focus on the success of two previous collaborations of faculty at Lawrence University. The team will lead us through their process of community-based, improvised micro-operas and how they changed and are changing the performance and education culture of Lawrence University.

Charpentier's Médée: No Fear French Baroque Opera (or Is Adultery, Passion and Murder Still Relevant?)

Karen Esquivel, University of Oregon

Gustavo Castro, Coach/Pianist

Charpentier's Médée premiered six years after the death of Jean-Baptiste Lully, while France was under the rule of Louis XIV. While mainstream opera has embraced Baroque opera as found in Handel's genius, the repertoire of the French Baroque raises fear in our hearts. All that recitative! More stories about obscure royalty! How does an audience relate to an opera from the French Baroque? No fear! Médée has all the drama, complex characters, scheming betrayal and horrifying revenge that any opera-goer could hope for.

Beyond Fledermaus: Undergraduate Friendly Opera Scenes from the Golden Age of Operetta

Shelby VanNordstrand, University of Nebraska at Omaha

Jodi Goble, Iowa State University

Do you have a high number of undergraduate freshmen or sophomores in your collegiate opera program? Have you found yourself searching for musically interesting scenes that are vocally accessible to developing singers and that provide

each singer with opportunities for character building and dramatic scope? French and German operetta of the late 1800s contain a wealth of scenes that fit all of these criteria. This presentation will provide resources organized by voice part, range, and character descriptions designed to help as you plan to include operetta in your next scenes program.

4:15PM-5:05PM

Recovering *Naturalzza* and Full Embodiment in Baroque Opera: When Bogart's Viewpoint Creates a Dialectic with Current Theories on Historical Gesture

Maria Anne Purciello, University of Delaware

Isai Jess Muñoz, University of Delaware

This session takes a practical approach to plausibly solving some of the problems surrounding Baroque dramatic movement and gesture on the modern-day stage – one that yields both short and long-term benefits for performers and stage directors. It begins by constructing a historical framework that centers on seventeenth-century ideals of naturalness and spontaneity as described by those closely associated with the emerging operatic genre, before turning to a modern-day movement method that focuses on similar principles.

The Operas of the Dunbar Music Archive

Minnita Daniel-Cox, University of Dayton

This session will celebrate a rebirth of the operatic dramatic tradition by using the operas of the Dunbar Music Archive to highlight the life and artistic legacy of African American poet, author, librettist, activist, and essayist Paul Laurence Dunbar. Dunbar's texts have been set by a diverse assortment of composers ranging from his contemporaries to those living today. As he was not only a successful poet, but also a successful librettist, it seemed only a matter of time before Dunbar's dramatic life events shifted his role from Metastasio to Metastasian hero in operas based on his very own life.

Mantra Yoga for Singers: Restoring Positivity through Affirmations and Asanas

Linda Lister, University of Nevada- Las Vegas

Facing a world of increasing negativity and a career full of rejection, opera singers encounter the challenge of maintaining a positive mental outlook. Mantra Yoga for Singers provides tools for incorporating affirmations into the asana practice of yoga as a way of enlivening positivity and confidence. The session will provide singers with useful techniques to revive a positive mindset for themselves and reclaim the joy in singing and confidence in performing which may have been lost in our increasingly competitive and sometimes combative world.

5:30PM-7:00PM

Dinner on your own

7:30PM-9:00PM

Dominick Argento Chamber Opera Winner performance

After Life, Tom Cipullo

Loyola University

Saturday, January 6, 2018

10:00AM-10:50AM

Creole Culture in the American Song Tradition

Susan Williams, University of Alabama

This lecture will highlight historical research on the origins of Creole folk song, oral storytelling, and theatrical traditions. These will be examined in the context of creole themes, poetry, and rhythms in the works of American song composers such as H. Leslie Adams (b. 1932) ("Creole Girl") and the female composer and New Orleans native, Camille Nickerson (1888-1982) ("Five Creole Songs").

The Roots of American Opera: How the Haitian Revolution Brought Opera to New Orleans

Basil Considine, musicologist, director

This lecture-recital uses information from French refugee diaries, letters, and other sources to discuss the establishment of opera in New Orleans and the United States. The recital portion includes excerpts of operas performed by the French refugee community in New Orleans.

Twenty First Century Opera in Minority/Majority Communities: The Story of Lucinda y las flores de la Nochebuena and Its Impact on Thousands of Hispanic Children in California.

Anthony Radford, California State University Fresno

Evan Mack, composer/pianist

Joshua McGuire, librettist

Alejandra Tejada, singer

This presentation will explore how Fresno State Opera Theatre developed a children's opera with the specific intent of reaching underserved Hispanic children. Fundraising, production, commissioning, publicity, and artistic process will all be discussed. Performances of selections from the opera will be included as well as video interviews from participating children and teachers.

11:00AM-12:45PM

Sacred in Opera Lifetime Achievement Award

Susan Hulsman Bingham, Honoree

Michelle Louer, Second Presbyterian Church of Indianapolis

Isai Jess Munoz, University of Delaware, SIO Chair

The *Sacred in Opera Lifetime Achievement Award* aims to recognize significant contributions to operatic representations that explore and engage ideologies of

world religions. This year's honoree, Susan Hulsman Bingham, has for over 40 years been instrumental in shaping a clearer definition of what defines "sacred" in opera. Her life work exemplifies what it is to honor both *tradition* and the historical evolution of the church's liturgy in interplay with opera, all while composing new liturgical operas that serve to re-visit and revive historical practices for post-modern audiences.

1:00PM-5:00PM

NOA Carolyn Baily and Dominick Argento Vocal Competition

Luretta Bybee, Mezzo-Soprano, Loyola University

Robert Lyle, Conductor, New Orleans Opera

TBA

12:45PM-2:00PM

Lunch on your own

2:00PM-3:15PM

Norman Treigle: A Legacy of Change on the Opera Stage

Mark Clark, University of Louisiana, Monroe

Brian Morgan, Loyola University

Phyllis Treigle

This session is an opportunity to honor the legacy of one of the greatest singing actors of all time. Norman Treigle was born and reared in New Orleans. His education at Loyola University trained him for his first performing opportunities which took place at local churches and synagogues, and eventually allowed him entry to the larger showcase of the New Orleans Opera, where his talents evolved. He created the role of Blitch in *Susannah* in his 20s, and then with Beverly Sills, Julius Rudel and Tito Capobianco, he helped to launch the New York City Opera as a unique and dynamic opera company in the U.S., singing the title role in Handel's *Giulio Cesare*. Treigle was one of a kind, projecting a vocal and visual impact that could never be forgotten.

3:30PM-4:20PM

The Historic New Orleans Revival of "The Burlesque Opera Tabasco" from 1894

Paul Mauffray, Conductor

Dr. Betsy Uschkrat, Soprano

Josh Shaw, director

"The Burlesque Opera Tabasco" by George Whitefield Chadwick was last performed in 1894. At that time it was a success in New York with 48 performances on Broadway and was taken on tour to around 35 cities. When Chadwick realized he was not receiving his payments from the successful tour, he sent the police after the producers and locked away the score and performance parts. This performance of "The Burlesque Opera Tabasco" marks its first performance since that fateful tour of 1894.

Social Justice and American Opera: Sparking Community Conversations with the Performing Arts

Daniel Sievers, Tenor

Andrea Chenoweth Wells, Soprano

Ryu-Kyung Kim, Mezzo-Soprano

Minnita Daniel-Cox, University of Dayton

Opera continually reinvents itself to address the issues of the time. Whether addressing class divisions in *Le Nozze di Figaro*, religious freedom in the *Dialogues of the Carmelites*, immigration in *The Consul*, the death penalty in *Dead Man Walking* or racism in *Otello*, opera provides a platform to encourage dialogue and increase awareness about human rights topics. The presenters will discuss several methods by which operatic literature can be used to examine contemporary issues with innovative curricular enhancements for experiential learning and community outreach.

Cultivating Success: Strategies for Developing Opera Programs

Dawn Neely, University of West Georgia

Jen Stephenson, Tabor College

Dr. Ann Marie Daehn, Missouri State University

Dr. Stella Markou, University of Missouri St. Louis

All of us must consider how we stay true to the tradition of opera while still reinventing the genre to bring new audiences and students into the art form. Universities with small programs and upstart opera companies are in a unique position to help opera be reborn to new audiences. These programs also face unique challenges, which should be addressed in order to continue this traditional art form in new settings and circumstances. This panel discussion will focus on many facets of production and fundraising.

6:00PM

Cocktail Reception, Red Carpet photo-op for Production Competition Winners

7:00PM Banquet and Awards Presentation

Winners Concert and Awards

Introduced by Amy Johnson and David Ronis

7:30PM

Welcome, Reginald Pittman, Master of Ceremonies

Invocation, Robert Hansen, Executive Director of NOA

2018 Lift Every Voice Award

TBA

2018 Lifetime Achievement awards

John Moriarty

Virginia Zeani