

SCHEDULE OF EVENTS

Friday, September 20, 2019

- 6:00 – 7:45 PM** Conference RegistrationTaubman Atrium
(Street Level)
- 8:00 – 9:00 PM** *Opening Opera Duet Scenes Program*.....O'Donnell Recital Hall
Bronwen Forbay, soprano and Christian Bester, baritone (Third Level)
with Sharon Lavery, piano
- 9:00 – 10:00 PM** Members Get Acquainted and Reunion ReceptionTaubman Atrium

Saturday, September 21, 2019

- 8:00 – 9:00 AM** Conference Registration (continued).....Taubman Atrium
- 9:00 – 9:30 AM** Welcome, Announcements, & Introduction of Clinicians.....O'Donnell Recital Hall
Barbara Hill-Moore, TEXOMA Regional Governor
Paul Houghtaling, President, National Opera Association
Kristin Roach, Music Coach and Lecturer in Opera, Texas State University
Hank Hammett, Director of Meadows Opera Theater, Southern Methodist University

OPEN WORKSHOPS FOR MOZART OPERA SCENES

*Opera workshop sessions will be running concurrently in separate rooms, along with scholarly session presentations.
Conference attendees may move freely between sessions throughout the day

Scene I, West Texas A&M University: Sarah Beckham-Turner, Director
Così fan tutte, Act II, No. 20 Duetto, "Prenderò quell brunettino"

Scene II, Texas State University: Marc Reynolds, Director
Così fan tutte, Act II, No. 29 Duetto, "Fra gli amplessi in pochi istanti"

Scene III, Southern Methodist University: Barbara Hill Moore, Director
Le nozze di Figaro, Act III, No. 19 "E Susanna non vien!...Dove sono I bei momenti"

Scene IV, University of North Texas: Stephen Dubberly, Director
Così fan tutte, Act I, No. 11 Aria, "Ah! scostati...Smanie implacabili"
and No. 12 Aria, "In uomini, in soldati"

with Brian D. Bentley and Stephen Dubberly, rehearsal pianists

9:30 – 10:00 AM	Introductory Session for All Scenes Workshop Participants	O'Donnell Recital Hall
10:00 – 10:50 AM	Scene I – West Texas A&M University	O'Donnell Recital Hall
	Music Coaching with KRISTIN ROACH	
11:00 – 11:50 AM	Scene II - Texas State University	O'Donnell Recital Hall
	Music Coaching with KRISTIN ROACH	
	Scene I – West Texas A&M University	Choral Hall
	Staging with HANK HAMMETT	(Next to Taubman Atrium)
12:00 – 1:00 PM	LUNCH BREAK and DISCUSSION	Umphrey Lee Center*
	STUDENT LUNCHEON MEETING and FIRESIDE CHAT	Umphrey Lee Center*
	with Rachel Harris (NOA Student Involvement Initiative Committee) and Benjamin Brecher (NOA President Elect)	
	*Lunch will be a “dutch treat” affair. The Umphrey Lee Center offers a lavish, all-you-can-eat “RFOC” (Real Food on Campus) cafeteria, with items for every palate including burgers, hot dishes, desserts, a vegan kiosk and a make-your-own waffles station.	
1:00 – 1:50 PM	Scene III – Southern Methodist University	O'Donnell Recital Hall
	Music Coaching with KRISTIN ROACH	
	Scene II – Texas State University	Choral Hall
	Staging with HANK HAMMETT	
2:00 – 2:50 PM	Scene IV – University of North Texas	O'Donnell Recital Hall
	Music Coaching with KRISTIN ROACH	
	Scene III – Southern Methodist University	Choral Hall
	Staging with HANK HAMMETT	
3:00 – 3:50 PM	Scene IV – University of North Texas	Choral Hall
	Staging with HANK HAMMETT	
4:00 – 4:50 PM	Final Dress Rehearsal of Scenes	O'Donnell Recital Hall
4:15 – 4:50 PM	Conference Wrap Up	Choral Hall
5:00 – 6:00 PM	SCENES PROGRAM PERFORMANCE	O'Donnell Recital Hall
6:00 PM	ANNOUNCEMENTS AND ADJOURNMENT	O'Donnell Recital Hall

SCHOLARLY SESSIONS

*Sessions will run concurrently with the Opera Scenes Workshops. Conference attendees may move freely between sessions throughout the day

9:30 – 10:20 AM Sessions

Write it Down: An Opera Singer's Guide to Character Paperwork

Room 1050

Casey Keenan Joiner and Shayna Tayloe, Texas Tech University

Song charts have long been a staple in the musical theatre community and have appeared in various forms in educational circles throughout the twentieth and twenty-first centuries. By cross-referencing a multitude of song charts and "character dossiers," the authors have developed a series of "aria charts" and dossiers for the modern operatic performer. Singers will find that paperwork brings a renewed sense of focus and understanding to their character study, as well as a more complex element to their performance. By emotionally or mentally accessing different columns in their paperwork, singers will find a wealth of self-created acting choices at their disposal, leading to a more complete consideration of operatic and song repertoire.

Essential Somatics for Singers: Targeting Head, Jaw, Neck and Shoulder Tensions

Room 1060

Dr. Cristina Castaldi, Wichita State University

Essential Somatics® is based on the teachings of Thomas Hanna and Moshe Feldenkrais. Somatic education provides the missing link for obtaining consistent and optimal performance. Typically, this is a practice for the full body with floor exercises. However, this workshop will be modified with movements limited to chairs and standing. Basic science behind the practice and targeted movements will be given to release chronic tensions in the skull, jaw, neck and shoulder cradle. From the words of Thomas Hanna: "Somatic education is the use of sensory-motor learning to gain greater voluntary control of one's physiological process. It is "somatic" in the sense that the learning occurs within the individual as an internalized process."

10:30 - 11:20 AM Session

Casting Baritenors

Room 1050

Dr. Thaddeus J. Bourne, Troy University

Baritenors are nearly ubiquitous in collegiate vocal programs, but what exactly are we supposed to do with them? The tenors' roles soar too high, the baritone roles require more girth in the middle, and as tuition-paying students they need the same successful stage experience as their more easily cast colleagues. Collegiate opera directors are in the difficult position of casting developing voices. The young singers are too eager to sing their "someday roles," the voice teachers each have their own ideas of who shows real promise and what is best for those voices, and the program administrators demand a good show to represent the program. Transitioning voices throw an extra wrench in the works. The ambitions of the student, discernment of the teacher, and needs of the production are often not entirely in alignment. This presentation will examine the common issues faced by struggling young baritenor voices and how they may be utilized to achieve a positive opera workshop experience. We will discuss how to evaluate the likely success of roles for the singer, how to make judicious cuts or stylistically appropriate adjustments in the music, intelligent staging choices that set up the help the singer, and repertoire that is specifically geared toward these voices.

11:00 – 12:00 PM Session

Reclaiming Bel Canto: Using Historic Recordings and Voce Vista to Demonstrate Principles of Beautiful Singing

Room 1060

Dr. Loraine Sims, Louisiana State University

This session will present audio samples of excerpts of what might be considered great singers from the past and show what we can see with the use of Voce Vista to help demonstrate a variety of techniques. Particular attention will be given to the concepts of *appoggio*, *coup de glotte*, *chiaroscuro*, *messa di voce*, *portamento*, *fioratura*, trills, and registration. A clear definition of the terms listed above will be presented along with the fact-based explanation of each. This session will also present exercises for teaching many of these principles. Audience participation will include group singing of exercises that address and secure these concepts. With the use of spectrogram and power spectrum examples, this presentation will call on volunteers from conference attendees to sing some live examples of these exercises while showing the visual hallmarks of each.

11:30 – 11:55AM Session

Language in Reviews of Major American Opera Houses:

Room 1050

Dr. James Rodriguez, Texas Christian University, and Paul Patinka

According to demographic projections by the Brookings Institute, “youthful minorities are the engine of future growth.” These ‘youthful minorities’ represent the future, and often current, artists and critics of the opera community. As the profile of the American population changes to a radically diverse demographic, current trends in professional perception within opera are essential to assess. In order to retain artistic relevance, critical assessment of current review practices is being undertaken. In 2015 Cynthia Frisby conducted a study on biases in sports news-casting. By surveying 155 news articles from major publications, she critically assessed not only the amount of coverage given to individuals of a specific race, but also the language used to characterize said individuals. The present study engages a similar analysis for reviews of the Metropolitan Opera and Budget 1 companies (based on NOA classifications). Reviews of productions from the 2018–2019 season were compiled and analyzed to understand the representations of singers involved in these productions. This lecture presents results showing differences in the verbiage used to describe women and racial minorities within these opera reviews. We also develop a critical lens through which to view the feedback given to professional singers by major and local publications. A discussion utilizing this critical lens will unpack the language used to understand broader cultural perceptions of opera. By extension, this presentation offers terminology that can be inclusive and representative of all participants and audience members in opera.

12:00 – 1:00 PM

LUNCH BREAK and DISCUSSION

Umphrey Lee Center*

STUDENT LUNCHEON MEETING and FIRESIDE CHAT

Umphrey Lee Center*

with **Rachel Harris** (NOA Student Involvement Initiative Committee)
and **Benjamin Brecher** (NOA President Elect)

*Lunch will be a “dutch treat” affair. The Umphrey Lee Center offers a lavish, all-you-can-eat “RFoC” (Real Food on Campus) cafeteria, with items for every palate including burgers, hot dishes, desserts, a vegan kiosk and a make-your-own waffles station.

1:00 – 1:25 PM Session

The Complete Studio: A Balancing Act

Room 1050

Dr. Keely Rhodes, University of South Carolina Aiken

As practitioners of classical vocal technique, how do we address the growing demands on vocalists? What will allow collegiate and private voice technicians the flexibility to serve all of their singing community's needs? This session will facilitate the sharing of knowledge regarding the benefits and road-blocks facing the modern voice studio. Methods on combining Classical, Contemporary, and Commercial Vocal Techniques for cross-training our vocalists will be highlighted. Resources, which may assist in a healthy balance of Classical and CCM training for your singers, will be shared.

1:30 – 1:55 PM Session

Grant Writing for Musicians

Room 1050

Dr. Melinda Brou, Texas A&M University Kingsville

The goal of this lecture is to remove the intimidation factor from the grant writing process and to empower attendees to pursue funding for projects that are in need of support. Dr. Brou has raised over \$130,000 in grants from community organizations, national foundations and internal university funds to support commissions, performances, travel, master classes and summer camps. She will discuss types of projects in the arts that are frequently funded; how to find grants; demystifying the language of grants; and common mistakes that first time grant writers make. As part of the discussion, she will walk lecture attendees through some of her recent grant-funded projects.

1:00 – 1:50 PM Session

An Odd Couple: An Intersection of Classical Technique and Musical Theatre Belting in Opera Room 1060

Dr. Maryann Kyle, University of Mobile

Teachers in the 21st century vocal studio are asked to effectively train singers in an ever-changing stylistic landscape of music. While working on issues of support, registration, tuning and balance with our students we are also being challenged stylistically as 21st century opera becomes a synthesis of many different genres of music. Jazz, pop, rap, rhythm and blues and musical theatre vocal traits have infiltrated the operas of the 21st century and bring a unique challenge to our pedagogy and practice. The biggest conflict I encounter is when a teacher or singer's pedagogical approach to issues of registration, timbre and chest voice production clashes with the sound expectation desired in certain "modern" operas. In this session I will address some of the issues associated with the unusual extended vocal techniques required in some modern arias. The goal is to explore how we merge the sensations of sound vocal technique with the development of emotion and character while honoring the musical language of the composer through an exploration of style and its extended vocal techniques. In the end we discover that opera has been, and still is a kaleidoscope of cultures and styles.

2:00 – 2:50 PM Sessions

We Belong Together: Choral and Operatic Styles in Rossini's *Petite Messe Solennelle*

Room 1050

Dr. Beth Everett, Southwestern University

In many collegiate settings, the choral and opera programs are often mutually exclusive. Instructors of opera are trained to produce a sound that is more individualized and projected while choral directors seek a sound centered in blend and drawing in the listener. Can we find common ground for a mutually satisfying performance experience? Rossini's *Petite Messe Solennelle* embodies both choral and operatic singing qualities that can lead to a rewarding collaboration between these two vocal areas. This presentation will explore how Rossini's compositional language is reflective of several styles within this one work: Renaissance polyphony, a "Greek chorus" styled operatic ensemble, and the bel canto singing found in the 19th century operas of Rossini, Donizetti, and Bellini. In the end we will discover that a flexible vocal technique can provide a cohesive foundation for singers performing this work, and thus a mutually fulfilling experience for all.

Creative Student-Centered Repertoire for the Undergraduate Opera Program:

Room 1060

Dr. Travis Sherwood, Eastern New Mexico University

This session will explore both traditional and untraditional creative student-centered repertoire options that accommodate and embrace the unique challenges of undergraduate opera programs. From scenes programs and one act and chamber operas to oratorios, song-cycles, *tonadillas*, and re-imaging standard operatic repertoire through flexible casting, strategic cuts, inventive settings, and supplementary material; we will investigate challenging yet obtainable productions that provide young singers with valuable stage time and experience in the production process. Selecting repertoire that embraces the unique needs of undergraduate students allows these young singers to thrive while developing essential elements of their training as young performing artists, simultaneously providing the community with an inimitable night at the opera.

3:00 – 3:50 PM Session

Contralto Marian Anderson as a Goodwill Ambassador

Room 1050

Dr. Jolie Rocke, DBA Rocke Vocal Studio

Marian Anderson's iconic career in classical music led to her becoming the first African American to sing a role at the Metropolitan Opera in 1955. She inspired many artists, especially African-American classical singers who were afforded opportunities because of her socio-political impact on race relations and gender. As an African American, female, and classical contralto she performed citational acts and codes through her singing, speech, and non-verbal communication, that helped her identify and be accepted within those categories. She masterfully navigated deconstructing and reconstructing her performative identity, which enabled her to attain the status of iconic internationally-renowned contralto and U.S. government asset who broke multiple barriers of race and gender. In addition to inspiring singers, this presentation explores how identity impacts performance and social interaction within the communities we serve. During this lecture demonstration, we will examine Anderson's identity utilizing theories of performativity and social semiotics.

**The Importance of Programming Spanish-Language Repertoire
for the Collegiate Opera Program**

Room 1050

Dr. Amy Canchola

The U.S. Census Bureau states the Hispanic community is expected to become the largest population group in Texas by 2022. As the number of Spanish-speaking or bilingual households increases in the US, the repertoire presented in performance and study should be inclusive of this culture. The number of Hispanics pursuing higher education is multiplying alongside this population growth. Therefore, we must examine whether the programming of our collegiate opera departments is adequately evolving to reflect this demographic shift. Music has long served as a voice of the people and the distinct qualities of their culture. Opera and art songs are powerful vehicles for storytelling. The inclusion of Zarzuela, tonadillas, mariachi operas, and Spanish language repertoire not only mounts unique, diverse performances, but also embodies a rising population that is traditionally under-represented in classical music. Historically, Bizet, Verdi, and Mozart all set operas in Spain as demonstration of the interest in Hispanic culture. The esteemed Operalia competition features a Zarzuela category, and modern professional opera companies are noticing the opportunity to engage Latino patrons. Fort Worth Opera's artistic director, Joe Illick, states, "Everybody thinks that Verdi, Puccini, and Mozart (are) beautiful, but all of us identify with our own culture and our own roots in a special way...it's important to tell everybody's story." The collegiate opera program is exactly where future leaders in the industry are being trained and should be exposed to the wealth of heritage, rich sonorities, and distinct themes contained in the music and drama of the Hispanic tradition.

PRESENTER BIOGRAPHIES

Brian D. Bentley, a native of Dallas, has a Bachelor of Music degree in Piano Performance from Oklahoma Baptist University and Master of Music degrees in Choral Conducting and Piano Accompanying from Meadows School of the Arts at Southern Methodist University. Brian serves as Adjunct Lecturer on the faculty of Meadows School of the Arts, and as an adjunct professor of music at the University of Dallas. In addition, Brian serves as Principal Accompanist for the Arts District Chorale, as Music Consultant for Cistercian Abbey – Our Lady of Dallas, and is the founding director of the Schola Cantorum Stellæ Solæ, an ensemble dedicated to the study and singing of Gregorian chant.

Sarah Beckham-Turner is enjoying her second year as Assistant Professor of Voice and Opera at West Texas A&M University, where she will direct Ned Rorem's *Our Town* this season. Last season she directed Shore's *The Beautiful Bridegroom*, Offenbach's *Le Mariage aux Lanternes*, and Sondheim's *A Little Night Music*. Still active in her operatic career, Beckham-Turner has earned critical acclaim for being "soulful and affecting. . . with a bright and gorgeous controlled soprano." For her performance in New York City Opera's *Angels in America*, The New York Times hailed her as "best. . . wry even in desperation as Harper, her voice cool yet vibrating with vulnerability," and The Observer said, "the only singer who scaled the requisite peak of greatness was Sarah Beckham-Turner. . . Ms. Beckham-Turner is both an artist and a star." Sarah is a member of Opera Cowgirls, an all-female performing group that makes opera accessible to those who might not normally attend an opera. In December Opera Cowgirls sang the world premiere of *Letters That You Will Not Get* by Kirsten Volness in New York City. Opera Cowgirls will next be seen in "Get the Folk Out" a production at the National Opera Center.

Hailed by the *Los Angeles Times* as "Impressive," native South African baritone, **Christian Bester** made his professional debut as Schaunard (*La Bohème*) for Pro Musica Theater. His European debut and engagements include Zaremba (*Polin Blut*) for the *Americke Jaro Festival* and Papageno and the Armed Man for the *Amalfi Coast Festival*. Acclaimed roles include: Don Giovanni, Count Almaviva, Belcore, Enrico, Marcello, Germont, Aeneas, Bob (*Old Maid and the Thief*), Guglielmo, Escamillo, Moritz Popolescu, Basil (*Der Graf von Luxemburg*), Dr. Malatesta, Robert Schumann (*Clara*), Major (*Doctor Miracle*), King Pellinore, Gent and Dauber (*The Cradle will Rock*), King (*Transformations*) and Gianni Schicchi. Bester was a member of the Emerging Artists for Dallas Opera and Des Moines Metro Opera Young Artist Program. Dr. Bester holds the DMA and Artist Certificate from the University of North Texas, the M. Mus from SMU, and the B. Mus from the Tshwane University of Technology (South Africa).

Dr. Thaddaeus Bourne currently serves on the faculty of Troy University. Previous appointments include Butler University, University of Connecticut, and Earlham College as voice faculty and opera director. He began his musical studies as a flute major and later completed graduate work in voice at the University of Connecticut and Indiana University. He maintains an active performing schedule. During 2018-19 he sings Beethoven's Choral Fantasy (Butler Symphony), Bernstein's Trouble in Tahiti (Indianapolis Chamber Orchestra), Mahler's *Lieder eines fahrenden Gesellen* at Steinway Hall (Masterson Ensemble), Pirate King in Pirates of Penzance (Saginaw Valley Concert Series), Figaro in *The Barber of Seville* (Raylynmor Opera), and the *Mozart Requiem* (Beaver Island Music Festival). Recent performances include Reverend Hale in *The Crucible* (Hartford Opera Theatre), Dandini in *La Cenerentola* (Opera MODO), Dr. Falke in *Die Fledermaus* (Martina Arroyo Foundation), Sharpless in *Madama Butterfly* and the titular role of Mozart's *Don Giovanni* (Montefeltro Festival).

Benjamin Brecher (NOA President-Elect) has gained great acclaim with his many performances on the opera and concert stages. Mr. Brecher has performed over fifty operatic roles at some of the world's most prestigious venues specializing in the high lying lyric tenor repertoire. He has performed fifteen roles with The New York City Opera alone. As a concert singer, his "Celtic Celebration" concerts have been performed with almost every major and regional symphony in the US. He has twelve recordings including his 2016 recording "*Forgotten Liszt*" with Robert Koenig, piano, on MSR Classics which has already received glowing reviews. Recent engagements include performances at the Ravinia Festival with The Chicago Symphony Orchestra; *Don Giovanni*, *A Cunning Little Vixen*, and *Manon* with Opera Santa Barbara; *Lucia di Lammermoor* and *Lakmé* with California Opera; and a live recital broadcast on Radio France. He keeps a busy performance schedule in 2019-20 with performances in Israel, North Carolina, and Santa Barbara. Professor Brecher began teaching at University of California Santa Barbara in 2008, and currently serves as the Head of the Voice Area and Director of Graduate Studies.

In high demand as a coach and teacher of various styles of singing, **Maryann Kyle** has dedicated her professional life to guiding singers and teachers in their pursuit not only of exceptional singing, but also captivating performance. Kyle has extensive experience teaching, coaching, and performing many genres of music. She is the creator of the **PEDAGOGY OF STYLE** which focuses on the integration of the voice and style into the total actor and actively mentors performers and teachers in the development of their creative language. Maryann Kyle is an active performer of multiple genres and has shared the concert stage with some of world's greatest artists including internationally known mezzo-soprano Denyce Graves, famed bass-baritone William Warfield, Patti Labelle, Dionne Warwick, and Patti Austin. Kyle leads the Teacher Fellowship program at the International Performing Arts Institute (IPAI) in Germany and a Professor and Graduate Studies Chair at the University of Mobile.

Dr. Melinda Brou, soprano, is an Associate Professor of Voice and Opera at Texas A&M Kingsville (TAMUK). She serves as director of the TAMUK Opera Workshop and as such has directed productions including Mozart's *Le nozze di Figaro* and *The Magic Flute*; Gilbert and Sullivan's *Trial by Jury* and *Princess Ida*; Puccini's *Gianni Schicchi* and Lehár's *The Merry Widow*. Currently, Dr. Brou serves as the Auditions Chair for the TEXOMA Region of the National Association of Teachers of Singing (NATS) and also sits on the Board of Control. She is an active lecturer on the state and national level, presenting and performing at conferences such as the National Opera Association, National Flute Association, NATS TEXOMA, and Texas Music Educators Association. An avid grant writer, she has received over \$130,000 in grant funding over the past 10 years, including grants from the National Endowment for the Arts and the Coastal Bend Community Foundation. Dr. Brou also serves as the Graduate Coordinator for the TAMUK Music Department.

Dr. Amy Canchola is originally from Indiana where she completed her Bachelor of Music degree in vocal performance at Butler University. She has called Texas "home" since 2004 after moving to Dallas to attend Southern Methodist University. At the University of North Texas, Dr. Canchola centered her doctoral research on the life and work of Mexican-American composer Maria Grever. Aside from her advocacy of the music of Latin women, Dr. Canchola also recently completed the Fall Island Vocal Arts Seminar, the Bach-Millennium Festival, and the Summer Voice Institute at Northwestern University with W. Stephen Smith. In addition to performing, Dr. Canchola is on the voice faculty at Highland Park High School and maintains an independent studio. She and her husband, Gil, have four wonderful children and operate Canchola Handyman Services. Professional memberships include the National Association of Teachers of Singing, Music Teachers National Association, NOA, Mu Phi Epsilon, and the Voice Foundation.

Lirico-spinto soprano, **Cristina Castaldi**, specializes in *bel canto*, early Verdi and verismo repertoire. Dr. Castaldi is an Assistant Professor of Voice at Wichita State University where she teaches studio voice, Opera Styles, Voice Lit and her brand new course: Essential Somatics® for Singers: the very first Essential Somatics® course in the nation offered in a college curriculum. She is a Certified Essential Somatics® Movement Teacher: sought-after to present master classes and individual sessions for singers (and instrumentalists). Recent presentations: KMEA; NOA and NATS. Her recent performances include soprano soloist in *Carmina Burana* in Prague, Czech Republic, soprano soloist Beethoven's *Symphony No. 9* (Wichita Symphony Orchestra and East Texas Symphony Orchestra.) and soprano soloist with the Wichita Symphony Orchestra in Haydn's *The Creation*. Dr. Castaldi earned the DMA in Vocal Performance (Rutgers University); MM in Vocal Performance (with distinction at The New England Conservatory of Music) and a BM in Vocal Performance (Kennesaw State University).

Stephen Dubberly teaches opera at UNT. He has conducted for OTS Saint Louis, Fort Worth Opera, Des Moines Metro, Knoxville Opera, San Antonio Opera, Opera in Ozarks, Abilene Opera, Amarillo Opera, Utah Lyric, Opera Breve, Red River Lyric, American Bel Canto, Teatro Goldoni (Venice), Teatro Accademico (Castelfranco), UTennessee, Webster University, and Collin College. At UNT, he conducted productions of *Alcina*, *Marriage of Figaro*, *Don Giovanni*, *Così*, *Magic Flute*, *Clemenza di Tito*, *Barbiere di Siviglia*, *Lucia*, *L'elisir d'amore*, *Traviata*, *Roméo et Juliette*, *Fledermaus*, *Bartered Bride*, *Pirates of Penzance*, *Contes d'Hoffmann*, *Falstaff*, *Pagliacci*, *Bohème*, *Cendrillon*, *Werther*, *Madama Butterfly*, *Merry Widow*, *Angelica*, *Schicchi*, *Threepenny*, *Street Scene*, *Albert Herring*, *Mother of Us All*, *Regina*, *Turn of the Screw*, *Carmelites*, *Midsummer Night's Dream*, *Crucible*, *Little Night Music*, *Sweeney Todd*, *Into the Woods*, *Our Town*, *After Life*, and *Glory Denied*. Stephen began his musical training in Montevideo, Uruguay, and received MM and DMA degrees from Yale University.

Beth Everett is Visiting Assistant Professor of Music at Southwestern University in Georgetown, TX where she conducts the Southwestern University Chorale and SU Singers and teaches courses in conducting and music literature. In addition to her love for choral music, she has an extensive list of opera and musical theater productions in her conducting repertoire ranging from *La Traviata* to *A Chorus Line*, from *Godspell* to *Carousel* and *Into the Woods*. She has prepared choruses for Meadows Opera Theater and Southern Opera and Musical Theater productions including Francis Poulenc's *Dialogues of the Carmelites*, Kurt Weill's *Street Scene*, and Maurice Ravel's *L'Enfant et les Sortilèges*. She returns yearly by invitation as a musical director with the Natchez Festival of Music, and has conducted performances of Gilbert and Sullivan's *HMS Pinafore* and *The Pirates of Penzance* and Lerner and Loewe's *Camelot*. She conducted *Show Boat* in 2016 in celebration of the tricentennial of the city of Natchez, Mississippi.

Durban-born Fulbrighter **Bronwen Forbay's** opera successes include critically acclaimed performances of Mozart's *Queen of the Night* (*The Magic Flute*) with the Wolf Trap Opera Company, Eugene Opera, and Tulsa Opera. Other celebrated roles include Orasia, Queen of Thrace (US premier of Telemann's *Orpheus*), Velmyra (*Wading Home*) by Mary Alice Rich, Violetta (*La Traviata*), and the title role in *Lucia di Lammermoor* with the Cape Town Opera. *Opera Magazine* hailed Forbay's 2016 performances of Adina (*L'elisir d'amore*) stating "At once powerful, radiant, timbrally beautiful, and balanced throughout the range, her soprano is that of a singer at the top of her game". Dr. Forbay holds the B. Mus. from the University of KwaZulu-Natal, M. Mus. from the Manhattan School of Music, Artist Certificate from SMU, and DMA (Voice Performance) from the University of Cincinnati, CCM. She is the Associate Professor of Voice and Opera at the McLennan Community College in Waco.

Baritone **Hank Hammett** is an artist teacher, award-winning director and acting coach who has trained singing actors in the organic fields of music, voice, theatre arts, acting technique and strategic performance skills for over three decades. Hammett has worked on Broadway, Off-Broadway, in television and film, and continues to work at the world's most prestigious opera houses and festivals, including The Metropolitan Opera, New York City Opera, San Francisco Opera, Houston Grand Opera, Le Théâtre Royal de la Monnaie (Brussels), Gran Teatre del Liceu (Barcelona), De Nederlandse Opera (Amsterdam), Opéra de Montréal, ABAO Bilbao Opera, Concert Royal, Opera Theatre of St. Louis, Los Angeles Opera, Opera Company of Philadelphia, The Glimmerglass Festival, The Dallas Opera, Michigan Opera Theatre, Portland Opera and Boston Lyric Opera. As a singer, he is the winner of numerous awards including First Place in the Liederkrantz Competition in New York and the Grand Prix winner of the Concours International d'Oratorio et de Lied in France. A native of Dallas, Hammett is Director of Lyric Theatre at SMU's Meadows School of the Arts and the director of The Dallas Opera's touring productions of *Bastien and Bastienne*, *Pépito* and *Doctor Miracle*.

Rachel M. Harris is a free-lance opera director based in Baton Rouge, LA. She began her directing career in 1997 working with Boston University and the Boston University Tanglewood Institute. She is a Guest Artist Stage Director for Heartland Opera Theatre, Joplin MO; The Varna International Opera Academy, Bulgaria; Southeastern Louisiana University, Hammond, LA and a former Guest Artist Director for the University of Utah, Logan. Her free-lance credits include: Opera Louisiane, Baton Rouge, LA; University of Missouri, Kansas City; Loyola University, New Orleans; Druid City Opera Workshop, University of Alabama, Tuscaloosa; Raven Summer Opera, Sam Houston State, Huntsville, TX and Louisiana State University, Baton Rouge, LA. Dr. Harris holds a DMA from Louisiana State University, a BM in Vocal Performance from Fredonia State University and a MM in Opera from Binghamton University in conjunction with the Tri-Cities Opera Artist Residence Training Program. *For more information, her website: <http://rharrisdirector.wixsite.com/rachel-harris-opera>.*

Daniel Hunter-Holly, baritone, is an Associate Professor of Voice at the University of Texas Rio Grande Valley. An active recitalist, having performed throughout North and Central America, he is also an acclaimed educator, receiving a University of Texas System Regents' Outstanding Teaching Award in 2015. Recent presentations and workshops at international and national conferences include topics such as "Projected Imagery in Opera" and "Pastiche Productions: Making Opera Personal for 21st Century Students" (National Opera Association National Conferences, 2018 & 2019), "Assessment Tools for Applied Voice Teachers" (International Congress of Voice Teachers, 2017, and the National Association of Teachers of Singing National Conference, 2016), and "Incorporating Movement and Vocal Improvisation Training into the Undergraduate Voice Curriculum" (CMS National Conference, 2017). He holds degrees in vocal performance from The Ohio State University, the University of North Carolina Greensboro, and the University of California Santa Barbara, with additional studies at SongFest and OperaWorks.

Barbara Hill Moore is the *Meadows Foundation Distinguished Professor of Voice* at Southern Methodist University where she has taught since 1974 and is Director of the Study Abroad Program in South Africa. Professor Hill Moore has enjoyed a distinguished career as artist/teacher for more than 50 years, performing in concert, oratorio and in opera, throughout America, Europe and Asia. In Germany, she is recognized for her interpretation of the role of Spelunken Jenny in Kurt Weill's *Die Dreigroschenoper*, performed in more than 50 performances in Berlin and Cologne and repeated with the Pittsburg Opera in Philadelphia. She was invited by the Gershwin Foundation to sing the role of Serena in the 50th Anniversary productions of Gershwin's *Porgy and Bess* in Charleston, South Carolina and she has also sung the role of Bess many times in Europe and North America. Professor Hill Moore holds the B. S. and M. S. degrees from Lincoln University and the University of Illinois, respectively. She has presented Master Classes for teachers and singers at universities in England, Germany, Korea, South Africa and North America and served as Master Teacher for the National Association of Teachers of Singing Internship Program. Barbara Hill Moore is President and founder of the Bruce Foote Memorial Scholarship Foundation, in support of singers at SMU, established to encourage and support minority singers in opera, a NATS Foundation Board Member, and TEXOMA Region Governor of NOA.

Paul Houghtaling currently serves as the President of the National Opera Association and Director of Opera at the University of Alabama where he has been the recipient of numerous teaching and service awards. Directing credits include *Candide* for Mobile Opera ("...exuberant and zany." *Press-Register*), *Così fan tutte* for Cedar Rapids Opera ("Grand entertainment staged brilliantly." *The Gazette*), *Die Zauberflöte* for Hubbard Hall Opera Theatre ("I've seen this opera many times and this was the best by far ... an exhilarating event. *The New York Times*), Telemann's *Der Schulmeister* for Anchorage Opera's "Second Stage" Series ("truly inspired performances" *Daily News*), Puccini's *Suor Angelica* and *Gianni Schicchi* for Opera on the James, as well as productions for Mississippi Opera, Natchez Festival of Music, and others. As a singer, he has appeared in a variety of repertoire at Carnegie Hall, Lincoln Center "Meet the Artists" series, Kennedy Center with the Waverly Consort, and with the Birmingham, Boston Lyric, Central City, Des Moines, Knoxville, Mobile, Nashville, Natchez, Santa Fe, Saratoga, and Tacoma Operas, among others. www.paulhoughtaling.com

Casey Keenan Joiner, Assistant Professor in Musical Theatre at Texas Tech University, is a vocal coach, accompanist, performer, and composer whose work has recently been showcased in New York at Feinstein's 54 Below, the Duplex, and the West End Lounge. In 2015, Casey's original work earned her the title of Lincoln Center College Cabaret Artist of the Year. "Glass" was performed in its entirety at the Women's Work Festival in June of 2016. Ms. Joiner participated in the BMI Engel Lehman Musical Theater Workshop from 2015-2017, developing an in-house musical adaptation of the film "A League of Their Own." She holds a Master of Music in Composition from Texas Tech University, a Certificate in Musical Theatre Performance from the American Musical and Dramatic Academy, and is currently completing a Master of Music in Vocal Performance.

A native of Clifton, New Jersey, **Sharon Lavery** has prepared over 70 operas for New York City Opera, San Diego Opera, Opera Company of Philadelphia, Bard Summerscape Festival, Kentucky Opera, and Wolf Trap Opera Center. Serving as the pianist, chorus master, répétiteuse, chorister, principal, continuo, and conductor, productions include premieres by Marc Adamo, Carlisle Floyd, and Jake Heggie. A member of the Bard College piano and theory faculty for 6 years, Dr. Lavery also taught diction and coached singers in Dawn Upshaw's Vocal Arts Program at Bard Conservatory. Dr. Lavery holds degrees from the Oberlin Conservatory of Music, The Manhattan School of Music, and The Juilliard School. Dr. Lavery is the Associate Professor of Piano and Opera at the McLennan Community College in Waco, TX

Dr. **Wesley Lawrence** is an Assistant Professor of Voice at Sam Houston State University where he teaches Voice and Opera Workshop: Communication Techniques for Singers. The course is designed to engage students in the acting process through the use of Viewpoints and other methods adapted from theater and musical theater acting techniques. He was formerly the Director of Opera at the University of North Dakota, and has received Production Competition awards from NOA as a director and associate director. Dr. Lawrence has also sung opera and oratorio throughout America and Europe, and holds MM and DMA degrees from the College-Conservatory of Music (CCM) at the University of Cincinnati.

Paul M. Patinka (they, them, Mx.), tenor, is from Lounsberry, NY. They received a Bachelor of Science in Music Education from Hartwick College in Oneonta, New York, a Master of Music degree in Vocal Performance from the University of Delaware in Newark, Delaware, and a Master of Music degree in Voice Pedagogy and Performance from the University of Texas at San Antonio. Patinka holds a Certificate of Vocology from the National Center for Voice and Speech.

Rebecca L. Renfro is an Associate Professor of Voice at Sam Houston State University, where she holds the title of Director of Opera. Directing credits include productions for Greater Worcester Opera, Opera del West, University of Connecticut Opera Theater, Lone Star College, Lone Star Lyric Opera, and the Fairbanks Summer Arts Festival. Under Dr. Renfro's leadership, SHSU Opera has garnered national recognition, having been selected as an NOA Opera Scenes Competition finalist from 2011-2018; winning second place in 2015 and 2018 in the NOA Music Theatre Division. The ensemble was awarded an NOA Production Competition prize in 2012, and was honored with the American Prize in Collegiate Opera in both 2014 and 2015. SHSU Opera made its international debut in May of 2018 with a collaboration with Kobe College of Dido and Aeneas in Osaka, Japan. Dr. Renfro was selected as the 2012-2014 winner of the NOA Dissertation Competition, and has served as a State Governor for the NOA Texoma Region, as well as served as a member of the nominating board for NOA in 2018. She currently serves on the executive board of Greater Worcester Opera in Massachusetts, and was a co-founder of Opera del West, a regional opera company based in Natick, MA.

Keely Rhodes performs as a soloist and collaborative artist with a variety of notable ensembles. She has performed opera roles within the United States, Italy, Central America and South America. In academia, Dr. Rhodes has served as an assistant professor of music in vocal studies, as a director of choirs, and is currently the Coordinator of Vocal Studies at USC-Aiken. She has served as a Fulbright Scholar to Italy, won the Austin Critic's Table Award for Best Classical Singer, released a solo Christmas album, and performed on two Grammy® Award winning albums. Keely holds a Doctorate of Music and Master of Music from The University of Texas at Austin, a Bachelor of Music from Oberlin Conservatory, and has completed CCM training with Shenandoah Conservatory of Music.

A native of San Antonio, **Kristin Roach** is in demand across the nation as a pianist, organist, vocal coach, and conductor. In performances that encompass twenty states, Canada, Japan, and the former Soviet Union, she has collaborated with many of the world's finest artists including Renée Fleming, Denyce Graves, Jerry Hadley, and Rosalind Elias. She has prepared productions for the San Francisco Opera, San Diego Opera, Tulsa Opera, San Antonio Opera, San Antonio Symphony, Brevard Music Institute, Aspen Music Festival, Breckenridge Music Institute, Opera Theatre of Rochester, Eastman Opera Theater, Buffalo Opera Unlimited, Texas Tech University, and Texas Lutheran University. Conducting credits include *La Boheme*, Liszt's *Christus*, and the Artpace choral world premier of *Gold Space City of God*. She is currently the Music Director of Opera Piccola of San Antonio and on the opera faculty at Texas State University. Reviews of Kristin's performances with South Texas musicians

include phrases like “revelatory” and “infectious high-spirits.” She has appeared as piano soloist with the San Antonio Symphony, Mid-Texas Symphony, San Antonio Wind Symphony, and Eastman Philharmonia, and as chamber musician with Camerata San Antonio, Chamber Music Amarillo, Olmos Ensemble, Musical Offerings, and Cactus Pear Music Festival. She has toured Europe with the Children’s Chorus of San Antonio and St. Mark’s Episcopal Church, performing on the historic organs of the Cathedral of Notre Dame, the Church of the Madeleine, Ely Cathedral, Bristol Cathedral and York University. Her recordings include the Trinity Jazz Project, a self-produced collection of her original arrangements of hymn tunes, and classical works with the New World Symphony for Decca Records and with the Eastman Wind Ensemble for Sony Classical Records. Her recording of chamber works by Miguel del Aguila with Camerata San Antonio, *Salon Buenos Aires*, has been nominated for two Latin Grammy® awards. Ms. Roach maintains a private coaching studio, whose members include performers with numerous opera companies and apprentice programs, university faculty and students, chamber music groups, and church musicians. She received her education at the Eastman School of Music, earning a Bachelor of Music in Applied Music (Piano), a Performer’s Certificate in Piano, and a Master of Music in Piano Performance/Literature and Piano Accompanying/Chamber Music.

Dr. Jolie Rocke, renowned soprano has performed as a featured soloist in the USA, Europe and Far North Queensland Australia. She is versatile vocalist of varied repertoire including but not limited to opera, jazz, gospel, and musical theater. Her passion for music and the desire to pass it on to her students, leads her to produce concerts, direct community arts programs and train aspiring singers as a private voice teacher, coach, and mentor. With a Doctorate of Musical Arts in Vocal Performance from the University of Connecticut, she serves in positions as Adjunct Instructor of Music at Texas Southern University and Prairie View A&M University. She is also the Director of Creative Arts at St. Peter United Church of Christ in the Spring Branch area of Houston.

Praised for his “authoritative and rich baritone”, **James D. Rodriguez** (he, him, his) has performed with Des Moines Metro Opera, Opera in the Heights, Utah Festival Opera & Musical Theatre, Opera Theater of Pittsburgh, the Natchez Festival of Music, San Antonio Symphony, Fort Worth Symphony, Piano Texas Festival, the Moores Opera Center, and Austin Chamber Music Center, for which he was awarded an Austin Critics Table Award for his participation in “Black Composers Concert: The Black Female Composer”, with pianist, Dr. Artina McCain. He was also the first place winner of the Young Texas Artist Vocal Competition in 2012. Rodriguez holds the Doctor of Musical Arts from the University of Houston and a Certificate of Vocology from the National Center for Voice and Speech. Dr. Rodriguez currently serves as an Assistant Professor of Voice and Voice Pedagogy at Texas Christian University.

Travis Sherwood is an Assistant Professor of Voice and Vocal Area Coordinator at Eastern New Mexico University, where he teaches voice lessons, voice pedagogy, vocal literature, and stagecraft for singers, as well as stage-directs all Vocal Area productions. His students have been accepted to leading graduate programs and have won regional and district competitions. Dr. Sherwood is an active performer on the operatic, concert, and recital stages. Offstage, Dr. Sherwood frequently leads master classes as well as lectures and presents on the subjects of artistic literacy, voice pedagogy, and vocal literature. Dr. Sherwood holds a Doctor of Musical Arts and a Master of Music degree from the University of Southern California, Thornton School of Music; and a Bachelor of Music degree from Westminster Choir College. Additional studies include a certificate from the *Académie Internationale d’Eté de Nice* in *Interprétation chant & piano* under the instruction of Dalton Baldwin.

Loraine Sims is Edith Killgore Kirkpatrick Professor of Voice and Vocal Studies Division Chair at Louisiana State University. Recent performances include *“Comedy in Song: Humorous Art Songs in English”* at the 2017 ICVT in Stockholm and at the 2016 National NATS Conference. Professional activities include a pre-conference workshop, *“Teaching Outside the Gender Binary: Working with Transgender and Non-Binary Singers”* for the 2018 National NATS Conference; *What the Fach? Voice Dysphoria in the Transgender and Genderqueer Singer”* for the Voice Foundation’s 2018 Annual Symposium; *“Honoring and Validating Transgender Singers in a Choral Context II: Healthy Vocal Pedagogy for Transgender Singers”* for the 2019 National ACDA Conference; *“Training Transgender Singers for Opera Performance: Gender Bending Beyond the Pants Role”* for the 2017 NOA Conference, *“Teaching Lucas: A Transgender Student’s Vocal Journey from Soprano to Tenor”* at the 2017 ICVT, and *“Training the Terrible Tongue!”* for the 2012 National NATS Conference.

Jason Smith, pianist, is currently faculty Coach/Accompanist at Southern Methodist University in Dallas. Previous to this position, he was Principal Coach for the Fort Worth Opera. Mr. Smith received the 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. Mr. Smith served on the faculty of Seagle Music Colony for 12 seasons through 2018 and has served since 2011 as Associate Music Director of the SMU in South Africa music theater program.

Shayna Tayloe, a native of Boca Raton, Florida, has most recently appeared as a vocal fellow with the Cornish-American Song Institute in Oxford, England. In the Spring of 2018, Shayna placed 1st in the National Association of Teachers of Singing auditions- Panhandle Region, as well as 3rd place in the International Great Composers Series Competition for Best Verdi Performance. Ms. Tayloe’s most recent roles include Monica in *The Medium*, Valencienne in *The Merry Widow*, Marian Paroo in *The Music Man*, Yum-Yum in *The Mikado*, Flora in *The Turn of the Screw*, Gretel in *Hansel and Gretel*, Anna Reich in *Die lustigen Weiber von Windsor*, Greta Fiorentino in *Street Scene*, and Anne Egerman in *A Little Night Music*. Shayna has performed in various concerts in Graz, Austria as an artist in the Concert Studio at the American Institute of Musical Studies and was an artist at the Tallis Scholars Summer Institute in Seattle, Washington, where she performed under the baton of Peter Phillips. She also appears on the 2011 Grammy Nominated recording of Brahms' *Ein Deutsches Requiem* as a member of the Professional Choral Institute ensemble, a collaboration with Seraphic Fire. This year, Shayna will make her Opera Birmingham debut as 4th Spirit in *Cendrillon*. Shayna is currently pursuing a Doctor of Musical Arts degree in Vocal Performance from Texas Tech University.