

OPERA ROCKS CLEVELAND



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65th Annual Conference
January 8-11, 2020
Hilton Cleveland Downtown
Cleveland, Ohio

Arizona State University



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Bernstein's "Mass" (photo by Tim Trumble)

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65th ANNUAL CONFERENCE

OPERA ROCKS CLEVELAND

Cleveland, Ohio

Hilton Cleveland Downtown
January 8-11, 2020

Paul Houghtaling, President
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Dawn Neely, Vice President for Regions
Reginald Pittman, Past President

Robert Hansen, Executive Director

Scott Skiba, Baldwin-Wallace Conservatory, Conference Chair

Collaborative Pianists
Kevin Chance, Amanda Johnston, Louise Lofquist, Kristen Roach, Kirk Severtson, Kumiko Shimizu



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Wednesday, January 8, 2020

2:00-5:30 PM

Board of Directors Meeting

Center Street A

6:00-9:00 PM

Pre-Conference Mixer
(ticketed event)

Elliott Bar

Thursday, January 9, 2020

8:00 AM-5:00 PM

Registration

Lakeside Foyer

9:00 AM

Exhibit Area Open

Hope B Foyer

9:00-9:50 AM

Conductors and Pianists Collaborative
Initiative Gathering

Center Street A

9:00-9:50 AM

Breakout Sessions

Politics and Opera: "Poperatics"

Center Street D

Reimagining Offenbach's *La Périchole* in the 21st Century

Christopher Goeke, presenter

Politics and Opera: "Poperatics" – Reimagining Offenbach's *La Périchole* in the 21st Century. Can an 1868 opera tell the story of 2018 American politics and culture? There is an uncanny similarity in Offenbach's satire and the political milieu of the last two decades. This presentation will investigate how a modern production of *La Périchole* can honor Offenbach's charming music and wry humor, maintaining rhyme-scheme and story line, while simultaneously engaging in relevant contemporary political and social discussion. Audio and visual examples included.

CANCELED: Reuse/Recycle/Repurpose:

Hope Ballroom A

Creative Op Shop on a Shoestring Budget
and Hacks for a one-person production team

Jen Stephenson and Anne Foradori, presenters

Small academic opera programs are often challenged by limited resources to produce theatrically credible, artistically satisfying performances of scenes, one-act, or full-length operas. This session serves as a resource guide for those working within a tight set of constraints, be they related to budget, personnel, areas of expertise, or community engagement and are wishing to generate a certain ambiance, suggest a period and location, define characters, and transform a recital hall into a theatrical space. Topics included in the session will be ideas and resources for basic costume design, including inexpensive hacks for fabric and material purchases; basic set design and construction, including easy and inexpensive set painting and resources for creating ambient staging effects with borrowed materials; and ideas for audience building and community engagement and education, including collaborative ideas for campus and community groups.

The Douglas Moore Songbook

Hope Ballroom E

Michael Ching and Gordon Ostrowski, presenters

Session will feature a live performance of excerpts from works by *Ballad of Baby Doe* composer Douglas Moore and his mid 20th century colleagues and students. Works will include selections from *Wings Of The Dove* (1961), *Carry Nation* (1966), and *GALLANTRY* (1958), and Beeson's *Sweet Bye and Bye* (1956). Works will be presented and introduced by Michael Ching and Gordon Ostrowski, who both have been involved with Moore's legacy through the Douglas Moore Fund for American Opera. Performers will include undergraduate, graduate, and faculty colleagues from the region. Session is coinciding with the release of THE DOUGLAS MOORE SONGBOOK by EC Schirmer Music Publishers.

10:10-11:00 AM

Breakout Sessions

More than Piano:

Hope Ballroom E

Chamber Ensemble Options for Workshop Production

Kirk Severtson, presenter

Many opera programs don't have access to a full opera orchestra for every production, so smaller-scale performances of standard works often default to accompaniment by piano only. However, more interesting results can often be achieved with the addition of just a few instruments to an otherwise piano-only production. This session will explore a range of ideas for productions to employ "piano-plus" instrumentation, from modest additions of one or two instruments, up to fully arranged versions for chamber ensembles, including numerous sources for finding and renting them. Be inspired to draw on the instrumental talent available at your institution to enhance your next workshop production!

**Michael Chekhov & Opera: A Practical Approach
to Acting for the Singer-Actor**

Hope Ballroom A

James Haffner, presenter

Training opera singers to be singer-actors requires an acting technique that addresses the needs unique to the demands placed on the performance of opera theatre. The tenets of the Chekhov technique can be expressed fully in musical terms, which facilitate a more integrated and full-bodied performance approach. This presentation would be conducted in a workshop format that afford singers and—perhaps more importantly—teachers the opportunity to experience the work. In a short time, each participant will be given a set of tools that can be immediately transferred to work in the classroom and the rehearsal hall.

**Incorporating Music by Women into Your
Opera Scenes Program**

Center Street D

Linda Lister, presenter

Most opera workshop scenes program consist entirely of works by male composers. Even those interested in changing the canon may not know where to start in adding music by women. So this session will provide recommendations and specific resources regarding operas by female composers to excerpt in scenes programs. The session will present repertoire from the Baroque era to the 21st century, including works by Francesca Caccini (*La liberazione di Ruggiero dall'isola d'Alcina*), Pauline Viardot (*Cendrillon*), Libby Larsen (*Picnic, A Wrinkle in Time*), Lori Laitman (*The Scarlet Letter, The Three Feathers*), as well as less familiar up-and-coming female composers.

11:30 AM-1:00 PM

**Opening Ceremonies
Keynote Address and Luncheon**

Hope Ballroom D

**Paul Hogle
President and CEO of the Cleveland Institute of Music**



Paul Hogle was appointed as the ninth president and chief executive officer of the venerable Cleveland Institute of Music in July 2016, following a three-decade career of successful executive leadership for America's most respected, innovative, and accomplished classical music institutions. With an enviable track record of pursuing mission-centered strategy, Hogle has developed a vast network of leaders in the performing arts community having worked, partnered, and consulted in America, Australia, and Japan.

Prior to joining CIM, Hogle served as Executive Vice President of the Detroit Symphony Orchestra. During one of the most tumultuous times in its storied history, Hogle helped architect the DSO's unprecedented, highly-publicized turnaround which has resulted in a previously unimaginable renaissance in Detroit.

With Hogle's arrival in Cleveland, CIM began a journey of engagement, conversation, and planning prompted by the ambitious assignment of crafting a new strategic plan for a new century. The results have been remarkable, including the highest-rated incoming classes in a generation and a 235% increase in African American and Latinx students, recruiting top faculty and administrative talent, growing annual support by 70% while adding over \$10 million of new commitments to the endowment, breaking ground on a state-of-the-art student housing complex, increasing the school's marketing and presence in Cleveland, recruiting a nationally significant roster of guest conductors to lead the CIM orchestra, building and strengthening alliances with conservatories across China and Europe, and, in pursuit of paying CIM's civic rent, inaugurating an annual day of service — all while opening the CIM campus to new and legacy arts and community partners, lowering tuition by 15%, increasing scholarship funds by \$1 million annually, and strengthening fiscal equilibrium.

Before joining the Detroit executive team in 2010, Hogle served in senior staff posts for the Atlanta, Baltimore, Chicago, and Indianapolis symphony orchestras. He was a founder of The Stewardship Group, a consulting and executive recruitment firm that facilitated the building of resources for a national client base. His career began as Executive Director of the Evansville Philharmonic (Indiana), one of the great regional orchestras in America.

A native of Northeast Ohio, Hogle earned a Bachelor of Science degree in Music Management from the University of Evansville, a joint business and music degree program where he also studied trombone performance. He has served on the faculty of the Orchestra Leadership Academy of the League of American Orchestras and as a professor at Wayne State University in Detroit. He is a founding and current faculty member for the Masters in Arts Administration program at Chicago's Roosevelt University.



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2:00-2:50 PM

Breakout Sessions

**Opera in Children's Literature:
A Comprehensive Bibliography**

Center Street D

John DeLooper, presenter

This lecture will discuss the findings resulting from the creation of a comprehensive bibliography of English Language children's opera books published from 1895 to present. Historically opera was often assumed to be an elitist art in the United States and was thus seldom discussed in library collection development literature, and equally rarely highlighted in children's literature periodicals. Recently, two librarians, supported by a Carnegie Whitney grant from the American Library Association, investigated the impact of opera themed children's books by compiling a bibliography which documented instances of opera in published English Language children's literature over the last 125 years. By analyzing what was published, this presentation will provide new insights about the cultural appreciation of opera in the United States.

**Collaborative Experience:
Training Coaches and Singers Together**

Hope Ballroom A

Amanda Johnston and Kevin Chance, presenters

Despite the importance of this vocation, there are few opportunities to train emerging coaches and collaborative pianists specializing in opera. While reputable programs such as Aspen Music Festival and Music Academy of the West have established collaborative piano streams, they do not offer dedicated instruction in vocal coaching. This session will offer a detailed outline of how to add a collaborative piano track to an existing summer program or workshop, outlining necessary resources, possible session topics, and various methods of mentorship. Further, training programs that cater to collaborative pianists interested in specializing in vocal repertoire will be compared and contrasted.

3:20-4:40 PM

Coffee Break

5:00- 6:00 PM

Plenary Session

**Rock and Roll Hall of Fame
Foster Theater Upper Level**

(Continuous Shuttle Service Provided from 4:30 PM until 10:30 PM)

Opera Rocks—Past, Present and Future

Scott Skiba and Jason Hanley, presenters

Presented in collaboration with the Rock & Roll Hall of Fame, in the Rock Hall's Foster Theater. An interactive exploration of the past, present, and future of Rock Opera. Recorded and live performance examples including: Concept Album, Rock Opera, Symphonic Metal, Opera Metal, Rock Musicals, Rap Opera, and Hip Hopera provide historical context, a sampling of current repertoire, and set the stage for discussion about groundbreaking future collaborations, education and outreach opportunities, and genre-expanding projects. Enjoy the music, share perspectives and help to ensure that Opera continues to rock, now, and for future generations!

6:00-7:30 PM

Tour and Dinner

Rock and Roll Hall of Fame

7:30-9:30 PM

Collegiate Opera Scenes Competition

Rock and Roll Hall of Fame

Main Floor Level

Paul Houghtaling, Master of Ceremonies

Dawn Neely, Chair, Collegiate Opera Scenes Competition Committee

This annual celebration of opera scenes is an entertaining energetic evening featuring young artists from all across the United States in undergraduate and graduate opera divisions and a musical theatre division. National finalists are selected from a competitive preliminary round.

9:30-10:30

Opening Reception

Rock and Roll Hall of Fame

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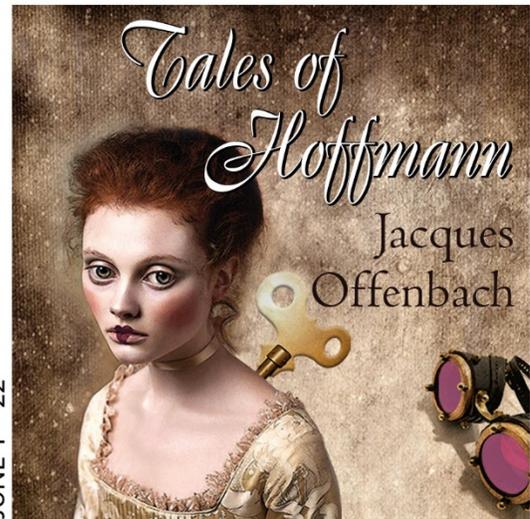
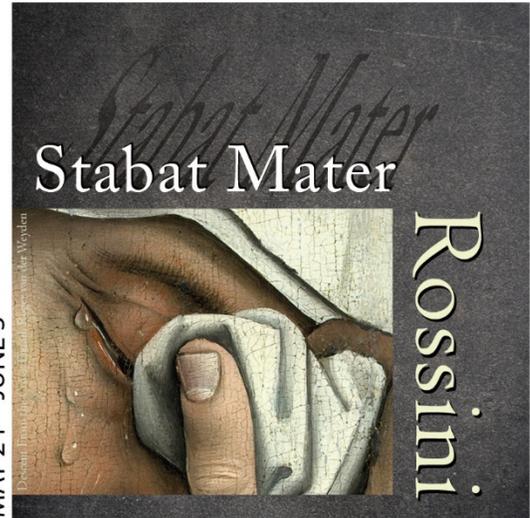
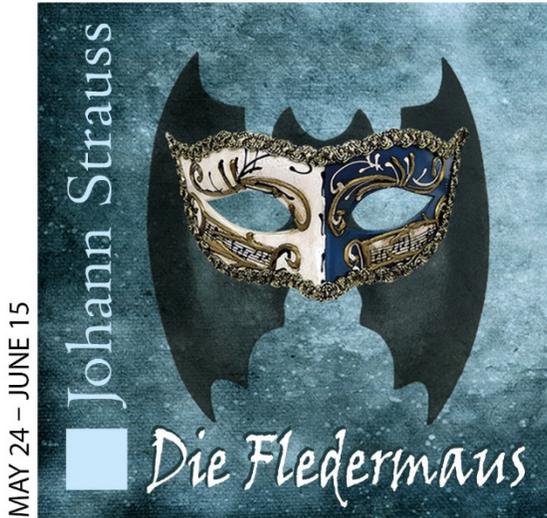
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2020 Collegiate Opera Scenes Competition

Thursday January 9, 2020 7:30pm
Rock & Roll Hall of Fame, Cleveland, Ohio

Master of Ceremonies: Paul Houghtaling, University of Alabama

COSC Committee: Chair, Dawn Neely, University of West Georgia;
Vice-Chair, Jen Stephenson, Tabor College; Susan Gonzalez, Hunter College of CUNY;
Rachel Harris, Louisiana State University; David Ronis, University of Wisconsin-Madison;
David Tayloe, University of Alabama; Susan Williams, University of Alabama;
Shelby VanNordstrand, University of Nebraska-Omaha

Finals Judges: James Haffner, University of the Pacific; Amanda Johnston, University of
Mississippi; Nancy Maultsby, Baldwin Wallace University;
Dean Southern, Cleveland Institute of Music; Susan Williams, University of Alabama

Preliminary Round Judges: The COSC Committee and David Heid, Duke University (Division I); Chuck Chandler,
Florida State University (Division II); and J. Bradley Baker, Tabor College (Musical Theatre)

OPERA DIVISION I

Western Connecticut State University – Danbury, Connecticut

La Traviata, Act I “Un di, felice, eterea” Giuseppe Verdi

Violetta: Callie Sorrento Alfredo: Sergio Mandujano

Stage Director: Margaret Astrup Musical Director: Andrew Gordon
Pianist: Kristin Roach

Lawrence University, Conservatory of Music – Appleton, Wisconsin

Pagliacci, Nedda/Silvio Duet Ruggiero Leoncavallo

Nedda: Emily Richter Silvio: Nicholas Fahrenkrug

Stage Director: Copeland Woodruff Music Director: Andrew Crooks
Pianist: Louise Lofquist

Virginia Tech – Blacksburg, Virginia

The Bartered Bride, Act II, Scene 3, Bedřich Smetana

Wenzel: Jonathan Elmore Marie: Jillian Donahue

Stage Director: Ariana Wyatt Music Director and Pianist: Richard Masters

DePauw University – Greencastle, Indiana

Der Rosenkavalier, Act II, “The Presentation of the Rose” Richard Strauss

Octavian: Connor Locke Sophie: Amalia Crevani

Stage Director: Kerry Jennings Music Directors: Kerry Jennings/Laura Brumbaugh
Pianist: Laura Brumbaugh

MUSICAL THEATRE DIVISION

Texas Tech University – Lubbock, Texas

Falsettos, Act II, Scene William Finn

Whizzer: Daniel DiPinto Marvin: Luke Weber Trina: Malāna Wilson

Mendel: Elliot Esquivel Jason: Molly Glueck Cordelia: Cara Ellison

Stage and Musical Director: Casey Joiner Consultant: Shayna Tayloe
Pianist: Kristin Roach

Sam Houston State University – Huntsville, Texas

A Gentleman’s Guide to Love and Murder, Act I, Scene 6 Steven Lutvak

Lord Adalbert D’Ysquith: Chandler Peveto D’Ysquith Ancestor 1: Kathryn Acosta
D’Ysquith Ancestor 2: Katie Clifford D’Ysquith Ancestor 3: Alison Eaton
D’Ysquith Ancestor 4: Jimmy Paz D’Ysquith Ancestor 5: Shane Darilek
D’Ysquith Ancestor 6: Carlos Figueroa

Stage Director: Rebecca Renfro Music Director and Pianist: Bryan Banowetz

Texas A&M University-Kingsville – Kingsville, Texas

West Side Story, Act II, No. 14 Leonard Bernstein

Action: Ramon Garcia Diesel: Martel Gonzalez A-rab: Kenneth Beal
Baby: Erik Zamorano Snowboy: Shane Vasquez
Chorus: Gilbert Peña, Zachary Hamilton, Cody Macha

Stage Director: Alisha Beirne, Student Director, assisted by Melinda Brou
Musical Director: Melinda Brou Pianist: Bora Cho

Samford University – Birmingham, Alabama

Into the Woods, Act II, Scene 22 and 22A Stephen Sondheim

Jack: Grayson Johns Witch: Lydia Yate Little Red: Madison Hablas
Baker: Blake Mitchell Cinderella: Savannah Bracewell

Stage and Music Director: Kristin Kenning Costumes: Mary Gurney
Pianist: Nicholas Robertson

OPERA DIVISION II

The University of Montana School of Music – Missoula, Montana

Un ballo in maschera, Act I, Scene 2 Giuseppe Verdi

Ulrica: Marin Sewell Amelia: Teresa Rose Merriman Riccardo: Jax Hassler

Stage and Music Director: Anne Basinski
Pianist: Kristin Roach

Louisiana State University – Baton Rouge, Louisiana

Two Remain, Act I, “Krystyna” Scene Jake Heggie

Krystyna Zywulska: Elana Gleason Krysia: Ashley Nuñez
Zosia: Claire Choquette Mariola: Keturah Heard

Stage Director: Dugg McDonough Musical Director and Pianist: Michael Borowitz

Sam Houston State University – Huntsville, Texas

Postcard from Morocco, Hatbox Trio Dominick Argento

Lady with a Hand Mirror: Ariana Sutherland Lady with a Cake Box: Rachel Menchaca

Lady with a Hat Box: Emily Anderson

Stage Director: Rebecca Renfro Musical Director and Pianist: Bryan Banowetz

Missouri State University – Springfield, Missouri

Il matrimonio Segreto, Act I, Scene 4 (Trio) Domenico Cimarosa

Carolina: Julia Lang Lisetta: Laura Sheeley Fidalma: Megan Napier

Stage Director: Ann Marie Wilcox-Daehn Music Director: Samuel Oram

Pianist: Louise Lofquist

ACKNOWLEDGEMENTS

The Collegiate Opera Scenes Competition Committee would like to thank Paul Houghtaling, NOA President and past COSC Chair, and Robert Hansen, NOA Executive Director, for their kind assistance and support of this competition. Thanks also to Scott Skiba for helping us with our minimal set pieces and location site. Congratulations again to all of tonight's finalists. See you all next year!

JoElyn Wakefield-Wright Stage Director Fellowship



“I had one semester of opera direction at Indiana University. I realize how much I could have learned if there had been internships available in opera direction and production. That is why I support our organization’s involvement in education in this field.”

- JoElyn Wakefield-Wright

JoElyn Wakefield-Wright has been a member of NOA since the 1972 National Conference in San Francisco and has had a long and distinguished career as a performer and educator in opera. She studied at the University of Omaha, Pfeiffer College in North Carolina, and Indiana University where she received her Master of Music degree in Voice Performance with a minor in choral conducting. While at Indiana, Ms. Wakefield-Wright was heard in several roles with IU’s Opera Theater. A two-time Fellow of the Tanglewood Institute, where she worked with Phyllis Curtin and Charles Wilson, additional teachers and coaches included Richard Brewer, Martha Lipton, Oren Brown, and Frank St. Leger. Ms. Wakefield-Wright has served on the faculties of Manchester University in Indiana, Hamilton College, Utica College of Syracuse University, and Syracuse University where she directed the Opera Workshop for many years. Notably the Syracuse University Opera Workshop presented *Juan de la Cruz*, the winner of the Opera Production Competition, for the 1995 NOA National Conference in Boston. Engagements as a singer include appearances with the Indianapolis Symphony and the Fort Wayne symphony, in addition to many concerts throughout the Midwest region. For NOA, Ms. Wakefield-Wright has held many offices and leadership positions including President from 2006-2008; she has been in attendance at nearly every national conference for close to 40 years.

The 2019-2020 Winners of the JoElyn Wakefield Wright Stage Director Fellowship



Audrey Chait, Assistant Director,
2019 Glimmerglass Festival
Assistant Director



Kaley Karis Smith, Assistant Director,
West End Opera, Berkeley, California
Professional Development Program

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FOR THE 2020-2021 CYCLE.**

SEE NOA.ORG, COMPETITIONS, STAGE DIRECTOR for more information

Friday, January 10, 2020

8:00 AM-5:00 PM

Registration

Lakeside Foyer

8:30-9:30 AM

Coffee and Conversation

Center Street A

Bob Breault, presenter

You are invited to bring your morning cup of coffee and join in conversation with 2019 NOA Conference photographer, Bob Breault, about best practices for capturing opera in photos.

9:00-11:00 AM

Poster Sessions

Center Street B-C

10:10-11:00 AM

Breakout Sessions

**Too Many Sopranos: Breaking Rules and
Creative Solutions for Small Opera Programs**

Hope Ballroom A

Dawn Wells Neely, Ryu-Kyung Kim, and David Siegler, presenters

Most traditional operas are written for professional singers with male dominant casts. However, the make-up of most small college or university opera workshops is predominately undergraduate female singers. What can a director do to give students experience in some type of quality production during their time in school with both contemporary and traditional operas and operettas? There are many strategies to explore beyond the standard scenes program. A little “rule-breaking” may be in order, but it does not have to be a taboo! This session will present ideas for good “rule-breaking” based on research and frank discussions with opera director colleagues experiencing their own struggles to bring opera to young students and examine pedagogically appropriate solutions to not only accommodate, but celebrate the female voice.

**Cultural Sensitivities in Opera:
Enlisting Support and Navigating Controversy
I.D.E.A. (Inclusion, Diversity, Equity, Access) Initiative**

Hope Ballroom C

Justin John Moniz and Kumiko Shumizu, presenters

The buzz around Seattle Opera’s 2017 production of Giacomo Puccini’s Madama Butterfly initiated a culture-shifting conversation in which Seattle’s Asian-American community decried the racist stereotypes and cultural appropriation at the core of the opera. Rather than shying away from the controversy, how must we (the producers, directors, and performers of the art form), address the presentation of such works, if they are to be presented at all? In an effort to preserve the integrity of the operatic canon, one must carefully navigate any controversy associated with the material. In this session, we’ll discuss the dos and don’ts, the shoulds and shouldn’ts, and address a user-friendly systematic plan that can be tailored to any artistic process.

Massage for Musicians
Christopher Meerdink, presenter

Center Street D

Massage helps us perform tasks with greater longevity and comfort. Muscles can become short and tight with use. Adhesions develop in soft tissue throughout our bodies, including in the throat, neck, shoulders, arms and hips. Massage can improve and alleviate tight muscles, adhesions, increasing blood flow, reducing recovery time. It helps expel waste material from the blood and interstitial fluid and tissue, improving efficiency of bodily functions. Pre-event massage can increase flexibility, lower blood pressure and reduce anxiety. My goal with this session is to draw musicians' attention to the value of massage as ongoing maintenance for the musical athlete.

11:10 AM-12:10 PM

NOA Annual Business Meeting

Hope Ballroom E

12:30-1:50 PM

Regional Networking Lunch

Hope Ballroom D

2:00-3:30 PM

Master Class/Plenary Session

Hope Ballroom E

Howard Watkins, Master Teacher

Singers

Saavedra Martin, soprano
In uomini, in soldati

Così fan tutte

Delta State University
Mozart (1756-1791)

Kendall Joseph, Baritone
Come dal ciel precipita

Macbeth

Ball State University
Verdi (1813-1901)

Elaine Hudson, Mezzo-Soprano
É amore un ladroncello

Così Fan Tutte

Baldwin Wallace University
Mozart (1756-1791)

Nicholas Fahrenkrug, Baritone
Look Through the Port

Billy Budd

Lawrence University
Britten (1913-1976)

3:30-3:40 PM

Coffee Break

3:40-4:30 PM

Breakout Sessions

**Ghosts of Gatsby:
Commissioning a New Opera at Your University**

Hope Ballroom E

Kristin Kenning, Evan Mack, Joshua McGuire, and Brian Viliunas, presenters

Universities are where new opera of the highest caliber should be created – in programs that can take the necessary risk that new art demands. We will detail Samford University's four-year process of commissioning, creating, funding, producing, and touring the new American opera *The Ghosts of Gatsby* by Evan Mack and Joshua McGuire. When challenged with the question, "What is the biggest dream you have for your opera program," an obvious answer is creating the space for new opera to be written, and to inspire the students in your program with roles that are tailored to them.

Creation of a Hip Hop Opera for Youth

Center Street D

William McCrary and Jourdan Laine Howell, presenters

William Shakespeare – just mentioning his name can be intimidating. How then do we make his works and the language of his time palatable and interesting to elementary school students? This session will focus on the creation of a new hip hop opera based on Shakespeare’s *A Midsummer Night’s Dream*. This 35-minute opera for youth will be presented the 17th year of The University of Texas at San Antonio’s outreach program, *Opera on the Run*, in a collaborative effort with the San Antonio Symphony and the Opera Guild of San Antonio.

**Back to Before: The Immortal Music of Ivor Novello Hope Ballroom A
and the Unlikelihood of a Return of the “Novello Show”**

J. R. Fralick, presenter

The shows of Ivor Novello were the mainstay of the British stage from the 1920s through the 1950s, yet most of them have now “disappeared without a trace.” The music of Ivor Novello is as varied and successful as his own career as film star, popular songwriter, director, stage actor and operetta composer. While Ivor Novello’s music could be successfully refashioned for contemporary opera theater, why is it we cannot go “Back to Before” to produce the “Novello Shows”?

6:00-7:00 PM

Pre-performance Dinner

Music Box Supper Club

(Ticketed Event; Shuttle Service Provided beginning at 5:30)

7:30-9:30 PM

Ghosts of Gatsby

Music Box Supper Club

(Shuttle Service Provided at 6:45)

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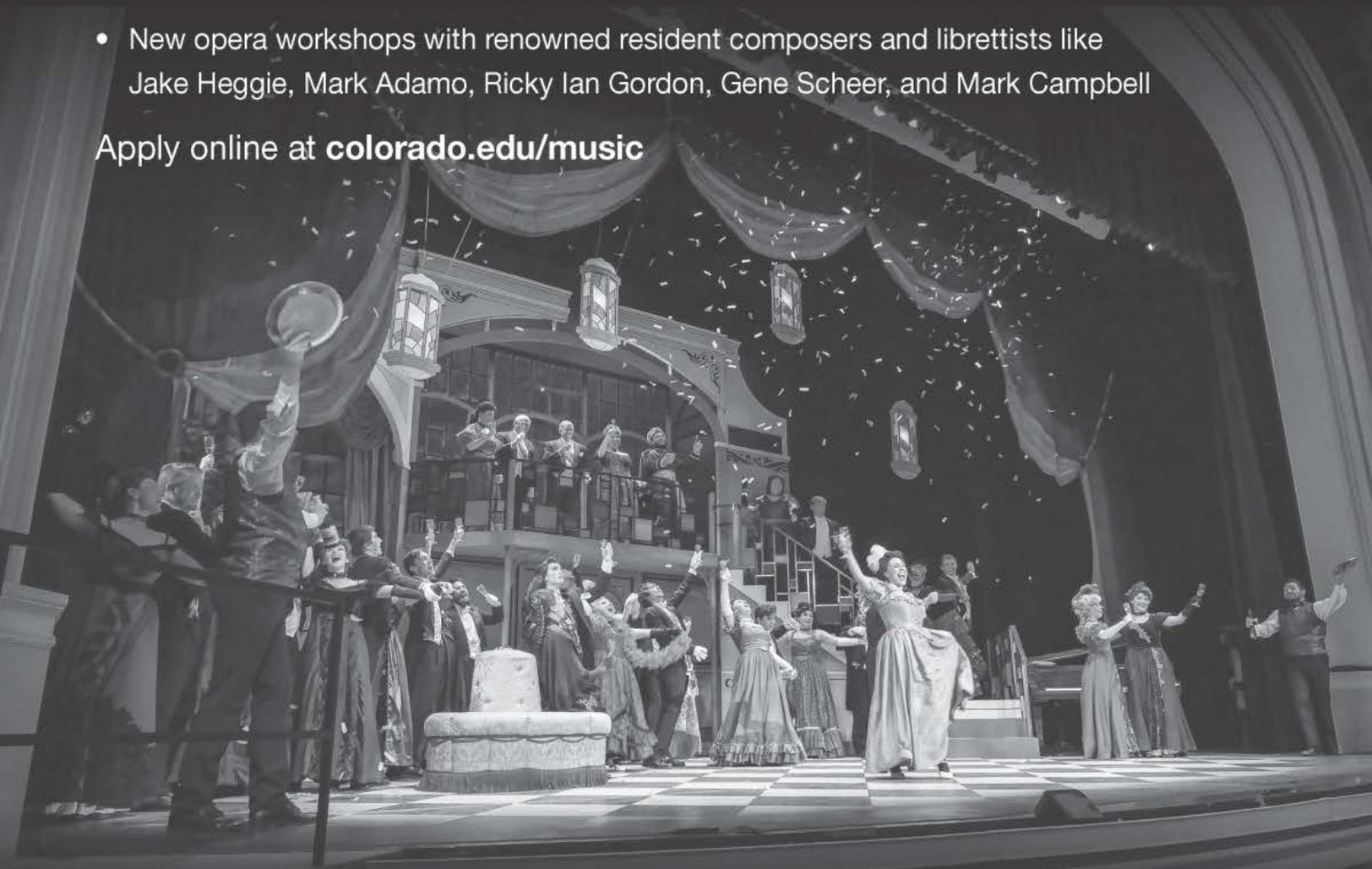
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College of Music

UNIVERSITY OF COLORADO BOULDER

Saturday, January 11, 2020

8:00 AM-3:30 PM

Registration

Lakeside Foyer

9:00-9:50 AM

Breakout Sessions

Opera Improvisation: It's just full of surprises

Hope Ballroom E

Ann Baltz, presenter

Opera improvisation is not traditionally part of an opera curriculum, however, if well-taught and presented it can be a powerful skill that dramatically affects a singer's craft and mindset. In improvisation singers are liberated from the boundaries of "Right and Wrong" and must rely on their own creativity. This interactive session features collaborative exercises designed to increase listening sensitivity, harmonic awareness, vocal expression, and emotional connection to music and text. Attendees are invited to invent arias, ensembles and whole scenes, with and without accompaniment. Here, there are no wrong notes, no "correct" ways, no judgements. Just the thrill and joy of spontaneous creativity.

**From Dreams to Reality: Challenges and Solutions
for the Developing Collegiate Opera Program**

Center Street D

Ellen Denham, Mitra Sadeghpour and Jon Truitt, presenters

Congratulations—you're a collegiate opera director! Do you ever feel like you don't know if you are a bird or a fish? You're a music director one day, a stage director the next, and the day after that, you are crawling across the floor leading movement improvisation, or building a three-person, seven-foot tall whale puppet. Many programs and institutions deal with limited budgets, small groups of students, student demographics that include few male singers, and limited orchestral and facility options. How do we address these challenges and convince stakeholders that we can still present a program of value and quality for the students? This session will ask the question: What is the core experience needed for training? We will also explore solutions for the developing collegiate opera program, propose some groundwork for institutionalizing the solutions that work best, and involve participants in an open forum discussion, utilizing the experience and expertise of everyone in the room.

**CANCELED: American Futures: Breaking the Stigma
with Student Composers and Young Singers**

Hope Ballroom A

Ann Moss, Griffin Candey, and Cheryl Cellon Lindquist, presenters

A session to discuss not only how to (a) teach young composers to write effective vocal/operatic music, but also how to (b) demonstrate how healthy collaborations between composers and performers can help populate the field of opera with more vocally-satisfying music. How can performers help a piece serve its creators, its interpreters, and its audiences? How can composers help collaborators explore new material while respecting their practicalities of their instrument(s)? The American Futures team aims to help break the stigma: to help young musicians see the responsibilities, the joys, and the benefits of leaping into new music collaborations together.

10:10-11:30 AM

Plenary Session

Libby Larsen and the Dominick Argento Connection

Hope Ballroom E

David Tayloe, Host

Grace Hall Richardson, soprano, University of Alabama

Dylan Glenn, baritone, Cleveland Institute of Music

As a student of Dominick Argento, Libby Larsen's work within the operatic landscape has become a driving force for young composers, singers and directors. This session will serve as an exploration of Libby and Dominick's contributions to our artform through a question and answer format. This session will be aided by short performances, by student young artists and faculty members, of the works of both Libby Larsen and Dominick Argento.



Libby Larsen is one of America's most prolific and most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory. Larsen has been hailed as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively" (USA Today); as "a composer who has made the art of symphonic writing very much her own." (Gramophone); as "a mistress of orchestration" (Times Union); and for "assembling one of the most impressive bodies of music of our time" (Hartford Courant). Her music has been praised for its "clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable." (Philadelphia Inquirer) "Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience." (The Wall Street Journal). "Her ability to write memorable new

music completely within the confines of traditional harmonic language is most impressive." (Fanfare) Libby Larsen has received numerous awards and accolades, including a 1993 Grammy as producer of the CD: The Art of Arlene Augér, an acclaimed recording that features Larsen's Sonnets from the Portuguese. Her opera Frankenstein, The Modern Prometheus was selected as one of the eight best classical music events of 1990 by USA Today. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International. As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and a recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology, a Lifetime Achievement Award from the American Academy of Arts and Letters, and a Peabody award, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.

11:30-2:00 PM

Lunch on Your Own

**National Opera Association
Carolyn Bailey and Dominick Argento Vocal Competition**

12:30-5:00 PM

Hope Ballroom E

Competition Chairs

David Ronis, University of Wisconsin-Madison
Amy Johnson, Cincinnati College-Conservatory of Music

Finals Judges

David Bamberger
Libby Larsen
Howard Watkins

Preliminary and Semi-Final Round Judges

Scholarship Division Preliminary

Karen Esquivel, University of Oregon
Amy Johnson, Cincinnati College-Conservatory of Music

Scholarship Division Semi-Final

Elizabeth Futral, Peabody Institute at Johns Hopkins University
Katherine Jolly, Oberlin Conservatory of Music
Matthew Worth, San Francisco Conservatory of Music

Artist Division Preliminary

Christopher Pfund, University of Idaho
David Ronis, University of Wisconsin-Madison

Artist Division Semi-Final

Jeffrey Buchman, University of Miami
Daniel Fung, University of Nevada-Reno
Stephanie Weiss, Arizona State University



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SCHOLARSHIP DIVISION

Joanna Seulki Kim	Los Angeles, CA	Jennifer Kreider	Bloomington, IN
Frère voyez... Du gai soleil		Lied der Lulu	
<i>Werther</i>	Jules Massenet	<i>Lulu</i>	Alban Berg
Fair Robin I Love		Regnava nel silenzio	
<i>Tartuffe</i>	Kirke Mechem	<i>Lucia di Lammermoor</i>	GaetanoDonizetti
Prendi per me sei libero		No word from Tom	
<i>L'elisir D'amore</i>	Gaetano Donizetti	<i>The Rake's Progress</i>	Igor Stravinsky
Mein Herr Marquis		L'empio rigor del fato	
<i>Die Fledermaus</i>	Johann Strauss	<i>Rodelinda</i>	G. F. Handel
Georgia Jacobson	Cincinnati, OH	Nicholas J. Kelliher	Cincinnati, OH
Adalgisa's Prayer		Vedro' con mio diletto	
<i>Norma</i>	Vincenzo Bellini	<i>Il Giustino</i>	AntonioVivaldi
Que fais-tu, blanche tourterelle?		Dawn, still darkness	
<i>Romeo et Juliette</i>	Charles Gounod	<i>Flight</i>	Jonathan Dove
I worry		J'ai perdu mon Euridice	
<i>Fellow Travelers</i>	Gregory Spears	<i>Orphée et Euridice</i>	Christoph Gluck
Wie du warst		Sta nell'ircana	
<i>Der Rosenkavalier</i>	Richard Strauss	<i>Alcina</i>	G.F. Handel
Shafali Jalota	Silver Spring, MD	Lindsey N. Reynolds	Philadelphia, PA
Ah, spietato		Je suis encore, tout étourdie	
<i>Amadigi di Gaula</i>	G. F. Handel	<i>Manon</i>	Jules Massenet
No word from Tom		Give me no body without your Soul	
<i>The Rake's Progress</i>	Igor Stravinsky	<i>Blue Steal</i>	William Grant Still
Prendi, per me sei libero		Son vergin vezzosa	
<i>L'elisir d'amore</i>	Gaetano Donizetti	<i>I puritani</i>	Vincenzo Bellini
Je veux vivre		Padre, germani, addio!	
<i>Roméo et Juliette</i>	Charles Gounod	<i>Idomeneo</i>	W. A. Mozart
Teresa Catherine Perrotta	Cincinnati, OH	Alexia Mate	New York, NY
Come Scoglio		Ah! Douce enfant	
<i>Così fan tutte</i>	W. A. Mozart	<i>Cendrillon</i>	Jules Massenet
The Jewel Song		Come per me sereno...Sovra il sen	
<i>Faust</i>	Charles Gounod	<i>La Sonnambula</i>	Vincenzo Bellini
Krystyna Zywulska's aria		The Controller's Aria	
<i>Out of Darkness</i>	Jake Heggie	<i>Flight</i>	Jonathan Dove
Marietta's Lied		En proie à la tristesse	
<i>Die tote Stadt</i>	Erich Korngold	<i>Le Comte Ory</i>	Gioachino Rossini
Elana Bell	Cincinnati, OH		
Una voce poco fa			
<i>Il Barbiere di Siviglia</i>	Gioachino Rossini		
Vois sous l'archet frémissant			
<i>Les Contes d'Hoffmann</i>	Jacques Offenbach		
This journey			
<i>Dead Man Walking</i>	Jake Heggie		
Wie du warst			
<i>Der Rosenkavalier</i>	Richard Strauss		

ARTIST DIVISION

Helen Hassinger Or sai chi l'onore <i>Don Giovanni</i> Chi il bel sogno di Doretta <i>La Rondine</i> Je dis que rien ne m'épouvante <i>Carmen</i> Csardas <i>Die Fledermaus</i> Ain't it a pretty night? <i>Susannah</i>	Brookline, MA W. A. Mozart Giacomo Puccini George Bizet Johann Strauss Carlyse Floyd	Cierra Brianna Byrd The Empty-Handed Traveler <i>The Consul</i> Nel Silenzio... <i>Suor Angelica [Il Trittico]</i> En vain pour éviter <i>Carmen</i> Polina's Romance (Podrugi Miliye) <i>The Queen of Spades</i> Stride la vampa <i>Il Trovatore</i>	Baltimore, MD Gian-Carlo Menotti Giacomo Puccini Georges Bizet Pyotr-Ilyich Tchaikovsky Giuseppe Verdi
Lawrence Barasa Kiharangwa Salut! demeure chaste et pure <i>Faust</i> On the path to the lake <i>Vanessa</i> Deh miei bollenti spiriti <i>La Traviata</i> Va pur Klainzack <i>Tales of Hoffman</i> Paul's Aria "O Freund" <i>Die tote Stadt</i>	Eugene, OR Charles Gounod Samuel Barber Giuseppe Verdi Jacques Offenbach Erich Korngold	Jacqueline Piccolino Tacea la notte placida <i>Il Trovatore</i> Das war sehr gut, Mandryka <i>Arabella</i> Donde lieta uscì <i>La bohème</i> Dis-moi que je suis belle <i>Thais</i> Love me big <i>McTeague</i>	Chicago, IL Giuseppe Verdi Richard Strauss Giacomo Puccini Jules Massenet William Bolcom
Ekaterina Kim Uzh polnoch blizitsa <i>Pique Dame</i> Tu che le vanità <i>Don Carlo</i> Kde to jsem...Zdrávas královno <i>Jenůfa</i> I want magic <i>A Streetcar Named Desire</i> Depuis le jour <i>Louise</i>	Fort Worth, TX Pyotr-Ilyich Tchaikovsky Giuseppe Verdi Leoš Janáček André Previn Gustav Charpentier	Leo Radosavljevic When my cue comes, call me <i>A Midsummer Night's Dream</i> Riez allez <i>Don Quichotte</i> Se vuol ballare <i>Le nozze di Figaro</i> Je t'implore <i>Hamlet</i> Ves tabor spit <i>Aleko</i>	Wilmette, IL Benjamin Britten Jules Massenet W. A. Mozart Ambroise Thomas Sergei Rachmaninoff
Jacquelyn Matava Air de lettres <i>Werther</i> Per questa fiamma indomita <i>Anna Bolena</i> Sein wir wieder gut <i>Ariadne auf Naxos</i> Svegliatevi nel core <i>Giulio Cesare</i> This journey <i>Dead Man Walking</i>	San Antonio, TX Jules Massenet Gaetano Donizetti Richard Strauss G. F. Handel Jake Heggie	Schyler Sheltroun Durch Zärtlichkeit und Schmeicheln <i>Die Entführung aus dem Serail</i> Caro nome <i>Rigoletto</i> Je suis encor, tout étourdie <i>Manon</i> Dona nobis pacem <i>Silent Night</i> The Silver Aria <i>The Ballad of Baby Doe</i>	Grand Haven, MI W. A. Mozart Giuseppe Verdi Jules Massenet Kevin Puts Douglas Moore
Yoo Sun Na Měsíčku na nebi hlubokém <i>Rusalka</i> Vissi d'arte <i>Tosca</i> Il est doux, il est bon <i>Hérodiade</i> Do not utter a word <i>Vanessa</i> Dich teure Halle <i>Tannhauser</i>	Belmont, MA Antonin Dvorak Giacomo Puccini Jules Massenet Samuel Barber Richard Wagner	Lauren Yokabaskas Glück, das mir verblieb <i>Die tote Stadt</i> L'année, en vain chasse l'année <i>L'enfant prodigue</i> Porgi amor <i>Le nozze di Figaro</i> Do not utter a word <i>Vanessa</i> E Susanna non vien... Dove sono <i>Le nozze di Figaro</i>	Cape Elizabeth, ME Erich Korngold Claude Debussy W. A. Mozart Samuel Barber W. A. Mozart

YOUNG ARTISTS ON THE ITALIAN STAGE

Exploring facets of the *Opera Viva!* summer session that set it apart from the rest

By Maddalena Primavera

VERONA, ITALY: The opera-loving world faithfully travels to Verona each summer. Just imagine a perfect balmy night: a breeze sweeps through the Piazza Bra as throngs gather around the entrance to the 2000 year old arena. Once seated on the ancient stone steps, the bell tower chimes 9 o'clock. The conductor appears, and a hush falls over the crowd. As the violins sound the opening strains of Verdi's *Aida*, you close your eyes and let yourself be transported to ancient Egypt.

Not far away, the students of *Opera Viva!* have had three weeks of intensive opera study, through classroom and private instruction in diction, recitative, staging, period movement, coaching and voice. They present three public performances during their time in Verona, sharing their talents with eager audiences who delight in the rapture of Verdi's *Traviata* as well as the charming gaggle of sopranos surrounding Donizetti's *Nemorino*, drunk on an elixir of love.



"When we designed *Opera Viva!* with a focus on Italian opera

repertoire," says founder and Artistic Director Dr. Madelyn Spring Gearheart, "we committed to details that would optimize the students' summer experience. A



good location was essential, and Verona is the epicenter of the Italian opera world each summer because of the Arena festival where students attend weekly performances. This vibrant city blends ancient and modern with countless opportunities for free time. Verona is also just a short train ride away from Venice, Padova, Vicenza and Lake Garda."

Accommodations are always an important consideration. *Opera Viva!* has secured modern, air-conditioned apartments overlooking the Adige River. All instruction takes place in the apartment complex. Students can just roll out of bed in the morning and come downstairs to Italian class!

"Most importantly," continues Eastman School's voice instructor Katherine Ciesinski, "*Opera Viva!* focuses on the **process** of opera. Our pedagogical approach gives each student the tools to advance their vocal development." The students have ample oppor-

tunity to perform in public, but rather than investing energies into a full-length opera production, the world-renowned faculty concentrates on improving the skill level of each individual student. The thesis of *Opera Viva!* is that the student will sing better on the day they leave the program than on the day they arrived. "I was accepted to attend five different summer programs," says soprano Alyssa Orlando from Houston Baptist University, "and I chose *Opera Viva!* because of their personal commitment to develop me as an individual artist and not just all about a big opera performance."



After the ovation at the final student performance, there is lots of shared laughter, feasting on pizza, prosciutto melone and everyone's beloved gelato. When it's time to scatter to the corners of the globe, the students know that the friendships created, the connections to a network of world-class instructors cultivated, and the vast amount of knowledge imparted at *Opera Viva!* will remain with them forever.

Now auditioning for the *Opera Viva!* 2020 season in Verona, Italy

Session I
June 14 – July 5, 2020

www.italyoperaviva.com
info@italyoperaviva.com

Session II
July 12 – August 2, 2018

 Find us on Facebook: Opera Viva Italy

2:00-2:50 PM

Breakout Sessions

***Fifty-Third Street: Addressing the Marginalization
of the Homeless through Opera
Sacred in Opera Initiative:***

Center Street D

Isai Muñoz, Tammie Huntington, and Jody Nagel, presenters

Fifty-Third Street examines the lives of two homeless men in New York City, and the reactions toward them from various facets of society, including the church. Nagel, a self-professed Atheist who utilizes Biblical references throughout the score, welcomed Tammie Huntington, an evangelical Christian, to produce and direct the opera's premiere in 2007. Together, they walk us through the opera's score, and share on the history of their collaborative relationship, that through this opera, models interdisciplinary partnerships with social justice programs, providing the cast, as well as audiences, a chance to respond to the rising rate of poverty in America.

My Sister's Keeper: Operas by African American Women Hope Ballroom A
(A Performance Panel featuring the History of Operas by African American Women Composers)

Alexis Davis-Hazell, Minnita Daniel-Cox, Marcia Porter and Rosalyn Wright-Floyd, presenters

My Sister's Keeper: Operas by African- American Women offers a brief overview of the history and scope of opera composition by women including Shirley Graham Du Bois, Zenobia Powell Perry, and Julia Perry. The session incorporates live performance, media, and short narrative to illuminate the effect of race, gender, and class on their lives, works and compositional styles. These trailblazers contributed to contemporary opera in the face of financial and cultural barriers, and synthesized Western art music techniques with those of the African-American tradition. Despite some having gained national and international recognition during their lifetimes, these women's achievements are forgotten today.

"WHAT'S MY NEXT MOVE????": Hope Ballroom C
A Focused Strategy for Selecting and Auditioning for Graduate Schools

Christopher Michel and Rebecca L. Renfro, presenters

Choosing a graduate school is one of the first pivotal decisions that defines a singer's career path as a working vocal artist. The value system that guides these choices ultimately defines a singer's success. This session will offer strategies to help guide the decision making process for selecting the right graduate school along with a focused approach for navigating the application and audition path. Variables that are integral to the process such as assembling a trusted team of mentors, tactics for selecting the right program, repertoire choices, and the audition preparation timeline will be discussed in this presentation.

3:10-4:00 PM

Breakout Sessions

**Putting Your Best Foot Forward:
Career Path and Professional Documents Workshop**

Hope Ballroom C

**James Harrington, Lisa Sylvester, David Ronis,
Peggy Kriha-Dye, and David Okerlund, presenters**

Your resume is often the first interaction a potential employer has with you, and the internet is full of tutorials on landing jobs in traditional career paths. But singers don't have traditional career paths or traditional skill sets – so how do we present ourselves well in the comparatively unknown worlds of performance, academia, and arts administration? This session will look at standard resumes/CVs in these sectors and give participants valuable tips for formatting as well as framing non-traditional skill sets.

**Introduction and Application of Projection Design
for Opera**

Hope Ballroom A

Joshua May, Ariana Wyatt, Richard Masters, and Scott Skiba, presenters

Projections have been used in opera for over forty years, but their use on college campuses and by smaller companies has been limited by the lack of available resources both in equipment and knowledge. This session seeks to expand the affordability, boundaries, and availability of projections for the stage. The goal of this session is toward innovation in performance and instruction to provide information and application for collegiate opera workshop and small company stage directors. The innovation lies in taking a technological medium usually restricted to higher budgets and making it accessible to all. As part of this session, we will demonstrate our experiences working with various designs with video examples from scenes programs and select a live student performance with a design walkthrough by the presenters from the basic level of use to the more advanced in developing new works.

**Opera for All: Theater—Approaches to Outreach
Cleveland Opera Theater**

Center Street D

Megan Thompson, presenter

Join Cleveland Opera Theater's Director of Education and Outreach to learn how Cleveland's premiere opera company remains true to its Opera Per Tutti roots. Through family-friendly "opera tailgating" to intellectual opera lectures, Cleveland Opera Theater really does offer "Opera for All"!

NOTES

The 25th Annual NOA Legacy Gala Banquet

Lakeside Foyer and Hope Ballroom D-E

6:30PM

Red Carpet Cocktail Reception in Honor of Production Competition Winners

All banquet attendees warmly invited!

7:15PM

Winners Concert and Awards

Introduced by Amy Johnson and David Ronis

7:30PM

Banquet and Awards Presentation

Welcome, Paul Houghtaling, Master of Ceremonies
Invocation, Robert Hansen, Executive Director of NOA

DINNER

Romaine and Brussels Sprout Caesar Salad

Torn garlic crouton, balsamic braised cipolloni onions, shaved parmesan

Accompanied with a Herbaceous Caesar dressing

Herb and Pepper Filet Mignon

Cheddar aligot potatoes, roasted shitake mushrooms, asparagus,

Roasted garlic demi-glaze

Roasted Pear and Apple Crips Tart

Cinnamon vanilla sauce, torched meringue

2019 Lift Every Voice Award

Howard Watkins

Presented by Alexis Davis-Hazell

2019 Lifetime Achievement Award

David Bamberger

Presented by Paul Houghtaling

HOWARD WATKINS



Howard Watkins is a frequent associate of some of the world's leading musicians both on the concert stage and as an assistant conductor at the Metropolitan Opera. He has performed in numerous recitals and concerts throughout North and South America, Europe, Russia, Israel, and the Far East. In recent seasons, he has appeared in concert and on television with Kathleen Battle, Grace Bumbry, Mariusz Kwiecien, Michelle DeYoung, Natalie Dessay, Diana Damrau, Anna Netrebko, Rolando Villazón, Elizabeth Futral, Anthony Dean Griffey, and violinist Sarah Chang. Under the aegis of the Marilyn Horne Foundation, Mr. Watkins has performed in recitals and educational residencies in the US, and has also appeared in the Horne Foundation gala New York recital.

Mr. Watkins has performed at the Metropolitan Museum of Art, Spivey Hall, Kennedy Center, the Pierpont Morgan Library, and Alice Tully Hall with the Chamber Music Society of Lincoln Center. In addition, he has appeared with the MET Chamber Ensemble in Weill and Zankel Halls under the baton of James Levine. Mr. Watkins has served on the faculty of the Tanglewood Music Center where he was the Vocal Arts Program Co-Coordinator, and he has taught at the Aspen Music Festival and School, Meadowmount School of Music, North Carolina School of the Arts, International Vocal Arts Institute in Tel Aviv, and International Institute of Vocal Arts in Italy.

A native of Dayton, Ohio, Mr. Watkins received his undergraduate degree from the University of Dayton, and he completed his Doctor of Musical Arts Degree at the University of Michigan. In 2004, he was honored as the recipient of both the Paul C. Boylan award from the University of Michigan and a Special Achievement Award from the National Alumni Association of the University of Dayton.

DAVID BAMBERGER



DAVID BAMBERGER – director, educator, librettist, author, administrator – has staged over 250 productions with stars including Roberta Peters, Sherrill Milnes, and Jerome Hines. After co-founding Cleveland Opera, he was its General Director for over 28 years, growing it into one of America's major regional companies. For its 25th Anniversary he secured José Carreras, Plácido Domingo, and Luciano Pavarotti to perform in concert at Cleveland Browns Stadium. The opera he created for the 75th Anniversary of Anne Frank's birth was nominated for a Pulitzer Prize.

From 2004 to 2018, he was Artistic Director of the Opera Program for the Cleveland Institute of Music. His students have appeared in major roles with companies around the world. Mr. Bamberger's staging has been enjoyed throughout America, from the New York City Opera to the Los Angeles Music Center. His international credits include the National Opera, Santiago, Chile, and the Israel Vocal Arts Institute, Tel Aviv.

In 1990, OPERA America selected him to represent the opera industry before Congress in the year's successful effort to garner support for the National Endowment for the Arts. Bamberger's many awards include honorary doctorates from Swarthmore College (his alma mater), Cleveland State University, and the Cleveland Institute of Music.

DR. ROBERT HANSEN

NOA President, 1995-1998

NOA Executive Director, 1998-2020

NOA THANKS YOU FOR *25 YEARS*

OF DEDICATION AND EXCELLENCE! CONGRATULATIONS!!

Robert Hansen is Regents' Professor of Music and Director of the School Music at West Texas A&M University. He holds degrees from Northwestern University, Boston University, and the Doctor of Musical Arts from the University of North Texas, and did post-graduate study at Cambridge University in England and at the Oberlin Conservatory of Music. Principal teachers include Robert Gartside, Pattye Johnstone, Nigel Wickens, Richard Miller, and lessons with Pierre Bernac. In addition to being named Regents' Professor by the Texas A&M System Board of Regents in 2009, Hansen has earned awards for Excellence in Teaching and Research. He sits as a member of the Professional Development Forum of Opera America.

Prior to beginning his career in higher education, Hansen performed widely in opera, musical theatre, and concert, making his professional debut with the Boston Summer Opera. He has continued an active performing career during his nearly 40 years of university teaching, including as tenor soloist in Beethoven's *Ninth Symphony* with the Amarillo Symphony, and as a soloist in the Mozart *Requiem* with the Randel Chamber Orchestra. He is an artist member of Chamber Music Amarillo, having performed numerous concerts for that series. His numerous performances on the lyric stage include such diverse roles as Major General Stanley in *The Pirates of Penzance*, Alfred in *Die Fledermaus*, Don Ottavio in *Don Giovanni*, and Almaviva in *The Barber of Seville*, Archibald Craven in *The Secret Garden*, and Georges in *La Cage aux Folles*.

He has performed internationally in recital in Paris and in Brisbane, Australia. He has directed over eighty professional and collegiate productions, and was the founding general director of the Red River Lyric Theater, now known as Red River Lyric Opera.

After presenting a production of Milhaud's *Le pauvre matelot* at the NOA Convention in Dallas in 1984, he joined NOA in 1985, and has attended every conference since then. He quickly became actively involved in the organization. He joined the Board of Directors in 1987, and served as associate editor and then editor of the Opera Journal before being elected Vice President. He has the distinction of being both the youngest and longest-serving President of NOA. Following a one-year term as treasurer, he became Executive Director in 1999.



The Roll of Honor

“Lift Every Voice” Legacy Award Recipients

1995	Todd Duncan Mattiwilda Dobbs		Camilla Williams Robert McFerrin
1997	Inez Mathews Etta Moten Barnett		Sylvia Olden Lee Anne Wiggins Browne
1998	Everett Lee Fred Thomas		Adele Addison Margaret Tynes
1999	Leontyne Price Charlotte Holloman	Gloria Davy	William Warfield Boris Goldovsky
2000	Betty Allen Andrew Frierson		Martha Flowers Rawn Spearman
2001	Martina Arroyo Reri Grist Lola Hayes		Grace Bumbry Shirley Verrett Eileen Southern
2002	Annabelle Bernard Elinor Harper		Nadyne Brewer 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 Leona Mitchell		Phillip Creech Andrew Smith
2007	Vera Little-Augustitus	William Ray	George Walker
2008	Anthony Davis	Ella LeeFaye 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	
2017		Jessye Norman	
2018		Harolyn Blackwell	
2019		Howard Watkins	

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
2017	John Moriarty			Virginia Zeani
2018		Stephen Lord		
2019		David Bamberger		

NOA Opera Production Competition Winners 2018-19

- DIVISION I **First Place: *L'amico Fritz***; Oklahoma City University; David Herendeen, Director; Chuck Koslowski, Music Director; Nick Villemarette, Lighting Designer
- Second Place: *Captain Lovelock***; University of Nebraska at Kearney; Janice Fronczak, Stage Director; Anne Foradori, Music Director; Jayoung Hong, Pianist/Coach; Matthew Benes, Production Designer
- Third Place: *Il Signor Bruschino***; Missouri State University; Bridget Polach, Director; Dr. Ann Marie Wilcox-Daehn, Music Director; Dr. Amy Muchnick, Conductor
- DIVISION II **First Place: *One Who Says Yes***; University of North Carolina at Chapel Hill; Marc Callahan, Director; Evan Feldman, Conductor; Qiao Zheng Goh, Répétiteur; Marc Callahan, Designer
- Second Place: *Gianni Schicchi***; Lawrence University Conservatory of Music; Copeland Woodruff, Director; Andrew Crooks, Conductor & Music Director
- Third Place: *Albert Herring***; University of Idaho; Lynette and Christopher Pfund, Co-directors; Christopher Pfund, Conductor
- DIVISION III **First Place: *Susannah***; Oklahoma City University; David Herendeen, Director; Jan McDaniel, Conductor; Larry Heyman; Aaron Mooney
- Second (tie) Place: *Mass***; San Jose State University School of Music and Dance; Sandra Bengochea, Stage Director; Dr. Fred Cohen, Conductor; Simona Snitkovskaya, Music Director
- Second (tie) Place: *The Ghosts of Gatsby***; Samford University, School of the Arts; Kristin Kenning, Stage Director; Brian Viliunas, Conductor
- DIVISION IV **First Place: *Into the Woods***; University of Wisconsin - Madison; David Ronis, Director; Chad Hutchinson, Conductor; John Drescher, Scenic Designer; Jahana Brady Azodi, Production Stage Manager
- Second Place: *The Rake's Progress***; Baldwin Wallace Conservatory; Scott Skiba, Stage Director; Domenico Boyagian, Conductor; Tesia Benson, Costume Design; Matthew McCarren, Scenic Design
- Third Place: *Mass***; Lawrence University Conservatory of Music; Copeland Woodruff, Director; Andy Mast, Conductor; Andrew Crooks, Music Director

- DIVISION V **First Place: *L'incoronazione di Poppea***; University of Wisconsin - Madison; David Ronis, Director; Christa Patton & Chad Hutchinson, Music Directors; Greg Silver, Set Designer; Aimee Hanyzewski, Lighting Designer
- Second Place: *Così fan Tutte***; UCO Opera, University of Central Oklahoma School of Music; Rob Glaubitz, Director; Douglas Newell, Conductor; Becky McGuigan, Costume Designer; Kristy Benson, Set Designer
- Third Place: *The Magic Flute***; Texas State Opera Theater, Texas State University; Dr. Marc Reynolds, Director; Ms. Kristin Roach, Music Director; Dr. Jacob Harrison, Conductor; Dr. Jessica Burton, Costume Designer
- DIVISION VI: **First Place: *Mayo***; Crane School of Music, SUNY Potsdam; Dean Anthony, Stage Director; Kirk Severtson, Music Director
- Second Place: *Dinner at Eight***; Moores Opera Center, Moores School of Music, University of Houston; Buck Ross, Stage Director/Producer; Raymond Harvey, Conductor/Music Director; Thom Guthrie, Set and Lighting Designer; Richard Walsh, Costume Designer
- Third Place: *Gianni Schicchi and Le testament de la tante Caroline***; University of North Texas Opera Theater; Jonathan Eaton, Stage Director; Robert Frankenberry, Music Director; Donna Marquet, Scenic Designer; Michael Robinson/Dallas Costume Shoppe, Costumier
- DIVISION VII **First Place: *Elizabeth Cree***; Turner-Fischer Center for Opera at LSU, College of Music & Dramatic Arts, School of Music, Louisiana State University; Dugg McDonough, Artistic and Stage Director; Michael Borowitz, Conductor and Music Director; Andre Chapoy, Projection Designer; Ali Leonard, Opera Production Coordinator
- Second Place: *The Cunning Little Vixen***; University of North Texas Opera Theater; Jonathan Eaton, Stage Director; David Itkin, Music Director; Donna Marquet, Scenic Designer; Chad Jung, Lighting Designer
- Third Place: *The Ballad of Baby Doe***; Moores Opera Center, Moores School of Music, University of Houston; Buck Ross, Stage Director/Producer; Raymond Harvey, Conductor/Music Director; Thom Guthrie, Set and Lighting Designer; Richard Walsh, Costume Designer
- DIVISION VIII **First Place: *Mass***; Arizona State University Music Theatre and Opera; David Lefkovich, Stage Director; Jeffery Meyer, Conductor; Brian DeMaris, Director of Music Theatre and Opera; David Schildkret, Director of Choral Activities
- Second Place: *La Finta Giardiniera***; University of Missouri Kansas City; Dr. Rachel M. Harris - Stage Director; Dr. Michelle Alexander - Conductor/Musical Director; Jefferson Ridenour - Original Concept and Set Design; Fenlon Lamb - Original Concept
- Third Place: *The Turn of the Screw***; Eklund Opera, University of Colorado Boulder School of Music; Leigh Holman, Director; Jeremy Reger, Conductor; Bruce Bergner, Scenic Designer; Iain Court, Projection Designer

Sunday, January 12, 2020

8:00-8:30 AM **Officer and Board of Directors Breakfast** **Center Street D**
(Retiring and New Directors)

8:30-11:30 AM **Officer and Board of Directors Meeting** **Center Street D**
(Retiring and New Directors)

NATIONAL OPERA ASSOCIATION LEADERSHIP

OFFICERS

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PAST PRESIDENTS OF NOA

Leonard Treash (1955-56)
Daniel Harris (1957-58)
Peter Paul Fuchs (1959-60)
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David W. Scott (1968-69)
Clifford Reims (1970-71)
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Larry Day (1976-77)
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Natalie Limonick (1980-81)
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Jerome V. Reel, Jr. (1986-88)
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Leland Fox (1990-92)
Robert J. Murray (1992-94)
Randall Holden (1994-95)
Robert Hansen (1995-98)
Arvid Knutsen (1998-2000)
Patricia Heuermann (2000-02)
Ryan Edwards (2002-04)
Penelope Speedie (2004-06)
JoElyn Wakefield-Wright (2006-08)
John Pfautz (2008-10)
Elizabeth Vrenios (2010-12)
Julia Aubrey (2012-14)
David Holley (2014-16)
Reginald Pittman (2016-18)
Paul Houghtaling (2018-20)

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Alabama	Susan Williams
Alaska	Christopher Pfund
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Georgia	Kurt-Alexander Zeller
Hawaii	Louise Lofquist
Illinois	Philip Seward
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Idaho	Christopher Pfund
Iowa	Christine Seitz
Kansas	Bryan Pinkall
Kentucky	Benjamin Wayne Smith
Louisiana	Loraine Sims
Maine	Caroline Schiller
Maryland	Sam Mungo
Massachusetts	Dan Shore
Michigan	Jon Truitt
Minnesota	Patricia Snapp
Mississippi	Connie Roberts
Missouri	Anne Marie Daehn
Montana	Anne Basinski
Nebraska	Alisa Belflower
Nevada	Linda Lister
New Hampshire	Caroline Schiller
New Jersey	Susan Gonzalez
New Mexico	Jon Pierce
New York	Susan Gonzalez
North Carolina	Brian Arreola
North Dakota	Tracelyn Gesteland
Ohio	Any Johnson
Oklahoma	Rebecca Renfro Grimes
Oregon	Karen Esquivel
Pennsylvania	Gordon Ostrowski
Puerto Rico	Susan Williams
Rhode Island	Dan Shore
South Carolina	Christi McClain
South Dakota	Tracelyn Gesteland
Tennessee	Benjamin Wayne Smith
Texas	Rebecca Renfro
Utah	Carol Ann Modesitt
Vermont	Caroline Schiller
Virginia	Kenneth Wood
Washington	Gayla Blaisdell
Washington, D.C.	Kenneth Wood
West Virginia	Gordon Ostrowski
Wisconsin	Copeland Woodruff
Wyoming	Leigh Holman

Biographies

Ann Baltz (Opera Improvisation: It's just full of surprises), OperaWorks Founder and former Artistic Director, is recognized as one of the country's leading performer educators. She is a frequent clinician at national conferences including NOA, NATS, Classical Singer, and Opera America where she served on the National Singer Training Forum steering committee. Ann teaches master classes and residencies on performance techniques, opera improvisation, and holistic pedagogy throughout the U.S.. Her career includes roles as coach/conductor, chorus master, and as a collaborative pianist on tour with Columbia Artist Concerts. She has served as Music Director of national composer-librettist studios, and has performed musically improvised recitals and one-act operas in Los Angeles, San Francisco and New York. Committed to creating opera/theatre productions on social issues, she was nominated by the NAACP Theatre Awards as Best Music Director for *The Discord Altar* addressing homelessness. She is the recipient of a Red Carpet Award from "Women In Theatre" recognizing her outstanding achievements in theater in Los Angeles.

Leah Branstetter (Opera Rocks – Past, Present and Future) is Digital Education Manager at the Rock & Roll Hall of Fame, where she brings the museum's resources to teachers and students around the world. She holds a PhD in musicology from Case Western Reserve University and a Master of Music in music history from the Cincinnati College-Conservatory of Music. She also runs *Women in Rock and Roll's First Wave* (womeninrockproject.org), a web project dedicated to preserving the stories of women rockers in the 1950s and early 1960s.

Tenor **Robert Breault** (Conference photographer; Coffee and Conversation) enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. Robert's concert career highlights include over 200 performances with orchestras such as the Philadelphia Orchestra, Cleveland Symphony, St. Louis Symphony, Milwaukee Symphony, Atlanta Symphony, National Symphony of Taiwan, Jerusalem Symphony, San Francisco Symphony, and the Utah Symphony, to name but a few. Opera performances number over 80 roles in a wide array of repertoire and companies that include Arizona Opera, Opera Orchestra of New York, Portland Opera, Edmonton Opera, Opera New Orleans, Fort Worth Opera, Florentine Opera, Die Bayerischer Rundfunk Symphonieorchester, and Chautauqua Opera. He has served as the Director of Opera and Professor of Music at the University of Utah since 1992. He and his wife Julia reside in Salt Lake City with their family of 8 mini-dachshunds.

Benjamin Brecher (NOA President-Elect), tenor, has performed over fifty operatic roles with many of the world's most prestigious opera companies, specializing in the high lying lyric tenor repertoire. He has performed 16 roles with New York City Opera alone. Career highlights include performances with Opera Orchestra of New York, L'Opera de Nice, Rossini Opera Festival in Pesaro, L'Opera de Mantreal, Santa Fe Opera, Opera Theatre of St. Louis, among many others. In 2000, he began performing the great Irish Tenor songs in a concert produced for him entitled, *A Celtic Celebration*. Eighteen years later, the show has become a North American hit with performances with 45 Symphonies. Ben continues his discography having added his twelfth recording in 2016 *Forgotten Liszt*, with pianist Robert Koenig. He is a Professor of Voice at University of California Santa Barbara, where he also serves as the Head of the Voice Area and Assistant Ice Hockey coach.

Griffin Candey (American Futures: Breaking the Stigma with Student Composers and Young Singers) is an American opera composer whose work performers praise for its "prosody that showcases both the words and the singers," its "intuitive rhythm," and its "lyricism and emotional depth." Recently named Composer-in-Residence at Cleveland Opera Theatre, Candey's energies are squarely aimed at the operatic stage. His first opera, *Sweets by Kate* — described as "hilarious and moving," and "a meaningful and beautiful work of art" — appeared in Fort Worth Opera's 2017 Frontiers Festival and was listed by Operawire as One of the Ten Must-See Operas of Summer 2017. The comic chamber work subsequently saw productions at Boston University's 2017 Fringe Fest, at Marble City Opera of Knoxville, TN, and with NYC's OperaRox Productions at the historic Stonewall Inn. January 2020 will see his adaptation of Federico Garcia Lorca's *The House of Bernarda Alba* for Cleveland Opera Theater, with a bilingual libretto by NYC's Caridad Svich.

Pianist **Kevin T. Chance** (Collaborative Experience: Training Coaches and Singers Together) serves as Assistant Professor of Piano at the University of Alabama, where he chairs the Gloria Narramore Moody Piano Area. He holds degrees from the Louisiana State University (MM) and the Eastman School of Music (DMA). A prolific recording artist,

Dr. Chance performs as a soloist and collaborator throughout the United States and abroad. He is the current vice-president of Music Teachers National Association (MTNA) and president of the American Matthey Association (AMA). A dedicated teacher, his students have been winners at the state, regional, and national levels, and have continued into top graduate programs for piano performance and collaborative piano.

Michael Ching's (NOA Board of Directors; The Douglas Moore Songbook) operas include *Speed Dating Tonight* and *Buoso's Ghost*. In 2018-2019, he had opera premieres at Utah Opera, Cedar Rapids Opera Theatre, and the Palm Springs Opera Guild. He is the former chair of the Douglas Moore Fund for American Opera and the former General/Artistic Director of Opera Memphis (1992-2010). Michael is the composer-in-residence at Savannah Voice Festival which will present the full premiere of his Savannah Operas *Alice Ryley* and *Anna Hunter* this season. Michael is newly arrived at the NOA Board of Directors.

Minnita Daniel-Cox (*My Sister's Keeper: Operas by African American Women*) attended Bowling Green State University where she received a Bachelor of Music in Music Performance and the University of Michigan where she received her both her Master of Music and her Doctorate of Musical Arts degrees. A performing scholar, Dr. Daniel-Cox has recently appeared with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and the Dayton Opera as Anna Gomez in Menotti's *The Consul* and Sister Rose in *Dead Man Walking*. Her research regarding the musical settings of texts by poet and Dayton native, Paul Laurence Dunbar led to her establishment of the Dunbar Music Archive (DMA). Dr. Daniel-Cox travels internationally lecturing about and performing excerpts from the archive. Dr. Daniel-Cox is Associate Professor of Voice and Coordinator of the Voice Area at the University of Dayton.

American mezzo-soprano **Alexis Davis-Hazell** (*My Sister's Keeper: Operas by African American Women*) is an experienced teaching artist, entrepreneur and performer of opera, concert and musical theatre repertoire in the Southeast United States and on international stages. Alexis has done over 130 performances of *Porgy and Bess*, throughout Germany, Russia, Poland, Greece, Latvia, Estonia, Switzerland and North America. She is Creative Director of the production company Jazzoperetry, Inc., co-founded with her husband, Earl Hazell. Dr. Davis-Hazell holds degrees in Vocal Performance from Temple University (B.M. Hons.) and Arizona State University (M.M., D.M.A.) Her research centers on the improvement of curricula for lyric diction pedagogy and Russian art song literature studies, based on innovative applications of clinical phonetics and second language learning theory. Alexis has taught in the Maricopa County Community College District, at Grand Canyon University, and recently joined the faculty of The University of Alabama School of Music as Assistant Professor of Voice and Lyric Diction.

Lisa Dawson (NOA Vice President for Conferences), Soprano, is Professor of Voice and Opera at Indiana Wesleyan University. She has delighted audiences in leading operatic roles and as a soloist for numerous choral and orchestral works including a recent performance of Beethoven's, *Ninth Symphony* and *A Night at the Opera* with Marion Philharmonic Orchestra. A specialist in Shaker music, Dawson has presented, published, recorded and given lecture-recitals of Shaker music throughout the US and abroad. She is part of the ensemble Soprani Compagni who research, commission and perform soprano duets. The ensemble had their Carnegie Hall debut in March of 2012 and has performed for the National Opera Association, College Music Society and for various colleges and universities. Their current project, *Portraits of Women in Contemporary Soprano Duet*, features twelve new works by award-winning composers in the US and Korea. Lisa recently served as the President of Indiana National Association of Teachers of Singing (NATS). She was the Host Committee Chair for the 2016 NOA Conference. Dawson studied at Anderson University (BA), University of Kentucky (MM) and Ball State University (DA).

John DeLooper (*Opera in Children's Literature: A Comprehensive Bibliography*) is Director of Library Technology at Hudson County Community College. He has an MLIS from Rutgers University and an MS in Information Systems from Baruch College. His writing has featured a variety of topics in librarianship and beyond.

Ellen Denham (*From Dreams to Reality: Challenges and Solutions for the Developing Collegiate Opera Program*) has 18 years of collegiate teaching experience, and currently teaches voice and directs the Opera Workshop at Texas A&M University Corpus Christi. Previous positions include teaching voice at Earlham College for 11 years. At TAMU-CC she has directed productions of *Hansel and Gretel*, *Pinocchio* (music of Mozart), and the world premiere of *Pinstripe Harry's Tearoom Cabaret*, using her original libretto and jazz age musical theatre selections. Other directing

credits include serving as Assistant Director for University of Illinois operas *The Merry Widow* and *Orpheus in the Underworld*, and directing multiple collaborative, experimental theatre works at the Indy Convergence. She is also a fiction writer and has stories published in anthologies including *Lightspeed* and *New Myths*. Dr. Denham holds degrees from the University of Illinois at Urbana-Champaign, New England Conservatory, and the University of North Carolina School of the Arts.

Peggy Kriha Dye (Putting Your Best Foot Forward: Career Path and Professional Documents Workshop) has performed with major opera companies and orchestras throughout the world and is currently General and Artistic Director of Opera Columbus. Ms. Dye originated the role of Stella in *A Streetcar Named Desire*, written and conducted by Andre Previn at the San Francisco Opera, and reprised the role with the Pittsburgh Symphony and Washington National Opera. Other stages she has performed on include The Royal Opera House of Versailles, Shanghai Opera House, Glimmerglass Opera Festival, Utah Opera, Houston Grand Opera and Tulsa Opera. In 2018, Musical America named Peggy one of their Professionals of the Year as a part of their Movers and Shapers special edition. She is also a member of CCLC, and participates in the Opera America Leadership Intensive program.

Rosalyn W. Floyd (*My Sister's Keeper: Operas by African American Women*) is professor in the Department of Music at Augusta University. A graduate of Talladega College in Alabama, Floyd holds the Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of South Carolina. Best known as a collaborative artist, Rosalyn Floyd has accompanied world-renowned performers such as Martina Arroyo, Cynthia Lawrence, Laquita Mitchell, Jessye Norman, Nicholas Phan, Oral Moses, Kevin Thompson, and Timothy Jones. For her work in the Augusta community, especially with the Augusta Choral Society, Floyd was named the Greater Augusta Arts Council Artist of the Year (2005). Her collaborative endeavors include travel to many areas throughout the United States, the Bahamas, and the Peoples' Republic of China. Floyd performs as the accompanist on the recordings *Oral Moses Sings Songs of America* (2008), *Come Down Angels* (2014) and *Steal Away* (2016).

Anne Foradori (*Reuse/Recycle/Repurpose: Creative Op Shop on a Shoestring Budget and Hacks for a one-person production team*) has appeared in recital, concert, and opera in the U.S. and Central America. She has performed works by contemporary American composers including premières of works by Lori Laitman, Darleen Mitchell, and Deanna Walker. She has presented at national MTNA conventions, (Washington D.C., Las Vegas), NATS National Convention (Nashville), and performed at the CMS international conference, (Costa Rica). She made her NY debut at Symphony Space in 2007. Dr. Foradori has published in the *Journal of Singing* and contributed to the *American National Biography*, published by Oxford University Press. Her students have achieved success in competitions through the Met Opera National Council Auditions, NATS, MTNA, and American Traditions Competition. She holds a DMA from The Ohio State University. Dr. Foradori is Professor of Voice at the University of Nebraska at Kearney where she teaches voice, opera, and musical theatre and where she received the Pratt-Heins Award for outstanding teaching.

JR Fralick (*Back to Before: The Immortal Music of Ivor Novello and the Unlikelihood of a Return of the "Novello Show"*) earned degrees in Music Education, Music History and Vocal Performance and has always had a love for opera. His Master's Thesis was on Donizetti's "Tudor Queen" operas, and his doctoral document was an anthology of Russian arias, and he has given presentations at international conferences on Glinka, Donizetti and Novello. He has performed in a number of operas in leading and supporting roles in the U.S. and Italy. His academic career has included teaching courses in opera and opera history as well as stage directing, music directing and production. He currently teaches voice and vocal pedagogy at Baldwin Wallace University's Conservatory of Music.

Christopher Goeke (*Politics and Opera: "Popratics" – Reimagining Offenbach's La Périchole in the 21st Century*) is currently Professor of Music at Southeast Missouri State University, Cape Girardeau, MO, where he teaches Applied Voice and serves as Opera Director and technical coordinator for mainstage operas. Goeke has been very active in community outreach for opera and interdepartmental collaboration. Goeke has directed and created supertitles for *La Périchole*, *Il campanello di notte*, and *Amelia al ballo*. Other recent directing credits include *Cendrillon* (Viardot), *Die Zauberflöte*, *The Bartered Bride*, *Trial by Jury*, and *Così fan tutte*. The tenor holds a D.M.A in Vocal Performance and Pedagogy from the University of Iowa and has performed with the Central City Opera in Colorado, the State Repertory Opera of New Jersey, Westchester Opera in New York, the Light Opera of Manhattan, New York Gilbert

and Sullivan Players, Cedar Rapids Symphony, the Bach Society of St. Louis, and most recently with the Southern Illinois Music Festival.

James Haffner (Michael Chekhov & Opera: A Practical Approach to Acting for the Singer-Actor) is a Professor of Opera at the University of the Pacific Conservatory of Music. His primary research interest is how the Michael Chekhov technique is applied to the training of opera singers. As a published practitioner of the technique, he is a certified teacher and serves as an Associate Teacher/Director with the Great Lakes Michael Chekhov Consortium. James is a frequent guest artist, having taught workshops at Stanford University, Oberlin Conservatory, Bay View Theatre Institute, National Opera Association, the Directors' Lab—West and the American Choral Directors Association Western Division Conference. More recently he taught as part of the AIMS—Graz program. A Fulbright scholar (Komische Oper, Berlin), James' work has been recognized by the National Opera Association and the American College Theatre Festival. He has served as Producing Stage Director for the Stockton Opera Association and has worked with the Bay View and Bear Valley Music Festivals.

Jason Hanley (Opera Rocks – Past, Present and Future) is Vice President of Education and Visitor Engagement at Rock and Roll Hall of Fame and Museum. Jason works to develop the Museum's award-winning programs at the preK-12, university, and adult learning levels. Jason helps plan and implement all of the Museum's family events, community events and partnerships, and live concerts – including the summer concert series Rock Hall Live. He is the executive producer of the Museum's Annual Music Masters series and is often the face of the Rock Hall in interviews with artists, producers, and industry professionals. Previously, he worked in New York as a performing musician, songwriter, record label owner, scholar, and author - his latest book, *Music Lab, We Rock!: A Fun Family Guide for Exploring Rock Music History*, was released in 2014 (Quarry). Specialties: Industrial Music, Music and Technology, Electronic Music, Popular Music Studies, Musicology, Rock and Roll.

James Harrington (Putting Your Best Foot Forward: Career Path and Professional Documents Workshop) is an opera and musical theatre performer and a Paul J. Collins Wisconsin Distinguished Fellow at the University of Wisconsin—Madison, where he is working toward a DMA in Voice with a minor in Arts Entrepreneurship. He is also the author of a forthcoming text on career development for classical singers, published by Routledge, and runs the singer resource site OperaCareers.com. After a decade of contemporary a cappella performance and work in the music industry, Harrington began training as an operatic bass, and has since appeared with Santa Fe Opera, Portland Opera, Sarasota Opera, and Nashville Opera, among others. He earned his Master of Music in Voice at Florida State University and Bachelor of Music in Music Business with concentrations in Entrepreneurship and Management at Berklee College of Music in Boston.

Paul Houghtaling (Collegiate Opera Scenes Competition Master of Ceremonies) is the current President of NOA. As a performer, he has sung a diverse repertoire throughout the U.S. and abroad. Career highlights include the soundtrack to Reggio's film *Naqoyqatsi* for SONY; several Carnegie Hall solo appearances with Cecelia Chorus of New York, American Composers Orchestra, and others; U.S. tours with the Waverly Consort, including Kennedy Center appearances; European tours as Papageno with Teatro Lirico d'Europa; "*Opera Buffa: Comedy On Stage*" on Lincoln Center's "Meet the Artists" series; and all of the major works of Bach with ensembles across the country. Recent seasons include an acclaimed debut with Opera Birmingham as Dulcamara in *L'elisir d'Amore* and stage director for *Alcina*, *H.M.S. Pinafore*, and *La Cenerentola* for Red River Lyric Opera in Texas. He has also appeared with the Baltimore, Boston Lyric, Knoxville, Long Beach, and Santa Fe Operas, and the Metropolitan Opera Guild among others, and has created roles in Glass's *The Witches of Venice* (recorded for Euphorbia) and Lee Hoiby's *The Tempest* with Des Moines Metro Opera. Dr. Houghtaling holds the D.M.A. degree from the City University of New York and is currently Professor of Music and Director of Opera at the University of Alabama.

Jourdan Laine Howell (Creation of a Hip Hop Opera for Youth) currently serves on the faculty of The University of Texas at San Antonio. Jourdan Laine earned a DMA (vocal performance; opera direction and production) from The University of North Carolina Greensboro and completed both her master's and bachelor's degrees in vocal performance at The University of Texas at San Antonio. In addition to her previous university appointments (Instructor of Voice, Southeastern Oklahoma State University & Adjunct Instructor, West Texas A&M University School of Music), Jourdan Laine proudly served as the Education & Community Engagement Manager for Palm Beach Opera where she oversaw existing education programs for learners of all ages and was responsible for the direction

and development of future programming. During her tenure at Palm Beach Opera, Jourdan created several successful engagement programs including the nationally recognized Opera Out Loud program, OPERA: Our Story, and Story Time Series for which she authored two children's books.

Tammie Huntington (*Fifty Third Street: Addressing the Marginalization of the Homeless through Opera*), Soprano, is a Professor of Music at Indiana Wesleyan University where she teaches voice and opera. An avid performer and a proponent of new music, Huntington tours nationally and internationally with the ensemble Soprani Compagni and their Portraits of Women project, an anthology of 21st century art song and opera for two sopranos and piano. Huntington received her doctor of Arts degree from Ball State University, where she produced and directed the world premiere of *Fifty-Third Street*, a new American opera by composer Jody Nagel. She currently serves as the Great Lakes Regional Governor for the NOA.

Canadian collaborative pianist **Amanda Johnston** (NOA *Opera Journal* Editor; Collaborative Experience: Training Coaches and Singers Together) is Associate Professor of Music at the University of Mississippi where she acts as Music Director for the Opera Theatre; teaches courses in advanced diction; and coaches students at the undergraduate and graduate level. Author of *English and German Diction for Singers: A Comparative Approach, 2nd edition* (Rowman & Littlefield, 2016), highly praised in the *Journal of Singing* for "enlivening the study of diction," she is also on faculty at Musiktheater Bavaria and the Druid City Opera Workshop. CDs include *Pleas to Famous Fairies* with Linda Lister, soprano (Albany Records 2018); *Métissage* with Adam Estes, saxophone (MSR Classics 2017); and *Mahler: Rückert-Lieder* with Julia Morgan, mezzo-soprano (MSR Classics 2012). She has held positions at the University of Toronto, Royal Conservatory of Music, York University, Taos Opera Institute, and Lied Austria, and has performed in Hong Kong, Germany, France, Austria, Scotland, Canada, and the USA.

Kristin Kenning (*Ghosts of Gatsby: Commissioning a New Opera at Your University*) is an associate professor at Samford University, where she directs the opera program. Recent Samford Opera productions include the commissioning, premiere, and tour of *The Ghosts of Gatsby* in 2018. In 2019, the opera won the Argento Chamber Competition and was presented at OPERA America's New Works Forum. Other recently staged productions include *The Marriage of Figaro*, *On the Town*, *Amahl and the Night Visitors*, *The Pirates of Penzance*, *Trouble in Tahiti*, and *Hansel and Gretel* for Samford Opera; *Naughty Marietta*, *The Desert Song*, and *Die Fledermaus* for the Birmingham Music Club; *Mlle. Modiste* and *The Vagabond King* for Minnesota's Skylark Opera; *The Match Girl's Gift* on the Minnesota Centennial Showboat; and the premiere of *The Ladysmith Story* in Minneapolis. She is a champion of new work and is invited to direct often for the Atlanta Opera's 24-Hour Opera Project. She serves on the NOA Research Committee.

Ryu-Kyung Kim (*Too Many Sopranos: Breaking Rules and Creative Solutions for Small Opera Programs*), mezzo-soprano, highlighted her recent seasons as Alto Solo in Prokofiev's *Alexander Nevsky* with Dayton Philharmonic Orchestra, Suzuki in *Madama Butterfly*, Jade Boucher in *Dead Man Walking*, and Third Lady in *The Magic Flute* with Dayton Opera, and Alto Solo in Handel's *Messiah* with Helena Symphony Orchestra and Dayton Philharmonic Orchestra. She has performed major roles and works with many prestigious opera companies and orchestras worldwide including Santa Fe Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Virginia Opera, Opera Orchestra of New York, Caramoor Music Festival, National Chorale, Korean Symphony Orchestra, Seoul Philharmonic Orchestra, Great Mountains Music Festival, Sapporo Symphony Orchestra, and Staatskapelle Halle in Germany. She received her DMA from SUNY in Stony Brook, Artist Diploma from Academy of Vocal Arts, MM and BM from Manhattan School of Music. She joined the Voice faculty of the Department of Music at the University of Dayton in 2003.

Cheryl Cellon Lindquist (*American Futures: Breaking the Stigma with Student Composers and Young Singers*) collaborates with an array of singers, instrumentalists, choirs, and chamber ensembles. With appearances throughout the U. S. and Europe, she has been a featured soloist with several symphony orchestras. She has studied with distinguished artists such as Douglas Fisher, Carolyn Bridger, Timothy Hoekman, Valerie M. Trujillo, Lita Guerra, and Paul Nitsch, and has worked with notable composers John Harbison, Jake Heggie and Krzysztof Penderecki. Through masterclasses and festivals, she has enjoyed performance opportunities with Martin Katz, John Wustman and Dalton Baldwin. Maintaining an active performing schedule, Dr. Lindquist is a performer with CMASH, a new-

music repertory group dedicated to fostering collaborative relationships between composers and performers. She was invited to serve on the faculty at the American Institute of Musical Studies in Graz, Austria (as répétiteur and recital pianist,) at the Songfest Music Festival (Pepperdine University,) and at the Académie Internationale d'Été de Nice in Nice, France.

Linda Lister (NOA Board of Directors; Incorporating Music by Women into Your Opera Scenes Program) is a Phi Beta Kappa graduate of Vassar College and the Eastman School of Music. Her solo credits include performances with the Prague Radio Symphony, Washington Symphony Orchestra, Buffalo Philharmonic, Evansville Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Vegas City Opera, and Maine State Music Theatre. She is author of *Yoga for Singers: Freeing Your Voice and Spirit through Yoga* and *So You Want to Sing Light Opera*, and coauthor of *So You Want to Sing Music by Women, Red Rock Mantras*, and *Voice Secrets: 100 Performance Strategies for the Advanced Singer*. She sings her own compositions on the Albany Records release *Pleas to Famous Fairies* and has written two operas: *How Clear She Shines!* and *State of Grace*. Winner of the 2014 American Prize in Directing, Dr. Lister is Director of Opera Theater and Associate Professor of Music at the University of Nevada, Las Vegas.

Evan Mack (*Ghosts of Gatsby: Commissioning a New Opera at Your University*) has devoted much of his compositional life to opera and song. His first major operatic composition, where he served as both composer and librettist, was *Angel of the Amazon*, which premiered in May of 2011 by Encompass New Opera Theatre and was subsequently released on CD worldwide by Albany Records. Following its success, Mack partnered with librettist, Joshua McGuire. Their works, *The Secret of Luca*, *Roscoe*, *Lucinda y las Flores de la Nochebuena*, and *The Ghosts of Gatsby*, have been performed all over the US and won the 2019 NOA Argento Competition. Their new comedy, *Yeltsin in Texas!* is slated for a world premiere in 2020. Evan was named 2018 Professional of the Year by Musical America. He is a Professor at Skidmore College and lives in Albany with his wife, Kristin and two sons, Carter and Henry.

Richard Masters (Introduction and Application of Projection Design for Opera) is a soloist, opera coach, chamber musician and orchestral pianist based in Blacksburg, VA, where he is an assistant professor of piano and collaborative piano at Virginia Tech's School of Performing Arts. Significant collaborations include concerts with Grammy-winning baritone Donnie Ray Albert, the late Metropolitan Opera mezzo-soprano Barbara Conrad, and many others. He has appeared with former Boston Symphony principal trombonist Norman Bolter, former Juilliard String Quartet violinist Earl Carlyss, saxophonist Harvey Pittel, and under the baton of Lorin Maazel. Masters has performed solo, chamber and vocal recitals throughout the U.S. and in Europe. Recent performances include recitals at the Isabella Stewart Gardner Museum in Boston, the Schola Cantorum in Paris, Gallery 345 in Toronto, and the San Francisco Conservatory. In the 2018-2019 season, he concertized in North Carolina, Virginia, New York, Mississippi, Alabama, and California, performing as a soloist and collaborative pianist. For more information, visit www.richard-masters.com.

Joshua May (Introduction and Application of Projection Design for Opera) is an Assistant Professor of Voice and Director of Opera Studies at the Schwob School of Music at Columbus State University. He has performed and premiered works throughout Europe, Canada, and the United States. As an opera director, his recent directing credits include mainstage and outreach productions of *Hansel & Gretel*, *Little Red Riding Hood*, *Alcina*, *Cendrillon*, *Speed Dating Tonight!*, and *Captain Lovelock*. In 2019, he was a resident artist at Pittsburgh Festival Opera, where he served as the assistant director on their production of *The Valkyrie*. Dr. May has served as a faculty artist in the opera directing program with the Druid City Opera Workshop at the University of Alabama and as an opera directing fellow at the Hawaii Performing Arts Festival. He has presented his research with the National Opera Association, College Music Society, NATS, New Voice Educators Symposium, and the Lilly Conference.

The operatic career of Mezzo-Soprano **Nancy Maultsby** (Collegiate Opera Scenes Competition Finals Judge) has included a wide range of roles in some of the world's most prestigious houses. In the US, she has performed principal roles at Lyric Opera of Chicago, San Francisco Opera, Seattle Opera, Washington National Opera, to name a few. Internationally, her career has taken her to the Royal Opera House, Covent Garden, Teatro dell' Opera in Rome, Teatro Colon (Buenos Aires), Staatsoper Stuttgart and Semperoper Dresden among others. She has enjoyed frequent engagements with leading orchestras, including The Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Boston Symphony, and The Chicago Symphony, with many of the world's most renowned conductors

including Zubin Mehta, Lorin Mazel, Sir Colin Davis, Wolfgang Sawallisch and countless others. The 2019-20 season will bring performances of *Bluebeard's Castle* with the Columbus Symphony, performances of *Symphony No. 9* of Beethoven, which will open the new Tanger Center for the Performing Arts in Greensboro, North Carolina, as well as a Los Angeles Opera debut in *Pelléas et Mélisande* conducted by James Conlon.

William McCrary (Creation of a Hip Hop Opera for Youth) is the Director of Lyric Theatre and an Associate Professor of Music at the University of Texas at San Antonio. Prior to moving to Texas, he taught voice and opera theatre at the University of New Orleans. He holds degrees from the University of Montana (BM), San Francisco State University (MM), and The University of Northern Colorado (DA). Upon graduation from U of Montana, McCrary toured the entire U.S. as an actor/director with the famed Missoula Children's Theatre. Using the MCT model as his inspiration, McCrary created his own touring program at UTSA to introduce young audiences to opera. For the past 17 years the UTSA *Opera on the Run* program has performed for 250,000 Texas youth. In 2015, McCrary earned both The Distinguished Alumnus Award from The University of California at Davis and the UTSA President's Distinguished Achievement Award for Community Service for this unique and inspiring program.

Joshua McGuire (*Ghosts of Gatsby: Commissioning a New Opera at Your University*) has written librettos for *The Secret of Luca* and *Roscoe* (based on the novel by Pulitzer Prize winner William Kennedy) with music by Evan Mack, as well as *Lucinda y Las Flores de la Nochebuena*, a children's opera that has played for over 15,000 children, including annual performances by the San Francisco Opera Guild. Their one-act opera *The Ghosts of Gatsby*, based on the life of Zelda Fitzgerald, was commissioned by Samford University in 2018. Mack & McGuire are currently writing a multi-company commission for a comedy entitled *Yeltsin in Texas!* In 2015, McGuire was commissioned to write a libretto for Washington National Opera's American Opera Initiative. He is also the author of *The Secret of Music: a look at the listening life*, a book of nonfiction essays on music and mindfulness, and a Yaddo fellow. He is represented by Margaret O'Connor of Innisfree Literary. www.joshuamcguire.com

Christopher Meerdink (*Massage for Musicians*), founder of the Song Collaborators Consortia, earned a B.M. from Houghton College, M.M. from Bowling Green State, and a D.M.A. from the University of Michigan. He has performed extensively in recital, concert, and on stage, and is recorded on the NAXOS label. Dr. Meerdink is the president of Young People's Musical Theater, and served as co-chair of the Youth Opera Committee for NOA. He serves on the faculties of West Texas A&M University and the Fairbanks Summer Arts Festival Opera Program. Previously, he taught at Delta State University, the University of Texas at El Paso, and Taylor University. He is a licensed massage therapist (#121366), and a licensed massage therapy instructor (#3204) in Texas. He is currently working toward a M.A. degree in Counseling at West Texas A&M University and presented, *On Becoming a Voice Teacher: Applying Carl Rogers' Person Centered Counseling Theory to the University Voice Studio*.

Lyric baritone **Christopher Michel** ("WHAT'S MY NEXT MOVE????": A Focused Strategy for Selecting and Auditioning for Graduate Schools) is an Associate Professor in the Sam Houston State University School of Music and is also a member of the voice faculty at the Academia Vocale Lorenzo Malfatti in Lucca, Italy and the Houston Grand Opera High School Voice Studio. He has had over 30 finalists in the TEXOMA Regional Competition of the National Association of Teachers of Singing. Professor Michel has doctoral work at Florida State University, a Master of Music degree in Vocal Performance from Ohio State University and a Bachelor of Music degree in Vocal Performance from Baylor University. A highly regarded performer in opera, oratorio, orchestral concerts, and art song, Professor Michel covers a broad spectrum of repertoire. He has appeared on operatic and concert stages throughout the South and Midwest. Recent engagements include Mozart's *Requiem* with Mercury Baroque Orchestra, and a tour of Italy as a soloist for the Cypress Creek Chorale which included an audience with Pope Francis.

Carol Ann Modesitt (NOA Treasurer) is Professor at Southern Utah University, is an experienced soloist with opera, musical theatre, and recital credits nationwide as well as performances internationally. She coordinates the voice area, and is the opera/musical theatre director. Professor Modesitt has directed over 50 different productions. Over the last 50 years her students have won over 100 awards in competition on the state, regional, and national levels, and many are performing nationally and internationally. Previously, Professor Modesitt was Artist-in-Residence at Plymouth State University in New Hampshire. Ms. Modesitt has also taught at the University of Colorado, Iowa State University, Duquesne University, Utah State University and Seton Hill University. She holds degrees from Eastern Kentucky University and Utah State University. She is Treasurer of NOA, is active in the National Association of

Teachers of Singing, former President of Cedar City Music Arts, is the Cal-Western Regional Governor of the NOA, and is on the board of the Friends of Iron County Police K9s.

Justin John Moniz (Cultural Sensitivities in Opera: Enlisting Support and Navigating Controversy) currently serves as Associate Director of Vocal Pedagogy and Assistant Professor of Vocal Performance at NYU and Executive Director of Hawaii Performing Arts Festival. Prior to his appointment at NYU, Moniz held appointments at Millikin University and the Oberlin Conservatory of Music. A three-time winner of The American Prize in Vocal Performance, Moniz has been thrilling audiences in opera houses, theaters, and concert halls across the nation, among them Opera Grand Rapids, Utah Festival Opera & Musical Theatre, Sarasota Opera, and Florida Grand Opera. Dr. Moniz holds the D.M. in Voice Performance from Florida State University, a M.M. in Vocal Performance from the Frost School of Music at the University of Miami, a B.M. in Vocal Performance from the Crane School of Music, and a B.A. in Speech Communication and Rhetoric from SUNY Potsdam. In addition, he recently earned a certificate in Sustainable Business Strategy from Harvard Business School. He is a proud member of the American Guild of Musical Artists, Actors' Equity Association, National Association for Teachers of Singing, and the National Opera Association, where he currently serves as Chair of the Inclusivity, Diversity, Equity, Access (IDEA) Committee.

Soprano **Ann Moss** (American Futures: Breaking the Stigma with Student Composers and Young Singers) is an acclaimed recording artist and champion of contemporary vocal music who has premiered nearly two hundred new works, the lion's share of which have been written for her. In addition to working closely with well-known composers such as Jake Heggie, John Harbison, Kaija Saariaho, and Aaron Jay Kernis, Ann seeks out and performs music by emerging voices across the USA. 2018-19 season highlights include world premieres by Nancy Bachmann, Griffin Candey, David Conte, Feona Lee Jones, Ursula Kwong-Brown, Garrett Shatzer and Allen Shearer; U.S. premieres of Heggie's orchestrated song cycle *Newer Every Day* and Sivan Eldar's *You'll Drown Dear* for solo voice and electronics; appearances with San Francisco Symphony, Cleveland Opera Theater's NOW Festival, and in recital with guitarist David Tanenbaum; and teaching residencies at Baldwin-Wallace University and San Diego State University. She has recorded for Naxos, Albany, Arsis, PARMA, Angels Share and Navona Records.

Dr Isai Jess Muñoz (Sacred in Opera Production Executive Producer) has appeared with The New York City Opera, The New York Philharmonic, The American Symphony Orchestra, Alvin Ailey Dance on Broadway, The Israel Philharmonic, The Los Angeles Philharmonic, The Verbier Festival and more. Muñoz currently serves on the Voice and Opera faculty at the University of Delaware, and as Chair and Senior Editor of NOA's Sacred in Opera Initiative. In 2018, Munoz was recognized by The American Prize, NATS, the University of Delaware Research Grant, and the Delaware Division of the Arts for his performing and stage directing activities. He holds degrees from the Cincinnati College-Conservatory of Music, The Manhattan School of Music and from SUNY Stony Brook. Dr. Muñoz has formerly served on the teaching faculty of Indiana Wesleyan University, The Manhattan School of Music Pre-College Division, Musiktheatre Bavaria, and the Summer Music Academy of Rollins College. Visit: www.JessMunoz.com

Jody Nagel (*Fifty Third Street: Addressing the Marginalization of the Homeless through Opera*), Composer, recently retired from Ball State University, where he taught music theory and composition. His compositions have been performed in many American cities and in 1993 he was a Fulbright Fellow in Sydney, Australia. He received his D.M.A. in composition served as professor of various other countries throughout the world. He won an ASCAP Young Composers Award in 1988, from the University of Texas at Austin in 1992 where he had been the recipient of a doctoral fellowship. Editor of the music publishing company Jomar Press, Nagel is also dedicated to helping circulate new works by younger composers.

Soprano and Director **Dawn Neely** (NOA Vice President for Regions; *Too Many Sopranos: Breaking Rules and Creative Solutions for Small Opera Programs*) is Associate Professor of Voice and Director of Opera Workshop at the University of West Georgia. Dr. Neely received her Doctorate of Musical Arts from the University of Alabama. Her most recent directing credentials include *Die Fledermaus*, *An Embarrassing Position*, *Patience*, and *The Marriage of Figaro*. She has directed with the Druid City Opera Workshop and Harrower Opera Workshop. In 2015, Dr. Neely was an Assistant Director with the Pittsburgh Festival Opera. As a soprano, Dr. Neely has sung in opera and oratorio throughout the

United States. Dr. Neely is a member of the professional chamber ensemble, Druid City Ensemble (DCE). DCE has performed recitals at numerous universities and conferences. Dawn Neely's interest in yoga led her to become a Registered Yoga Teacher through the Yoga Alliance in 2014.

Carol Notestine (NOA Secretary) has a Master's Degree in Voice Performance and a Bachelor's in Music Education from Ohio State University. She has studied in France, Canada, NY Upstate Medical School, and a multitude of conservatories and music, physiology, and business departments throughout the USA. Previously the director of Opera Education for Opera Columbus and vocal instructor at Kenyon and Otterbein University, Mrs. Notestine is currently director and teacher of singing for the Performance Voice Studio in Cincinnati, Ohio. Ms. Notestine most recently completed her consultancy to facilitate and develop the New Strategic Plan for the National Opera Association. As a singer, the soprano, has been heralded by critics and audiences alike to exhibit a voice that is fresh, vital and sensitive. She has performed throughout the United States, Europe, Russia, Scandinavia and Canada. To give back to her field, Carol worked with the Ohio Arts Council to found the state's newest service organization, Vocal Arts Resource Network (VARN). This organization works to promote and ensure all the citizens in Ohio have the opportunity to experience and participate in the vocal arts. Mrs. Notestine served as Executive Director for 10 years.

Bass-baritone **David Okerlund** (Putting Your Best Foot Forward: Career Path and Professional Documents Workshop) has performed over 100 operas, symphonic works, and oratorios with major opera houses and orchestras for the past 20 years in North America, Europe, and Asia. Highlights of his career include performances with San Francisco Opera, National Theater of Tokyo, Hyogo Performing Arts Center, San Francisco Symphony, Vancouver Opera, L'Opera National du Rhin, Teatro Carlo Felice, Opera de Lyon, Pittsburgh Opera, Pittsburgh Symphony, Arizona Opera, and Opera Carolina. An Associate Professor of Voice at Florida State University, Okerlund's students have held positions at major young artist programs in North America including the Metropolitan Opera's Lindemann Young Artist Development Program, San Francisco Opera's Merola and Adler Fellowship Programs, Lyric Opera Chicago's Ryan Opera Center, Los Angeles Opera's Domingo- Colburn-Stein Program, and Santa Fe Opera. Additionally, his students have been winners, finalists, and semifinalists in the Metropolitan Opera National Council Auditions and Tucker Awards, among others.

Gordon Ostrowski (NOA Board of Directors; The Douglas Moore Songbook), Assistant Dean/Opera Producer Emeritus, served as administrator, artistic producer, stage director, and teacher at the Manhattan School of Music from 1991 until his retirement in 2016. He produced fifty operas and fifteen opera recordings during his tenure. At MSM, he remains on faculty and directs the Amato Opera-in-Brief educational outreach productions of *Cendrillon*, *Così fan tutte*, *Hansel and Gretel*, and *The Magic Flute*. An expert in educational outreach, he has written a family outreach program for Chautauqua Opera called *Alice and Alex in Operaland*. Gordon is the current chair of the Douglas Moore Fund for American Opera.

Reginald Pittman (NOA Immediate Past President) is Professor of Music, Director of Opera, and Head of the Voice Division at Kansas State University. Dr. Pittman received the Bachelor and Master Degrees of Music from The University of North Texas and the Doctor of Music Degree from Indiana University. He has performed with the opera companies of Dallas, New Orleans, San Diego, Mississippi, Arizona, Des Moines, Shreveport, Lyric Opera of Dallas and several symphony orchestras. From 2003-2008, Dr. Pittman was resident artist with the Wichita Grand Opera performing Arturo in *Lucia di Lammermoor*, Don Jose in *Carmen*, Benvolio in *Romeo and Juliette*, Parpignol in *La bohème*, and soloist in the Stars of Kansas Gala concert. Dr. Pittman was a regional finalist of the Metropolitan Opera Auditions and received the Luciano Pavarotti Award, finalist for the MacAlister Vocal Competition in Indianapolis, Southern Regional Opera Competition in Birmingham, Vera Scammon Vocal Competition in Denver, and the Frederick Schorr Memorial Vocal Competition in Michigan. Dr. Pittman is the Immediate Past President of the National Opera Association and Governor of the West Central Region of the National Association of Teachers of Singing.

Award-winning soprano **Marcia Porter** (My Sister's Keeper: Operas by African American Women) made her New York recital debut in Weill Recital Hall at Carnegie Hall in 2005. An active recitalist, she has sung in venues throughout the United States, Italy, Brazil, Bulgaria, and the Czech Republic. Most notably, she has performed at international music festivals such as the Prague Proms, the Piccolo Spoleto Festival, the Ravinia Festival, the Ameropa

International Chamber Music Festival, and Varna International Opera Festival. She has sung with the Czech National Symphony Orchestra, the Beijing International Symphony Orchestra, Lyric Opera of Chicago, Opera Theatre of St. Louis, and Chautauqua Opera. Porter, a professor of voice at Florida State University College of Music, received degrees from Northwestern University (BM and MM) and the University of Michigan (DMA). In 2012, she was a Fulbright Scholar and visiting professor of voice at the Universidade de São Paulo. Porter's research focuses on Brazilian art songs and lyric diction.

Rebecca L. Renfro ("WHAT'S MY NEXT MOVE????": A Focused Strategy for Selecting and Auditioning for Graduate Schools) is currently an Associate Professor at Sam Houston State University, where she holds the title of Director of Opera. Dr. Renfro's 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 her 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 a 2012 Production Competition prize from the National Opera Association, and was honored with the American Prize in Collegiate Opera in the Fall of 2014 and 2015, respectively. SHSU Opera made its international debut in May 2018 with a performance of *Dido and Aeneas* at Kobe College in Nishinomiya, Japan under Dr. Renfro's direction.

David Ronis (Putting Your Best Foot Forward: Career Path and Professional Documents Workshop) is the Karen K. Bishop Director of University Opera at the University of Wisconsin – Madison. He is the co-founder and co-director of the Baroque Opera Workshop at Queens College and has been a faculty member at the Westchester Summer Vocal Institute, the Maryland Summer Center for the Arts, and La Lingua Lirica in Novafeltra, Italy. As a performer, he sang over 50 operatic roles with more than 30 companies in Europe, Asia, and the U.S. as well as appearing as soloist at New York's Carnegie, Avery Fisher, and Alice Tully Halls. In addition to holding degrees from Purchase College/SUNY and Empire State College/SUNY, he studied at the Conservatoire Américain in Fontainebleau, France – then under the direction of the legendary teacher, Nadia Boulanger – and received the Anthony Gishford Award to attend the Britten- Pears School in Aldeburgh, England, where he worked with the late Sir Peter Pears. www.DavidRonis.com

Mitra Sadeghpour (NOA Board of Directors; From Dreams to Reality: Challenges and Solutions for the Developing Collegiate Opera Program) has 19 years of teaching experience in higher education: 5 years as Opera Director at the University of Northern Iowa School of Music, 12 years teaching voice and opera at the University of Wisconsin-Eau Claire where she was honored as a Max Schoenfeld Distinguished Professor, and 2 years teaching voice and opera and musical theatre workshop at Luther College. An active stage director, recent productions include *Carmen*, *Seize*, *Riders to the Sea*, *L'Enfant et les Sortilèges*, *Signor Deluso*, *Hansel and Gretel*, *Susannah* and *The Merry Wives of Windsor*. She is an active member of National Opera Association, NATS, and Opera America. She has taught at Harrower Opera Workshop at Georgia State University, La Musica Lirica in Novafeltria, Italia, and InterHarmony Music Festival in Acqui Terme, Italia. A native of Martelle, Iowa, Dr. Sadeghpour has degrees from Luther College and Indiana University- Bloomington.

Kirk Severtson (NOA Associate Executive Director; More than Piano: Chamber Ensemble Options for Workshop Production) was newly appointed as a coach/conductor at the University of Michigan in the fall of 2019, having previously taught at The Crane School of Music (SUNY Potsdam) for eighteen years, where he was music director of the Crane Opera Ensemble. He has served on the music staff at numerous opera companies, including The Dallas Opera (including three world premières), Lyric Opera of Kansas City, The Atlanta Opera, and Opera Saratoga (eleven seasons). He served as the inaugural music director for the Domenic J. Pellicciotti Opera Composition Prize, which commissioned and premiered *Mayo* by Tom Cipullo in November 2018, and has additionally conducted or coached at the Hawaii Performing Arts Festival, Opera Viva (Verona, Italy), the Institute for Young Dramatic Voices, Opera North (NH), the Opera Theater of Lucca (Italy), and the Cincinnati Opera outreach program, among others. He holds degrees from the University of Cincinnati (D.M.A. and M.M.) and Luther College.

Kumiko Shimizu (Cultural Sensitivities in Opera: Enlisting Support and Navigating Controversy), professor of music and collaborative pianist at Delta State University, has played for several competitions and has been invited to play at the CMS Conferences, Southeast Regional Tuba Euphonium Conference, and William Bennett Summer Flute

Academy, among others. She is the recipient of the James Ronald Brothers Collaborative Pianist Award (NATS Southern Region), the JoElyn Wakefield-Wright Stage Director Fellowship (NOA), and was awarded Second Place – Instrumental Performance (The American Prize). Her recording of Phantasie on Singaporean Folk Songs by Sy Brandon has been available at CDBaby. She is the co-editor of Japanese Art Song Anthology published by Classical Vocal Reprints.

David Siegler, (*Too Many Sopranos: Breaking Rules and Creative Solutions for Small Opera Programs*), tenor, is an artist-in-residence in voice at the University of Dayton. He is co-music director and conductor of the UD Opera Workshop and has been musical director for several UD theater productions. Dr. Siegler has performed many of the character tenor roles in the lyric theater canon. He has also appeared as a tenor soloist with the Dayton Opera, Spokane Opera, Washington East Opera, the Bloomington Early Music Festival, the Miami Valley Symphony Orchestra, Wittenberg University, the Springfield Symphony, the University of Dayton Orchestra and Chorale, the Kentucky Symphony Orchestra, the Boise Master Chorale and the Mid-Columbia Oratorio Chorus. He also is the Ohio state chair of the Opera division for the National Federation of Music Clubs and serves on the board of directors for the Opera Guild of Dayton. Dr. Siegler holds degrees from Washington State University, Boise State University, and the Jacobs School of Music at Indiana University.

Scott Skiba (Cleveland Conference Local Host; *Opera Rocks – Past, Present and Future* and *Introduction and Application of Projection Design for Opera*) serves as Cleveland Opera Theater's Executive Artistic Director, where he has directed: *La Traviata* (named the best professional opera production Cleveland has seen in years - Clevelandclassical.com) *Madama Butterfly*, *Le nozze di Figaro*, *La Bohème*, *A Streetcar Named Desire*, *Tosca*, *La Rondine*, *Gianni Schicchi*, *Il Tabarro*, *Pagliacci* and *The Threepenny Opera*. Other directing credits: *Roméo et Juliette* (Pensacola Opera), *Macbeth* (Opera Tampa), *Faust* and *Il Barbiere di Siviglia* (Natchez Festival of Music), *The Student Prince* (Opera Grand Rapids), *Carmen* (Opera Western Reserve), *Suor Angelica* and *La Bohème* (Mobile Opera), *Don Giovanni* (Hawaii Performing Arts Festival HPAF). *La Finta Giardiniera* (UT Opera Theater), *Carmen* (University of Texas Rio Grande Valley) *Tobermory*, *Trouble in Tahiti*, and *Roman Fever* (Oberlin Opera Theater). Scott serves as Director of Opera Studies, Baldwin Wallace Conservatory; Assistant Artistic Director, Hawaii Performing Arts Festival, and Movement-Acting instructor for the Cornish American Song Institute. www.ScottSkiba.com

Dean Southern (Collegiate Opera Scenes Competition Finals Judge) is the Dorothy P. Schmitt Chair in Opera at the Cleveland Institute of Music, where he serves as Head of the Voice and Opera Division and Artistic Director of CIM Opera Theater. He has a diverse musical background as a singer, pianist, and stage director. He has given master classes at universities and conservatories in the US and abroad including the Indiana University Jacobs School of Music, Central Conservatory of Music and China Conservatory of Music (Beijing, China), the Royal College of Music (Stockholm, Sweden), the Conservatorio Profesional de Música (Valencia, Spain), and the Interlochen Arts Academy (Michigan), as well as state NATS organizations across the country. He is Executive Director of the Art Song Festival at CIM, chairs the International Advisory Committee of the National Association of Teachers of Singing (NATS), and he was selected to serve as a Master Teacher for the 2020 NATS Intern Program.

Jen Stephenson (*Reuse/Recycle/Repurpose: Creative Op Shop on a Shoestring Budget and Hacks for a one-person production team*) has directed with Chicago Summer Opera, Music On Site, Harrower Summer Opera, Druid City Opera Workshop, Lawrence Opera Theatre, The University of Alabama Opera Theatre, and Tabor College Opera, which she founded in 2015. Favorite directing credits include *Amahl and the Night Visitors*, *Captain Lovelock*, *La favola d'Orfeo*, *Hansel and Gretel*, *Le mariage aux lanternes*, *The Medium*, *Patience*, *The Old Maid and the Thief*, and *The Telephone*. In the summer of 2015, she was the recipient of the prestigious National Opera Association JoElyn Wakefield-Wright Stage Director Fellowship. An avid scholar, Stephenson has presented numerous clinics, masterclasses, and lectures throughout the United States. In 2017, Stephenson's DMA dissertation, *Luigi Dallapiccola's Il Prigioniero and Gian-Carlo Menotti's The Consul: A Comparative Study*, was named the winner of the National Opera Association's biennial Dissertation Competition. Dr. Stephenson is currently Department Chair and Director of Vocal Studies and Opera at Tabor College in Hillsboro, Kansas.

Lisa Sylvester (*Putting Your Best Foot Forward: Career Path and Professional Documents Workshop*) is Chair of Vocal Arts and Opera at the Thornton School of Music at USC and faculty coach at OperaViva! in Verona, Italy. Sought after as coach and collaborator, Sylvester has given presentations and performances at the conventions and symposia of

the National Opera Association, National Association Teachers of Singing, Classical Singer, and the Song Collaborators' Consortia. In the course of her long association with the acclaimed Long Beach Opera, she has served as assistant conductor/orchestral pianist in main stage productions of works by John Adams, Philip Glass, Leos Janacek, Osvaldo Golijov, among others. An advocate for new vocal music, Sylvester has been on the creative teams for several new works including Julia Adolphe's *So Donia Speaks* (Chamber Music Palisades), Teresa Levelle's *aLtered sTates* (RealNewArts Foundation), and two world premieres: *Caliban Dreams* by Clark Syprynowicz and *Daughter of the Red Tsar* by Lisa Scola Prosek (First Look Sonoma).

A native of North Carolina, tenor, **David Tayloe** (Libby Larsen and the Dominick Argento Connection) has been praised for his "lovely tenor that sings with Mozartean finesse." His recent roles include Tybalt in *Roméo et Juliette*, Albert in *Albert Herring*, Gastone in *La Traviata*, Student in Michael Torke's *Strawberry Fields*, Rinuccio in *Gianni Schicchi*, Candide in Bernstein's *Candide*. As a concert singer, he has performed as Obadiah in *Elijah*, the *Evangelist* in Bach's *St. Matthew Passion* as well as the tenor soloist in the *Magnificat*, Finzi's *Dies Natalis*, Handel's *Messiah*, Haydn's *Creation*, *Lord Nelson Mass*, Schubert's *A-flat Mass*, and Britten's *Serenade*. An avid performer of art song, David has presented recitals across the United States and Europe, including a tour of Schubert's *Winterreise* culminating in a featured recital at the National Opera Center in New York City and an upcoming Carnegie Hall solo recital. David holds degrees from University of Miami and Louisiana State University, and the Eastman School of Music. Additional studies at the Britten-Pears Institute at Snape Maltings in Aldeburg, England. In the fall of 2014, David joined the faculty of the University of Alabama where he serves Assistant Professor of Voice.

Megan Thompson (Opera for All: Theatre – Approaches to Outreach) was appointed Executive Director/Artistic Director of the Great Lakes Light Opera with the intent of developing a company focused on education and outreach in Northeast Ohio. Over 3 years, Ms. Thompson developed a wide variety of programming for all ages, introducing new listeners to opera as well as directing full length productions. Cleveland Opera Theater and Great Lakes Light Opera merged in 2017 to better serve Northeast Ohio. As Director of Education and Outreach for Cleveland Opera Theater, Ms. Thompson is able to present content as well as coordinate events to engage everyone from the opera novice to the opera aficionado. In addition to her role with Cleveland Opera Theater, Megan Thompson works at Center for Arts-Inspired Learning as Senior Programs Manager, where she develops, coordinates, and manages all of their Cleveland and East Cleveland programming.

Jon Truitt (From Dreams to Reality: Challenges and Solutions for the Developing Collegiate Opera Program) has directed more than 50 productions such as *Norma*, *Barber of Seville*, *Tosca*, *Die Fledermaus*, *South Pacific*, *Madama Butterfly*, *La Traviata*, *Hansel and Gretel*, *Pagliacci*, *Suor Angelica*, *Merry Widow*, *Le nozze di Figaro*, *La Boheme*, *Don Giovanni*, *The Elixir of Love*, and *Die Zauberflöte* at opera companies across the U.S., including Winter Opera (St. Louis), Indianapolis Opera, Asheville Lyric Opera, Union Avenue Opera, and St. Petersburg Opera. His original script translation of *Die Zauberflöte* was featured in Opera America and has been remounted frequently around the country. He also appears as a baritone across the country at companies such as New Orleans Opera, Des Moines Metro Opera, Asheville Lyric Opera, Mobile Opera, Pensacola Opera, St. Petersburg Opera, and Opera Illinois. Jon Truitt is also the Director of Opera and Associate Professor of Music at Ball State University.

Clarinetist and conductor **Brian Viliunas** (Ghosts of Gatsby: Commissioning a New Opera at Your University) is an associate professor at Samford University, where he teaches clarinet, music classes, and conducts all orchestral activities. He studied at Northwestern University, Rice University, and completed his Doctor of Musical Arts degree at Arizona State University. He has given performances across the United States, fourteen countries, and three continents. Brian was a Fulbright scholar to Norway, twice competed in the Carl Nielsen International Clarinet Competition, won Third Prize in the International Clarinet Association Young Artist Competition, toured for six years with the Youth Orchestra of the Americas, performed with orchestras in Texas, Wisconsin, Norway, and Alabama, and has conducted numerous operas and musicals. He has taken Samford Orchestra on two recent tours of the Dominican Republic. Previously the principal clarinetist for the Phoenix Opera, he is currently the principal clarinetist for the Arizona Opera, and is a Buffet Artist, playing R-13 Greenline clarinets.

Susan Williams (Collegiate Opera Scenes Competition Finals Judge), soprano, is Associate Professor of Voice at The University of Alabama. In 2019, she performed with the President's Orchestra of Tajikistan through the Pitch Pipe Foundation and gave masterclasses in Kathmandu, Nepal as a grant recipient of the U.S. Embassy. Twice she has

toured in Kolkata, India with Kolkata Classics. She has been a soloist with the Akron Symphony, the Cleveland Pops Orchestra, the Cleveland Bach Consort, the Tuscaloosa Symphony, the Duke Symphony Orchestra, the Huxford Symphony, the Master Chorale of South Florida, the Frost Symphony Orchestra, and the Johnson City Symphony. In 2018 she was a faculty artist with the Bassi Brugnattelli Symposium for Conductors and Singers in Robbiate, Italy. In 2019 she made her third trip to Havana, Cuba to teach and perform as part of the University of Alabama Center for Cuba Collaboration and Scholarship. She holds a DMA from the Cleveland Institute of Music.

Ariana Wyatt (Introduction and Application of Projection Design for Opera), soprano, has enjoyed recent opera appearances with Gotham Chamber Opera, Opera on the James, Opera Omaha, Opera Roanoke, Glimmerglass Opera, Florida Grand Opera, Santa Fe Opera, the Juilliard Opera Center, and the Aspen Opera Theater. Symphonic highlights include appearances with the Roanoke and Charleston Symphonies and performances of James Whitbourn's *Annelies* in Israel, Prague, and the Kennedy Center. Recent concert appearances include those with the Ameropa Festival in Prague, the Parma Festival, the Red Rocks Music Festival, the Commixtus Chamber Music Festival in France, the Aspen Music Festival and School, and the New York Festival of Song. An advocate for contemporary art song and opera, she has premiered and championed chamber works by Alan Louis Smith, Daron Hagen, Gregory Hutter, and Lori Laitman. Ms. Wyatt is a graduate of the Juilliard Opera Center and the University of Southern California. She is an associate professor of voice at Virginia Tech.

CONVENTIONS/CONFERENCES OF THE NATIONAL OPERA ASSOCIATION

1955	Chicago (with NATS)	1988	New Orleans
1956	Wichita	1989	Albuquerque
1957	Evanston	1990	Evanston
1958	New York	1991	New York
1959	New York	1992	San Francisco
1960	Dallas	1993	Orlando
1961	Chicago	1994	Toronto
1962	New York	1995	Boston
1963	Detroit	1997	Dallas
1964	Denver	1998	New York
1965	Cleveland	1999	Cincinnati
1966	Tallahassee	2000	Washington, DC
1967	Iowa City	2001	New York
1968	Los Angeles	2002	Washington, DC
1969	Evanston	2003	Philadelphia
1970	New Orleans	2004	Kansas City
1971	New York	2005	New York
1972	San Francisco	2006	Ann Arbor
1973	Toronto	2007	New York
1974	Memphis	2008	Los Angeles (with NATS)
1975	Minneapolis	2009	Washington, DC
1976	Seattle	2010	Atlanta (with NATS)
1977	Bloomington, IN	2011	San Antonio
1978	Tucson	2012	Memphis (with NATS)
1979	Norfolk, VA	2013	Portland
1980	Birmingham	2014	New York (with NATS)
1981	Detroit	2015	Greensboro, NC
1982	Portland	2016	Indianapolis (with NATS)
1983	Boston	2017	Santa Barbara
1984	Dallas	2018	New Orleans
1985	Louisville	2019	Salt Lake City
1986	Los Angeles	2020	Cleveland
1987	Columbus	2021	Jacksonville



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