



OUR FUTURE TOGETHER



68th Annual Conference

January 4-7, 2023

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Our Future Together

68th National Conference

Hyatt Regency Galleria, Houston, Texas

January 4–7, 2023

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Christopher Pfund, Vice President for Conferences

Local Host: Rebecca Renfro

Benjamin Brecher, Joshua May, Susan Gonzalez

Emily Heilman, James Haffner, Shelby VanNordstrand

Conference Pianists:

J. Bradley Baker, Michael Ching, Darryl Cooper,

Amanda Johnston, Kristin Roach, Casey Robards, Kumiko Shimizu

Land Acknowledgment:

We are gathered on unceded Indigenous land including the traditional homelands of the Coahuiltecan, Karankawa, Sana, and Ishak (Atakapa) peoples, and NOA acknowledges and honors the original inhabitants of this region.

Session Handouts: noa.org/2023handouts



Biographies: noa.org/2023bios





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Thursday Luncheon Sponsor:



List of Exhibitors

ALICE, An Operatic Wonderland
 Anthony Plog Compositions
 Bellissima Opera series – “The Tales of Transcendence”
 Bruce Trinkley, Composer
 Mozart’s Don Giovanni: A New Recording

New England Conservatory
 Opera Cowgirls
 Philip Seward, new vocal works
 Sam Houston State University
 Susan Ashbaker, Author and Vocal Coach
 University of Alabama

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Wednesday, January 4

2:00–5:30 PM	Board of Directors Meeting	Westheimer
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6:00–9:00 PM	Pre-Conference Mixer (ticketed event)	Ninfa’s Uptown
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Address: 1700 Post Oak Blvd #1-190, Houston, TX 77056

Tickets are limited and must be purchased in advance as part of registration.

Thursday, January 5

8:00 AM–5:00 PM **Registration** Lobby

9:00 AM **Exhibitor Area Open** Lobby

9:00–9:50 AM **Breakout Sessions**

Operatic Acting Approaches: Westheimer
Two Paths to the Same Destination
James Haffner and Eric Gibson, presenters

This session will explore specific tenets of the Lee Strasberg and Michael Chekhov acting techniques. Whereas these methods are decidedly different in their approaches, the end goal is the same—create a complete character and engage in a truthful performance. Both techniques are rooted in the foundation work of Stanislavski. Specific tools will be shared with participants in order to supplement and enhance acting curricula. Ultimately, these tools help singer-actors create honest, genuine, and complete performance.

Scholarly Paper Presentation Rice
***The ‘Feminine Other’: Italian Opera, the Female Body,
and the Society of Dilettanti in Mid-Eighteenth-Century London***
Breana Loraine
Winner of the Leland Fox Memorial Award

Cross-Curricular Collaboration: Sage
The Opera That Met the Film Production Faculty
**Kurt-Alexander Zeller, Jonathan Harris,
Shandra McDonald, Shawn Bulloch, presenters**

How can you design a collaborative opera project that will meet learning objectives in both music and film courses? The panelists discuss their experience at Clayton State University during 2021-2022 with a film of “The Prairie Dog That Met the President,” an opera for children by Bruce Trinkley and Jason Charnesky. They examine the collaboration’s benefits to both opera students and film students and the lessons learned by students and faculty alike. The presentation includes video excerpts from the finished film, as well as behind-the-scenes “from the making of” footage.

10:10–11:00 AM

Breakout Sessions

Chakra System and the Performing Artist
Kristin Ditlow and Mark Moliterno, presenters

Westheimer

This session will provide an overview of the chakra system and the value that each energetic center of the BodyMind holds for empowering authentic performing. YogaVoice®, a unique system of BodyMind awareness in performing will form the pedagogical basis for this exploration. The presentation will include a singing and brief analysis demonstration, in which the singer will explore yoga postures while performing. This will illuminate how chakra awareness and access bring nuances to vocal and dramatic characterization.

Session Participants

Mikela Pace, soprano and Taylor Hendricks, soprano
 Alternates: Julie Welsh, soprano and David Rambo Serrano, baritone
 Michael Ching, piano

Imagining Opera of the Future:
The Andrée Expedition – a 360 degree VR Project
Cynthia Stokes, presenter

Rice

The pandemic forced everyone in the opera community to reexamine how we create and deliver content. 360-degree VR technology is a powerful tool to solve short-term and long-term issues for audience members who, for any number of reasons, may not feel comfortable attending an opera performance. *The Andrée Expedition 360-degree VR Opera* is a prototype that offers an audience the opportunity to experience opera whenever and wherever they choose. Take a peek behind the scenes at the creation of the virtual reality opera. Then put on a headset and experience it for yourself!

Thinking about Operatic Repertoire: Curation and Representation
Julie Gunn, presenter

Sage

Teachers, performers, creators and lovers of opera have been acutely aware of the dramatic social changes of the last few years. Even when we're fortunate to be able to perform safely, we wonder if we're doing the right thing. Are we producing the right work with the right people for the right audiences? The history of the production of sung theater can help us answer many of our contemporary questions. Julie Gunn, co-director of Lyric Theater@Illinois will talk about this rich history and lead a discussion about next steps.

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Ubaldo Fabbri, Patricia Green, Steven Groth,
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Kristjan Johannsson, Joan Nowaczynski,
Clara O'Brien, John Seesholtz, Valerie Trujillo,
Emily Williams and others

Masterclasses

Joan Patenaude-Yarnell

Master Voice teacher from Manhattan
School of Music, the Curtis Institute and Bard College

Delores Ziegler

Internationally acclaimed American mezzo-soprano
Voice professor at the University of Maryland

Craig Rutenberg

Internationally acclaimed Opera Coach
Pianist and Vocal Adviser at The Metropolitan Opera
Glyndebourne Festival Opera, Marynski Theater
Stockholm Royal Opera

Peter Volpe

Internationally acclaimed American bass
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Poster design by Alona Mokropuls



11:20 AM–1:00 PM

Plenary Session

Regency Ballroom A/B

Opening Ceremonies and Keynote Address Luncheon

Welcomes: Lisa Moore, President; Christopher Pfund, VP for Conferences; Rebecca Renfro, Local Conference Chair, and Kirk Severtson, Executive Director.

Keynote Address: **Khori Dastoor**, General Director and CEO – Houston Grand Opera

Menu**Butternut Squash Bisque**

Roasted Butternut Squash, Creme Fraiche and Chives

Pan Roasted Joyce Farms Chicken

Seasonal Mushroom Risotto, Roasted Asparagus and Red Wine Jus

Bourbon Pecan Tart

Salted Caramel Sauce and Seasonal Berries

**Luncheon Graciously Sponsored by
American Lyric Theatre**



Khori Dastoor joined Houston Grand Opera as General Director and CEO in August 2021. During her first season with the company, Dastoor oversaw the expansion of online art-sharing initiative HGO Digital to include the first livestream of a company world premiere, *The Snowy Day*, for viewers in 35 countries. Under her leadership HGO has commissioned a new, original, mainstage production for its 2022-23 season, Dame Ethel Smyth's 1906 opera *The Wreckers*, which represents the first staging of the composer's forgotten masterpiece by a professional American opera company. In 2022, Dastoor served as a judge for the Richard Tucker Awards and the live finals of the Metropolitan Opera's Eric and Dominique Laffont Competition. Dastoor serves on the Board of Directors for Opera America, where she is the Co-Chair of the Learning and Leadership Council and a founding member and mentor for the Mentorship Program for Opera Leaders of Color. Before joining HGO, Dastoor was the General Director of Opera San José, which during her tenure established financial stability, a broader, more diverse audience and patron base, and its own digital media studio. She previously served as the Associate Director of The Packard Humanities Institute, where she was responsible for initiatives encompassing arts, music, and archaeology. Dastoor holds a bachelor's degree from the New England Conservatory of Music and a master's degree from UCLA. An artist herself, she is a lyric soprano who has performed on stages throughout North America, Europe, and Asia. She and her husband are the proud parents of two young daughters.



GREAT OPERAS DON'T JUST HAPPEN...



...AND GREAT SINGERS AREN'T JUST BORN!

American Lyric Theater (ALT) is a national leader in the mentorship of opera creatives, drawing together a diverse teams of composers, librettists and dramaturgs to develop new works; and collaborating with companies of all sizes to help usher those works into the repertoire.

Of course, at the heart of all new operas are the singers who bring them to life!

To address the changing needs of opera educators, ALT is expanding to provide unique resources for educators and young singers alike.

WHAT CAN ALT PROVIDE FOR YOU AND YOUR STUDENTS?

OPERAS FOR FULL PRODUCTION

ALT developed operas have been performed across the country at companies including at Fort Worth Opera, Opera Theatre of Saint Louis, Utah Opera, Pittsburgh Opera, and more. These operas are now available for production by schools. Operas by diverse composers and librettists – from chamber to large scale works – are available for **licensing** at very accessible rates.

COMMISSIONING AND DEVELOPMENT WITH ALT

If you are looking to commission a new work, ALT can make the process go as smoothly as possible. From initial outlines - to facilitating workshops - to ensuring that performance materials are meticulously prepared - we have the experience and resources to make commissioning and developing a new opera fulfilling and joyful.

FREE DOWNLOADABLE ARIAS

ALT has contemporary arias for free download as PDFs, written by diverse composers and librettists - a great way to expand young singers' repertoire and diversify audition packages.

CONTEMPORARY OPERA SCENES

ALT can match scenes from contemporary operas to any group of singers that you are working with for scenes programs with piano or orchestra. **Reach out to us** for tailored, complimentary recommendations, or **book a complimentary live consultation** at NOA 2023!

TRAINING FOR OPERA COMPOSERS & LIBRETTISTS

The Composer Librettist Development Program at ALT is the pre-eminent training program for opera writers in the country. Our distinguished faculty and alumni are available for onsite and virtual residencies and workshops. We offer customized opportunities to help foster the next generation of opera writers at your school.

TO LEARN MORE, VISIT WWW.ALTNYC.ORG

1:30–2:30 PM

Plenary Session
Keynote Conversation and Continuation

Regency Ballroom A/B

A panel of leaders from the broader opera community with a cross-section of expertise will discuss the conference theme “Our Future Together,” transformations underway in the opera industry, and how we can best prepare young artists for new realities in a post(?)-pandemic world.

Moderator: Lawrence Edelson (www.lawrenceedelson.com), Artistic Director of the Moores Opera Center and Artistic & General Director of ALT

Panelists:

- **Sasha Cooke** (www.sashacooke.com), mezzo-soprano and Co-Director of the Lehrer Vocal Institute at the Music Academy of the West
- **Eiki Isomura** (www.eikiisomura.com), Artistic & Interim General Director of Opera in the Heights
- **Nina Yoshida Nelsen** (www.ninayoshidanelson.com), mezzo-soprano and Co-Founder and President of the Asian Opera Alliance
- **Brian Speck** (www.houstongrandopera.org/hgo-studio), Director of HGO Studio
- **Everett McCorvey** (www.everettmccorvey.com), conductor and director of University of Kentucky Opera Theatre
- **Meryl Dominguez** (www.meryldominguez.com), soprano, HGO Studio

2:50–3:40 PM

Breakout Sessions

**An introduction to *Die Jagd* (The Hunt)
by Hiller and Weisse (1770)**

Westheimer

Henry Price, presenter

Henry Price and singers from HGO’s chorus and outreach program will present scenes from Price’s new English version of *Die Jagd*, the most popular singspiel of the late 18th century. Twenty years before *Die Zauberflöte* and a dozen years before *Die Entführung aus dem Serail* one can hear prototypes for many of Mozart’s most well-known characters. Although lacking the more bravura arias of Mozart’s operas, the roles in *Die Jagd* require vocal agility and a beautiful Italianate line. At the same time, the opera is extremely well-crafted and highly entertaining.

The Benefits of Devised Theatre/Opera Pastiche in Performer Training

Rice

Ann Baltz and James Haffner presenters

We present this session to illuminate how stepping way outside of The Box, leaning into current societal issues, and creating pastiche operas have resulted in astonishing student growth and performances. The steps in this process are designed to focus on the Creative

rather than the Re-creative. They include taking repertoire out of context, devising original storylines and characters, and challenging students to rely on their instincts and imaginations to fill in the details. Dialogue is developed through improvisation. Examples from three different pastiche opera films will be shown.

Sage

**Shifting Operatic Identity:
In the Shadow of Racism and Genderism, Can We Reimagine the
Inherited Tradition of the Operatic Canon?**

Amy Pfrimmer, presenter

This session seeks to evaluate different approaches to operatic presentation, including close attention to narrative, representation, industry, stardom and celebrity, audiences/reception, and genre. The session will also address challenges of often offensive operatic traditions while presenting arguments for altering distasteful traditions. The session will present ideas and initiatives, and positive representations of marginalized characters that will have a positive impact as opera moves toward becoming a more equitable, diverse, and inclusive art form.

4:00–5:30 PM **Plenary Session** Regency Ballroom A/B
Building a Consortium for Commissioning

Darren Woods, moderator

Carleen Graham, David Gately, Ronald Kidd, Anthony Plog, panelists

Do you want to commission a new work for your opera program but are daunted by the lack of resources? Explore how to adapt the industry model to an academic scenario that will efficiently use resources and benefit your students.

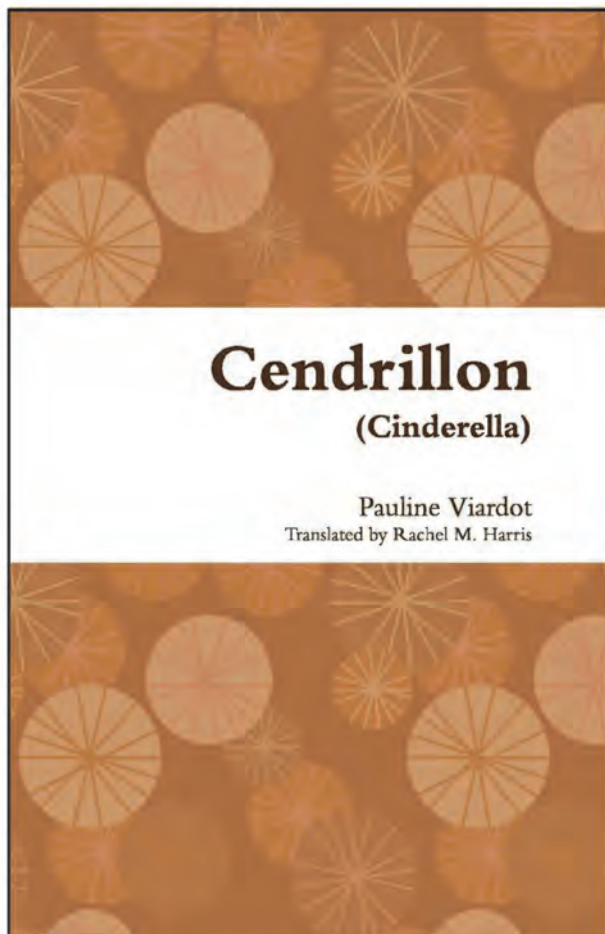
5:30–7:30 PM **Dinner on Your Own**

7:30–9:00 PM **Plenary Session** Regency Ballroom A/B
Robert Hansen Collegiate Opera Scenes Competition

This annual celebration of opera scenes is an entertaining, energetic evening featuring young artists from across the United States in undergraduate and graduate opera divisions and a musical theatre division. National finalists are selected from a competitive preliminary round. This event is hosted by Jen Stephenson (Competition Chair) and Paul Houghtaling.

9:00–10:30 PM **Opening Night Reception** Lobby

Meet up with old friends and welcome our newcomers as we toast the winners of the Collegiate Opera Scenes Competition.



Cendrillon

(Cinderella)

Pauline Viardot
Translated by Rachel M. Harris

Scena Music Publishing presents an English vocal score of Viardot's neglected operatic jewel.

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Extensive hyperlinks provide background and context for the story lines, plots, and lyrics that make *Words and Music* a first class educational resource for opera professionals and student singers.

Chamber Operas

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Golden Apple
Cleo
Lost in Translation
The Trojan Women

Comedies

Baby Shower (all women)
opera.com.edy
The Fish, the Fisher and the Wife

Sacred drama/church cantata

Saint Thomas the Carpenter
Santa Rosalia (Fernando Botero)

Children's Operas

The Prairie Dog That Met the President
Chicken Little
Christmas for King Midas (companion piece to Amahl)

Monodramas/Duets

The Winchester Widow (soprano or mezzo)
Paradise Reneged (soprano or mezzo)
Cyber (tenor or high baritone)
Ratatouille (mezzo or soprano)
Buzz & Bud (any two voices)

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York: the Voice of Freedom (Lewis and Clark)
Lorenzo's Ashes (D.H. Lawrence)

Website bonus: Bruce Trinkley's extensive catalogue of songs and song cycles.

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2023 Robert Hansen Collegiate Opera Scenes Competition

Thursday, January 5, 2023 7:30pm

Master of Ceremonies: Paul Houghtaling, University of Alabama

COSC Committee: Chair, Jen Stephenson, Baylor University;
Vice-Chair, Rachel Harris, freelance director;

Susan Gonzalez, Hunter College of CUNY; Dawn Neely, University of West Georgia;
David Ronis, University of Wisconsin-Madison; David Tayloe, University of Alabama;
Susan Williams, University of Alabama; Shelby VanNordstrand, University of Nebraska-Omaha

Finals Judges: Michael Ching, composer; Tracelyn Gesteland, University of South Dakota;
Eiki Isomura, Opera in the Heights; Everett McCorvey, University of Kentucky;
David Ronis, University of Wisconsin-Madison

Preliminary Round Judges: The COSC Committee and
Lauren Carlton, University of Central Arkansas (Musical Theatre Division);
Diana Farrell, Lyric Opera of Orange County (Division I);
Jennifer Bryant Pedersen, Freelance Director and Soprano (Division I);
Elizabeth Truitt, Ball State University (Musical Theatre Division)

OPERA DIVISION I

Friends University – Wichita, Kansas

The Old Maid and the Thief, Scenes ix and x Gian Carlo Menotti

Miss Todd: Hannah Howard Laetitia: Naomi Cavanaugh

Stage Director: Ashley Winters Music Director: Matthew Schloneger
Costumer: Emily Baldrige
Pianist: J. Bradley Baker

Pepperdine University – Malibu, California

Susannah, Act II, scene iii Carlisle Floyd

Susannah: Brittany Weinstock Olin Blitch: Luke Oldroyd

Stage and Music Director: Keith Colclough Principal coach and pianist: David Wilkinson

University of the Pacific – Stockton, California

The Three Penny Opera, Act I, scene ii and Act II, scene ii: “Soldiers and Pimps” Kurt Weill

Macheath: Filo Ebid Tiger Brown: Riley Brearton Jenny: Brylan Finley

Stage Director: James Haffner Pianist and Music Director: Eric Dudley
Costume Designer: Lalena Hutton

California State University, Fullerton – Fullerton, California

Don Pasquale, Act I scene i Gaetano Donizetti

Don Pasquale: Adam Daruvala Dr. Malatesta: Emilio López Felix

Stage and Music Director: Kerry Jennings
Pianist: Casey Robards

MUSICAL THEATRE DIVISION

Missouri State University – Springfield, MO

Love Never Dies, Hindmost quartet Andrew Lloyd Webber

Christine: Margaret Jordahl Phantom: Miles Stamper
Raol: Theron LePage Madame Giry: Lexie Smith

Stage Director: Ann Marie Wilcox-Daehn Music Director: Chris Thompson
Pianist: Kristin Roach

Baylor University – Waco, Texas

Fiddler on the Roof, “Matchmaker” Jerry Bock

Tzeitel: Rebecca Walsh Chava: Valarie Miles Hodel: Giselle Bautista

Stage Director: Jen Stephenson Music Director: Kathleen Kelly
Pianist: J. Bradley Baker

Prairie View A&M University – Prairie View, Texas*The Most Happy Fella* Act I, scene ii Frank Loesser

Herman #1 & Clem: Jamez Bedford Herman #2: Davion Burnley Al: Rylan Lusk

Jake: Ki'Jon Robinson

Ensemble:

Shamahl Stewart, Benjamin Calip, Danielle Law, Emily Garcia,
Jocelyn Dorsey, A'Deja Evans, Taylor Harris, Maia Dabney, Alayna Green

Stage Director: Jammieca D. Mott

Music Director: John Cornelius II

Student Director: Jocelyn Dorsey

Student Choreographer: Ki'Jon Robinson

Pianist: Marshall Davies

Texas Tech University – Lubbock, Texas*Alice by Heart*, Act I, scene ii Duncan Sheik

Alfred/the White Rabbit: David Postlewate

Shelter Inhabitant/ Storybook Characters: Samara Shavrick, Savannah Rhodes, Becca
Worthington, Mary Lantz, Sierra Roberson, Emma Tedder, Thomas Schnaible, Breckin Murphy

Stage Director: David Postlewate

Assistant Director/Stage Manager: Mary Lantz

Choreographer: Savannah Rhodes

Stage Manager: Samara Shavrick

Pianist: Sebastian Archibald

OPERA DIVISION II**Louisiana State University – Baton Rouge, Louisiana***Lucia di Lammermoor*, Act II, scene I (abridged) Gaetano Donizetti

Lucia: Karli Forte

Enrico: Scott Purcell

Stage Director: Dugg McDonough

Music Director and Pianist: Michael Borowitz

Sam Houston State University – Huntsville, Texas*Falstaff*, Act I, Scene ii

Giuseppe Verdi

Nannetta: Taylor Hendricks

Alice Ford: Victoria Tonsfeldt

Meg Page: Lucianna Astorga

Mistress Quickly: Mariah Graves

Stage Director: Rebecca Renfro

Music Director and Pianist: Saule Garcia

California State University, Fullerton – Fullerton, California*La rondine*, Act II: “Dio! Lei!...Bevo al tuo fresco sorriso” Giacomo Puccini

Lisette: Eileen Garrido Prunier: Abraham Cervantes
 Ruggero: Jaime Reza Magda: Thalia Moore

Stage Director: Kerry Jennings Music Directors: Mark Salters, Zachary Lindquist
 Pianist: Kristin Roach

Baylor University – Waco, Texas*The Tender Land*, Act I finale, “The Promise of Living” Aaron Copland

Martin: Micah Perry Laurie: Natalia Leslie
 Ma Moss: Caroline Lee Top: Pablo Aun Grandpa Moss: Troy McDonald
 Ensemble:

Kate Bishop, Leah Boyd, McKenzie Comeaux, Ellie McBride, Emily Pace, Mikaela Pace,
 Emily Perry, Davian Raggio, Alan Saldaña-Silva, Evan Welliver, Riley Winterton

Stage Director: Jen Stephenson Music Director: Jeffrey Peterson
 Pianist: J. Bradley Baker

ACKNOWLEDGEMENTS

The Robert Hansen Collegiate Opera Scenes Competition Committee would like to thank Dawn Neely, past COSC Chair, and Kirk Severtson, NOA Executive Director, for their kind assistance and support of this competition. Congratulations again to all of this evening’s finalists. See you next year!

Participant biographies: noa.org/2023bios





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Contact Kristin Kenning with inquiries at kkenning@samford.edu

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WASHINGTON
INTERNATIONAL
COMPETITION

**2023 Washington International
Competition for Voice**
May 27 & 28, 2023

The 69th Annual WIC provides renowned jurors, offering individual advice and feedback to all semifinalists. This year's judges:



SYLVIA McNAIR



APRILE MILLO



ANTONY WALKER

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IMPORTANT DATES

Application Open: Oct. 15, 2022

app.getaccepted.com/wic

Application Deadline: Feb. 15, 2023

Semifinalists Announced: Mar. 15, 2023

Semifinals: May 27, 2023

The George Washington University

Finals: May 28, 2023

The Terrace Theater of the John F. Kennedy Center

Open to singers ages 18 to 32. Housing offered to all semifinalists.

For further requirements and repertoire, visit fmmcfoundation.org
For more information, contact wicvoice@fmmc.org

The Washington International Competition (WIC) is sponsored by the Friday Morning Music Club Foundation.

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Friday, January 6

8:00–11:00 AM

Poster Sessions

Regency Ballroom C/D

Jury awards to be selected by: James Harrington and Isaí Jess Muñoz

Poster Presentations:

- Miracle Amah | “Decolonizing and Enriching Opera: A Nigerian Folktale One Act Opera”
- Christina Amonson | “Backstage Dramaturgy in Opera Workshop”
- Dylan Glenn | “*Becqueriana*: Rediscovering Operas by Iberian Women Composers”
- Bonita Bunt | “The Vocal Load: A Performer’s and Pedagogue’s Primer to Planning and Pacing”
- Thaddaeus Bourne | “Synergy for Survival”
- Laura Ann Carroll | “Weaponized femininity and the marginalization of women in opera”
- Emily Clements | “Letters to Lily”
- Keith Colclough | “Schubert’s *Liedrezitativ* and the Opera That Might Have Been”
- Josaphat Contreras | “Can Opera be folk Music? The historical connection and application between Opera and Mexican Mariachi Folk Music”
- Ellen Denham | “Creative Partnerships: Opera, The Environment, and Collaborations Beyond the Music Department”
- Robert Dundas | “Composer in the Crossfire of History: The Operatic Saga of Nietzsche’s Favorite Composer.”
- Lillian Rose Goetzman | “A Pedagogical Approach to Vocal Artistry from Cabaret to Art Song: A Study in Kurt Weill’s *Die sieben Todsünden* (Seven Deadly Sins)”
- Courtney Kalbacker | “Operatic Innovation within the Constraints of Academia: A case-study examining the selection, commission, collaboration, and creation of a new version of Ching’s *A Midsummer Night’s Dream*.”
- Micah Rae Patt | “Musical Viewpoints: Modifying Viewpoints to serve the Opera Rehearsal Process”
- Kimberly Soby | “Analyzing Character through Musical Form in Hindemith’s *Cardillac*”
- Christine Steyer | “Engaging Young People in Making an Opera from A-Z”
- Shelby VanNordstrand | “Asset-based work and interorganizational relationship building for the opera program and its partners”
- Christopher Withrow | “Expanding the Canon: *The Peculiar Case of Dr. H. H. Holmes*”

Poster Presentations, Undergraduate Division:

- Cole Perkins | “Russian Government Influence on its Opera Composers:1874-1951”
- Tyler Clay | “The Orpheus Legend on the Lyric Stage”
- Hanna Peterson | “Analysis of 21 st Century Opera Through the LGBTQIA+ Lens: An Exploration of the Operas *As One* and *Sweets By Kate*”

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10:00–10:50 AM

Breakout Sessions

Cassandra: A Heroine for Today's World
Anthony Brandt, Penelope Shumate, presenters

Westheimer

Composer Anthony Brandt and soprano Penelope Shumate discuss *Kassandra*, a chamber opera that updates the Greek myth of Cassandra and Apollo. In the ancient myth, the God Apollo tries to seduce the Trojan princess Cassandra by offering her the gift of prophecy. When she spurns him, Apollo places a curse on her: she will be able to foretell the future, but no one will believe her. In this modern retelling, Kassandra is a computer scientist modelling climate change and Apollo a venture capitalist who offers to support her work. The presentation includes a live excerpt.

NOA Sacred in Opera Initiative
Theology and Theater: Fit or Foe?

Rice

Casey Robards, Chair; Amy Pfrimmer, Philip Seward, Jeffrey Springer, panelists

The Sacred in Opera Initiative will host a brief Keynote talk and Panel Discussion/open dialogue surrounding the topic of Islamic Opera and more broadly the question of how to conscientiously portray religious themes in an opera. If religious customs pertaining to Islam avoid or prohibit the creation of visual depictions of Muhammad or prophets, how can these stories be translated to the stage? What Islamic influences surround us every day that may largely go unnoticed or are not widely recognized in mainstream American society? How do we deal with controversial subject matter?

Creating a Culture of Consent:
Addressing the Myth of Compliance in Musical Training and Applying
Consent and Boundary Practices in the Opera Curriculum

Sage

Gayla Bauer Blaisdell, presenter

The need for consent and boundary training in acting has been given attention in theater and film through the recent work of Intimacy Choreographers like Chelsea Pace (*Staging Sex*). Theatrical Intimacy Education and others expanded to include consent in the classroom, anti-racist practices, and trauma-informed pedagogy. Opera also needs to examine the traditional training methods used at all levels of the profession. Opera has relied on hierarchal power structures and guilt and shame as motivational tools to create a myth of compliance in the industry that is unhealthy and outdated. This session will identify the power differential in our classrooms and rehearsals and the way that it erodes psychological safety and creates conflict of interest. Understanding the social dynamic between faculty/students and directors/performers opens space to re-examine our inherited systems to make positive change. We will explore specific ways to empower performers to speak up for their mental and physical well-being and to encourage them to take risks. This session will also address how opera professionals can meet their singers "where they are" while maintaining high standards of excellence, their personal boundaries and those of the organization. Strategies for writing consent and boundary into

a syllabus, using guilt-free grading practices instead of shame to motivate, and incorporating self-care cues into classes and rehearsals are among the ideas to be explored.

11:00 AM–12:00 PM

Coffee Break/Affinity Group Meet-up

Lobby

New this year!! Grab some coffee in the lobby, then make your way to one of the Affinity Groups, designed for members to meet up with each other along lines of personal and professional interest. Groups will be lightly moderated, but bring your ideas and questions for discussion of best practices, current challenges, and ideas for future discussions together.

Small Programs / One-Person Shops

West Alabama

Share the joys and challenges of doing it all yourself to make your program thrive!
Moderated by: Ann Marie Daehn

Student Attendees

Westheimer

Meet up with students from other universities and learn about NOA's programming and resources for students.
Moderated by: Joshua May, Student Programming Committee chair

Pianists, Coaches & Conductors

Rice

Moderated by: Bradley Baker and Kristin Roach, co-chairs of the Pianists and Conductors Collaborative Committee

Expanding the Repertoire

Sage

Join with others interested in new works and in broadening and diversifying the traditional operatic repertoire, and strategies for incorporating an expanded repertoire into opera workshop programs and curriculum.
Moderated by: Michael Ching

Enthusiasts for Young Persons Opera

revised: Post Oak

Moderated by: Gordon Ostrowski

12:15–1:30 PM

Regional Networking Luncheon

Regency Ballroom A/B

Hosted by Dawn Neely, Vice President for Regions. Take time to meet and network with members in your region over lunch. NOA's Regions are:

Cal Western (AZ, CA, HI, NV, UT)

Central (IA, IL, MO)

Eastern (DE, NJ, NY, PA, WV, E. ON)

Great Lakes (IN, KY, MI, OH, W. ON)

Mid-Atlantic (MD, NC, SC, VA, DC)

New England (CT, MA, ME, NH, RI, VT,

QC, Maritimes)

North Central (MN, ND, SD, WI, MB, SK)

Northwestern (AK, ID, MT, OR, WA,
AB, BC)

Southeastern (AL, AR, FL, GA, LA, MS,
PR, TN)

Texoma (NM, OK, TX)

West Central (CO, KS, NE, WY)

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Meet faculty member **Chuck Chandler** at his **Jan. 7 presentation**.

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1:45 PM–2:45 PM

NOA Annual Business Meeting

Regency Ballroom A/B

All registrants are highly encouraged to attend. We will hear reports from officers, vote in new board members, acknowledge those who have served faithfully, and vote on essential items brought before the board. **Materials at:** noa.org/2023business



3:00–3:50 PM

Breakout Sessions***Don Giovanni:***

Westheimer

A Reimagining of Mozart's Masterpiece for the 21st Century**Adam Levowitz, presenter**

Producer Adam Levowitz discusses his 2022 studio recording of *Don Giovanni* which is sung in English with a brand new, modern translation and supported by a rock orchestra: 2 electric guitars, bass guitar, drums, keyboards, 4 trumpets, 3 trombones, orchestral percussion. With degrees in Music Theory and Composition, Levowitz carefully and lovingly recreated Mozart's score and Da Ponte's libretto to attract a new audience and to intrigue existing audiences. This session features live or recorded excerpts from the recordings, a comparison of the new score & libretto, and open discussion afterward.

The Puzzled Singer:

Rice

Tactics for Teaching a Dyslexic Singer Opera Roles**Emma Steiner, presenter**

Role preparation for the dyslexic singer can seem an arduous task, as there is little guidance available for the college student because research on the topic is sparse. This presentation lays out a detailed process for a dyslexic singer to effectively and efficiently prepare for a significant operatic role. This multi-layered learning process focuses on how to teach dyslexic students new material, including foreign languages, musical notation, and how to expedite memorization. Attendees will leave with the tools to make all operatic repertoire attainable for dyslexic students.

Shall We Dance?

Sage

(Re)imagining narrative through movement**Anne Foradori, Noelle N. Bohaty, presenters**

Music, text, and movement are the primary storytellers in opera. Since its origin, opera has embraced dance as a significant voice in its narrative. Courtly dances of the Baroque, Euro-centric dance of Grand Opera, and private moments created in orchestral underscoring weave elements of the plot or the lives of characters together. This shaping of time and location, characters and story through lyrical movement can help the audience focus on subtle messages expressed in the score and director's concept.

4:00–5:00 PM **Plenary Session** Regency Ballroom A/B
A Conversation with Legacy Award Recipient, Osceola Davis

Hosted by Everett McCorvey

Ms. Osceola Davis, soprano, has contributed much to the world through her beautiful singing and as a teacher. Join with moderator Everett McCorvey as we learn more about this extraordinary performer's life and career.

5:00 PM **New Members Gathering** Urban Star Bar

First-time conference attendees are invited to gather at the hotel's Urban Star Bar (on the first floor) with NOA Leadership for Happy Hour to share a drink and conversation. First round of drinks provided by recent past NOA Presidents, Benjamin Brecher and Paul Houghtaling!

Dinner on Your Own / Evening Options

Dinner and Friday Evening on the Town: The conference committee has put together some recommendations for your Friday evening:

www.noa.org/2023friday



7:30–9:00 PM **Professional Development Panel** Moores School of Music

Optional session, provided courtesy of OPERA America

All conference attendees are invited to attend a panel discussion with opera company casting professionals and artist managers, including but not limited to:

- Eiki Isomura, artistic and interim general director, Opera in the Heights
- Laurie Rogers, director of the Young Artist Program and head of music staff, Opera Saratoga
- Brian Speck, director, HGO Studio at Houston Grand Opera

Discussion topics will include:

- The DOs and DON'Ts of headshots/bios/resumes/websites
- What panelists are looking and listening for in an artist's audition

The panel will also field questions from the audience. This session is being offered by OPERA America as part of their Houston regional auditions, and will be of interest to young artists as well as those preparing them for careers.

Location: Moores School of Music at the University of Houston (transportation on your own)

We thank OPERA America for their partnership in coordinating these events with our conference!

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Stephanie Weiss
Andrea Will

Music Theatre and Opera Faculty

Brian DeMaris, artistic director
Dale Dreyfoos
Robert Mills
Molly Lajoie
Toby Yatso

Choral Faculty

Nathan De'Shon Myers, director
of Gospel Choir
Jace Kaholokula Saplan, co-director
of choral activities
David Schildkret, co-director
of choral activities

Host of the 2024 National Opera Association Conference

School of Music, Dance and Theatre

Saturday, January 7

8:00–8:45 AM **Coffee and Conversation** Rice

**Photography and Videography in the Profession:
Technology Updates and New Trends**

Robert Breault, presenter

Join conference photographer Bob Breault for an informal session to discuss new hardware and software tools that he uses in the voice and opera profession. Bring your coffee and questions!

9:00–9:50 AM **Breakout Sessions**

Preparing the Opera Singer for the Broadway Audition Westheimer

Brenda Hamilton, Sahoko Sato Timpone, presenters

Do you have opera students interested in work on Broadway? Do you teach “crossover” repertoire? Are your students familiar with the difference between an opera audition and a Broadway audition? This session will demystify the Broadway audition process for professional opera singers, singing teachers and collegiate opera students. The presentation will outline the differences in logistical, vocal, repertoire, and acting expectations when comparing opera auditions to Broadway auditions. The session will conclude with a master class to implement tools to succeed in the Broadway audition arena.

Session Participants

James Silva, tenor and Hannah Howard, mezzo-soprano

Alternates: Filopatir Ebidm, tenor and Mary Claire Buchanan, soprano

Michael Ching, piano

But I’m an Artist!...

**Tips for Building Your University Opera Program
through Fundraising and Stewardship**

**Tracelyn Gesteland, Paul Houghtaling, David Ronis,
and Shelby VanNordstrand, presenters**

University opera directors most often arrive in their positions with artistic, rather than business, backgrounds. However, fundraising and stewardship is essential to the growth and development of the university opera program, especially in the wake of the global pandemic. The panelists in this session will provide practical ideas for successful fundraising and stewardship, with discussion points such as how to obtain permission to fundraise, questions to ask oneself before fundraising, types of fundraising, steps for successful fundraising, and what donors want.

New Shows and Pedagogical Updates

Chuck Chandler, presenter

New operas like *Fire Shut Up In My Bones*, *The Factotum*, and *Fellow Travelers* give voice to storytellers far less represented in the museum pieces of the past, and integrate styles requiring opera singers to make sounds beyond the traditional classical sound. This

presents an opportunity to update our pedagogy. This session explores the demands of new operatic literature and offers strategies for pedagogical updates in both studio and curriculum. Our future together depends on mutual respect, inclusion, and setting aside the past's narrow pedagogical practices to adopt a more inclusive pedagogy.

9:50–10:15 AM **Coffee Break** Lobby

10:15–11:45 AM **Plenary Session** Regency Ballroom A/B
Masterclass with Lifetime Honoree, John DeMain

Masterclass Program

“Here I Stand” from <i>The Rake’s Progress</i> Micah Perry, tenor, Baylor University	Igor Stravinsky (1882–1971)
“Porgi Amor” from <i>Le nozze di Figaro</i> Mariah Graves, soprano, Sam Houston State University	W. A. Mozart (1756–1791)
“O wie ängstlich” from <i>Die Entführung aus dem Serail</i> Amaan Atkins, tenor, Columbus State University	W. A. Mozart (1756–1791)
“Seguidilla” from <i>Carmen</i> LaDejia Tenille Bittle, mezzo-soprano, Univ. of South Carolina	Georges Bizet (1838–1875)
“Sorgete” from <i>Maometto Secondo</i> Scott Purcell, baritone, Louisiana State University	Gioachino Rossini (1792–1868)
Alternate(s): Karli Forte, soprano, and Brylan Finley, mezzo-soprano Kristin Roach, piano	

11:45 AM–2:00 PM **Lunch on Your Own**

12:30–5:00 PM **Carolyn Bailey Argento Vocal Competition** Regency Ballroom A/B

Watch as the finalists in the Scholarship and Artist Divisions compete for \$15,000 in cash awards and prizes. Hosted by Amy Johnson and Christopher Michel, competition chairs.



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Thursday 4:00-5:30, Regency Ballroom A/B.*

Anthony Plog has had a rich and varied international career in music—as a composer of operas, vocal works, symphonic music, and chamber pieces; as an orchestral musician, soloist, and recording artist; and as a teacher at some of the world's great conservatories. His works have been performed in over 30 countries and on more than 80 recordings. Contact: anthonyplp@gmail.com.

Librettist Ronald Kidd is the author of plays, librettos, and 14 novels for young readers. A two-time O'Neill playwright, he has received honors from the American Library Association, the International Reading Association, and the New York Public Library. Contact: ron@ronaldkidd.com.



2023 Carolyn Bailey Argento Vocal Competition



Final Round: Saturday, January 7, 2023, 12:30–5:00 PM
Houston, TX

Competition Chairs

Amy Johnson, College-Conservatory of Music at the University of Cincinnati
Christopher Michel, Sam Houston State University

Finals Judges

John DeMain
Osceola Davis-Smith
Brian Speck

Finals Competition Pianists

J. Bradley Baker, Darryl Cooper, Amanda Johnston,
Casey Robards, and Kumiko Shimizu

Preliminary Judges

Scholarship Division

Eric Gibson, Ohio State University
Amanda Johnston, University of Mississippi
Paulina Villarreal, University of Memphis

Artist Division

Karen Esquivel, University of Oregon
Lisa Sylvester, University of Southern
California
Oliver Worthington, Butler University

Semi-finals Judges

Scholarship Division

Marc Callahan, Chapman University
Irina Kyriakidou Hymel, Loyola University
New Orleans
Jeffrey Springer, Florida State University

Artist Division

Darryl Cooper, University of Nevada, Los
Vegas
Elliot Madore, University of Cincinnati
College-Conservatory of Music
Melanie Sonnenberg, University of Houston

Saturday, January 7

SCHOLARSHIP DIVISION

Elisse Albian Ah! Je veux vivre <i>Roméo et Juliette</i>	Chicago, IL C. Gounod	Michael Andrew McDermott Lensky's Aria <i>Eugene Onegin</i>	Kula, HI P. Tchaikovsky
Eccomi, in lieta vesta... O quante volte <i>I Capuleti e i Montecchi</i>	V. Bellini	Tutto pareva sorridere <i>Il Corsaro</i>	G. Verdi
Joy Beyond Measure, Mother <i>Little Women</i>	M. Adamo	So there you were <i>Cold Sassy Tree</i>	C. Floyd
Da Tempeste <i>Giulio Cesare</i>	G. F. Handel	Ah! Lève-toi, soleil! <i>Roméo et Juliette</i>	C. Gounod
Michael John Butler Dal labbro il canto <i>Falstaff</i>	Bowie, MD G. Verdi	Lauryn M Nelson Weiche, Wotan! Weiche! <i>Das Rheingold</i>	Chicago, IL R. Wagner
Salut, demeure chaste et pure <i>Faust</i>	C. Gounod	Va! Laisse couler mes larmes <i>Werther</i>	J. Massenet
Greenhorn's Aria <i>Moby Dick</i>	J. Heggie	Podrugi milyye <i>Pique Dame</i>	P. Tchaikovsky
Ich baue ganz <i>Die Entführung aus dem Serail</i>	W. A. Mozart	This Journey <i>Dead Man Walking</i>	J. Heggie
Sam Dhobhany Aprite un po' quegli occhi <i>Le nozze di Figaro</i>	Brooklyn, NY W. A. Mozart	Alexandra Wiebe Or sai chi l'onore <i>Don Giovanni</i>	Pepper Pike, OH W. A. Mozart
O du mein holder abendstern <i>Tannhäuser</i>	R. Wagner	To This We've Come <i>The Consul</i>	G. Menotti
Vous qui faites <i>Faust</i>	C. Gounod	Il est doux, il est bon <i>Hérodiade</i>	J. Massenet
Pastor...friends (Congregation Aria) <i>Glory Denied</i>	T. Cipullo	Einsam in trüben Tagen <i>Lohengrin</i>	R. Wagner
Rachel Leigh Kobernick Padre, germani, addio! <i>Idomeneo</i>	West Chester, PA W. A. Mozart	Maggie René Svegliatevi nel core <i>Giulio Cesare</i>	Los Angeles, CA G. F. Handel
Dede's Aria <i>A Quiet Place</i>	L. Bernstein	Must the Winter Come So Soon <i>Vanessa</i>	S. Barber
Presentation of the Rose <i>Der Rosenkavalier</i>	R. Strauss	Habanera <i>Carmen</i>	G. Bizet
Non, monsieur mon mari! <i>Les Mamelles de Tiresias</i>	F. Poulenc	Werther! Qui m'aurait dit... Ces lettres! <i>Werther</i>	J. Massenet
Michaela Marie Larsen Sein wir wieder gut <i>Ariadne auf Naxos</i>	Grand Rapids, MI R. Strauss	Angelo Steven Silva Si ritrovarla io giuro <i>La Cenerentola</i>	Houston, TX G. Rossini
Non so più cosa son, cosa faccio <i>Le nozze di Figaro</i>	W. A. Mozart	Lonely House <i>Street Scene</i>	K. Weill
This Journey <i>Dead Man Walking</i>	J. Heggie	Ah mes amis <i>La Fille du Regiment</i>	G. Donizetti
Enfin, je suis ici <i>Cendrillon</i>	J. Massenet	Ah come mai non senti <i>Otello</i>	G. Rossini

ARTIST DIVISION

Kyungeun Lee Je suis Titania <i>Mignon</i> Qui la voce sua soave <i>I Puritani</i> The Silver Aria <i>The Ballad of Baby Doe</i> Da schlagt die Abschiedsstunde <i>Der Schauspieldirektor</i> Ich bin euer Liebden <i>Der Rosenkavalier</i>	Korea A. Thomas V. Bellini D. Moore W. A. Mozart R. Strauss	Jason Zacher Bottom's Dream <i>A Midsummer Night's Dream</i> Aprite un po' quegli occhi <i>Le nozze di Figaro</i> Prince Gremin's Aria <i>Eugene Onegin</i> Riez, allez <i>Don Quichotte</i> Vecchia zimarra <i>La bohème</i>	Livingston, NJ B. Britten W. A. Mozart P. Tchaikovsky J. Massenet G. Puccini
Nathaniel Sullivan Hai già vinta la causa... Vedrò mentr'io sospiro <i>Le nozze di Figaro</i> Our very own home <i>Fellow Travelers</i> Papagena! Papagena! Papagena! <i>Die Zauberflöte</i> Ô vin, dissipe la tristesse <i>Hamlet</i> Tu sei il cor di questo core <i>Giulio Cesare</i>	Bettendorf, IA W. A. Mozart G. Spears W. A. Mozart A. Thomas G. F. Handel	Aubrey Ann Odle Acerba voluttà <i>Adriana Lecouvreur</i> Sein wir wieder gut <i>Ariadne auf Naxos</i> Things Change, Jo <i>Little Women</i> Werther! Qui m'aurait dit la place <i>Werther</i> Mon coeur s'ouvre a ta voix <i>Samson et Dalila</i>	Portland, OR F. Cilea R. Strauss M. Adamo J. Massenet C. Saint-Saëns
Naomi Brigell Il m'en souvient <i>Béatrice et Bénédicte</i> È sgombro il loco... Ah! pareo <i>Anna Bolena</i> Sein wir wieder gut <i>Ariadne auf Naxos</i> Ginny's Aria <i>A Thousand Acres</i> Cor ingrato <i>Rinaldo</i>	Belmont, MA H. Berlioz G. Donizetti R. Strauss K. Kuster G. F. Handel	Krista Renée Pape Regnava nel silenzio <i>Lucia di Lammermoor</i> A Transport from Holland <i>Out of Darkness: Two Remain</i> Je marche sur tous les chemins... <i>Obéissons Manon</i> O zittre nicht <i>Die Zauberflöte</i> The Silver Aria <i>The Ballad of Baby Doe</i>	Rockport, TX G. Donizetti J. Heggie J. Massenet W. A. Mozart D. Moore
Samuel Feldker Krausz Fra poco a me ricovero <i>Lucia di Lammermoor</i> O wie ängstlich, o wie feurig <i>Die Entführung aus dem Serail</i> Salut! Demeure chaste et pure! <i>Roméo et Juliette</i> Here I Stand <i>The Rake's Progress</i> Ah, la paterna mano <i>Macbeth</i>	St Louis, MO G. Donizetti W. A. Mozart C. Gounod I. Stravinsky G. Verdi	Spencer Reichman E sogno? O realta... <i>Falstaff</i> Broken Machines <i>The Companion</i> O du mein holder Abendstern <i>Tannhäuser</i> Votre Toast <i>Carmen</i> Oh Better Far to Live and Die <i>Pirates of Penzance</i>	Austin, TX G. Verdi R. Paterson R. Wagner G. Bizet A. Sullivan
Bree Nichols Sama jsem a opustena (Eva's Death Scene) <i>Eva</i> Mamicko, mam tezkou hlavu... <i>Zdravas, kralovno Jenůfa</i> Jewel Song <i>Faust</i> Quando m'en vo <i>La bohème</i> Ain't it a Pretty Night <i>Susannah</i>	Dallas, TX J. B. Foerster L. Janáček C. Gounod G. Puccini C. Floyd	Ariana Wehr Snow Maiden's Aria <i>Snow Maiden</i> Amour, ranime mon courage <i>Roméo et Juliette</i> Can't tell you what they say <i>Intimate Apparel</i> Quando m'en vo <i>La Bohème</i> Che fiero momento <i>Orfeo ed Euridice</i>	Batesville, IN N. Rimsky-Korsakov C. Gounod R. I. Gordon G. Puccini C. Gluck



Upper: Graz Uhrturm Lower: Operette aus aller Welt Concert - Hildeisa Hangls, soprano; AIMS Festival Orchestra, Marzio Conti, conductor; Eine Schubertklade Lieder Concert - Emily Clements, piano; Robert Charles Kopf, tenor
Photos: Harry Schiffer & AIMS Staff

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2:00–2:50 PM

Breakout Sessions**Refreshing Your Aria through Improvised Sound**

Westheimer

Patrice Pastore, presenter

KnightThompson Speechwork informs this session. The session begins with a group warmup. Outlandish and Omnish, languages different from gibberish, will be introduced and defined. The group will work in pairs to speak to each other in Omnish and to share an aria they are familiar with in this different language. Two chosen singers will continue exploration of improvised sound. They will sing a section of an aria in the original language, followed by explorations of particular vowels and vowel combinations. The Omnish version of that section follows and returns to the original language.

Session Participants

Grace Rivord, soprano and Naomi Cavanaugh, soprano
 Alternates: Victoria Tonsfeldt, soprano and Austin Means, tenor
 Kristin Roach, piano

**Recruitment and Retention of Male Voices,
 with Special Attention to Diversity, Equity and Inclusion
 for Opera and Choral Programs: A panel discussion**

Rice

Jeffrey Springer, presenter,**Kirstin Chavez, Indra Thomas, Amon Eady, Tyler Nelson, Tyler Smith, panelists**

Where did they go? Do you have enough men for your opera? This diverse panel discusses the best practices in recruiting and retaining tenor, baritone, and bass voices from high school through the young professional. The session provides resources and tools, examples from successful programs, and the use of electronic media, including blogs, videos, and social media. We will explore finding voices in under-represented groups, using changing demographics as a recruitment resource, and the techniques used to sustain involvement.

3:10–4:00 PM

Breakout Sessions

**NOA Young Persons Opera Initiative
 Ahead of the Curve--Operas for Young People**

Westheimer

Gordon Ostrowski, presenter

This session will explore the most recent compositions reviewed by the Young People's Opera Committee. You will find the compositional style of each opera is complex and unique to each composer. The operas also deal with current social issues such as the environment, the importance of family, and the finding of the individual's pure voice.

Do That, Too: Honoring Your Whole Creative Self On and Off the Opera Stage Rice

James Harrington, André Chiang, presenters

There is a popular, if misguided piece of advice that often finds its way to young opera singers through well-meaning professionals: “If you can imagine yourself doing anything else, do it.” The reality of the world that awaits today’s emerging singers belies this binary view: even those at the highest professional echelon are successfully diversifying their portfolios and brands to find artistic and professional fulfillment. In this session, we present profiles of artists who have forged their own paths as multi-genre artists, administrators, and creators alongside active opera careers.

Breakout Sessions

4:10–5:00 PM **Student Roundtable Chat** Westheimer

The Student Programming Committee will host a final wrap-up chat for students to discuss experienced conference sessions, learn more about student opportunities within our organization, and meet other peers from across the conference.

4:10–4:40 PM **Dissertation Presentation** Rice

*Developing Vocal Agility of Light Lyric Coloratura Soprano Voices
Through the Neglected Repertoire of French Opéra Comique*

Valentine Baron

Winner of the 2020–22 Dissertation Competition

Break

6:30–7:30 PM **Pre-Banquet Gathering** Lobby

Meet up with old friends and welcome our newcomers. Winners of the 2021–2022 Opera Production Competition will be celebrated at this time with receipt of their certificates.
Cash bar.

7:30–9:30 PM **Awards Ceremony and Closing Banquet** Regency Ballroom A/B

We invite you to join us as we announce and hear from the winners of the Vocal Competition and present the “Lift Every Voice” Legacy Award and NOA Lifetime Achievement Award.

Saturday, January 7

The 27th Annual NOA Legacy Gala Banquet

6:30 PM, Lobby

Red Carpet Cocktail Reception in Honor of Production Competition Winners

All banquet attendees warmly invited! Cash bar.

7:30 PM, Regency Ballroom A/B

Banquet and Awards Presentation Welcome

Lisa Moore, Master of Ceremonies

Research Winners Announcements

Introduced by James Harrington and Isaí Jess Muñoz

Vocal Competition Winners Concert and Awards

Introduced by Amy Johnson and Christopher Michel

Invocation

Robert Hansen, Executive Director Emeritus

Dinner

Pear And Walnut Salad

Lola Rosa, Baby Romaine, Poached Pear, Brie, Candied Walnut and Orange Basil Vinaigrette

Creole Surf & Turf

Blackened Filet Mignon and Shrimp Etouffee, Seasonal Vegetable, Rice Pilaf

Cranberry Tart

Lemon Custard and Seasonal Berry Compote

2022 Lift Every Voice Award:

Osceola Davis

Presented by Minnita Daniel-Cox

2022 Lifetime Achievement Award:

John DeMain

Presented by Lisa Moore, President

Osceola Davis

Osceola Davis received two Bachelors from The University of the Arts. Her studies continued at Curtis Institute of Music's, opera department, both in Philadelphia, PA., and she secured her Master of Arts in Teaching Music Degree at Lehman College, CUNY.

Encouraged by her mentor, Sylvia Olden Lee, Ms. Davis traveled to Europe for auditions only to be immediately offered the lead role of Rosina in Rossini's *The Barber of Seville* at the Staatstheater am Gärtnerplatz in Munich, Germany. In her debut performance, she received a five-minute ovation after her second aria. Osceola's successful European career merited her New York Metropolitan Opera debut as Queen of the Night in Marc Chagall's production of Mozart's *The Magic Flute*, thus breaking a racial barrier in that role, with that company, in that house.

Osceola Davis' performances include Olympia in Offenbach's *The Tales of Hoffmann*, Gilda in Verdi's *Rigoletto*, and Zerbinetta in Strauss' *Ariadne auf Naxos*, to name a few. She has performed for national presidents and ambassadors, made sacred recordings, had television appearances, and was soloist for The First Church of Christ Scientist in Boston, Massachusetts.

Reviews: "...vibrant up to the high 'F' region," *NY Times*; "...appearance of graceful strength, nightingale-like voice," *Helsinki Sanomat*, Finland, "... voice of unlimited capability," *Suddeutsche Zeitung*, Germany.

Osceola Davis continues to sing, is a member of NATS, (National Association of Teachers of Singing) is an active member of the National Association of Negro Musicians, Inc. (NANM), is president of her local NANM chapter in New York City, The Thomas Music Study Club, (TMSC), and is Adjunct Associate Professor at Lehman College.



John DeMain



In his 29th season as music director of the Madison Symphony Orchestra (MSO), Grammy and Tony Award-winning conductor John DeMain is noted for his dynamic performances on concert and opera stages throughout the world. American composer Jake Heggie assessed the conductor's broad appeal, saying, "There's no one like John DeMain. In my opinion, he's one of the top conductors in the world."

During his nearly three decades in Madison as the MSO music director, DeMain has consistently raised the quality of the orchestra by introducing blind auditions and continuously expanding the repertoire to encompass ever more challenging and virtuosic works, including the highly-acclaimed performances of the complete symphonies of Gustav Mahler.

DeMain also oversaw the move into the world-class Overture Hall and expanded the subscription season to triple performances.

His active conducting schedule has taken him to the stages of the National Symphony, St. Paul Chamber Orchestra, the symphonies of Seattle, St. Louis, Pittsburgh, Detroit, Columbus, Houston, San Antonio, Long Beach, and Jacksonville, along with the Pacific Symphony, Boston Pops, Aspen Chamber Orchestra, Los Angeles Chamber

Orchestra, London Sinfonietta, Orchestra of Seville, the Leipzig MDR Sinfonieorchester, and Mexico's Orquesta Sinfónica Nacional.

Prior engagements include visiting San Francisco Opera as guest conductor for General Director David Gockley's farewell gala, Northwestern University to conduct Carlisle Floyd's *Susannah*, and the Washington National Opera at the Kennedy Center in D.C. to conduct Kurt Weill's *Lost in the Stars*. In 2019, he conducted the world premiere of Tazewell Thompson's *Blue* at the Glimmerglass Festival to critical acclaim — he “drew a vibrant performance from an orchestra of nearly 50 players; the cast was superb.” (The New York Times) He was also planning to conduct the premiere of *Blue* at the Washington National Opera in March 2020.

DeMain also serves as artistic director for Madison Opera and in their 2022–2023 season conducts *Salome*, *Trouble in Tahiti*, and *The Marriage of Figaro*. He has been a regular guest conductor with Washington National Opera at the Kennedy Center and has made appearances at the Teatre Liceu in Barcelona, New York City Opera, Michigan Opera Theatre, Los Angeles Opera, Seattle Opera, San Francisco Opera, Virginia Opera, among others.

During his distinguished 17-year tenure with Houston Grand Opera, DeMain led a history-making production of *Porgy and Bess*, winning a Grammy Award, Tony Award, and France's Grand Prix du Disque for the RCA recording. In spring 2014, the San Francisco Opera released an HD DVD of their most recent production of *Porgy and Bess*, conducted by John DeMain.

DeMain began his career as a pianist and conductor in his native Youngstown, Ohio. He earned his bachelor's and master's degrees at The Juilliard School and made a highly-acclaimed debut with the Pittsburgh Symphony Orchestra. DeMain was the second recipient of the Julius Rudel Award at New York City Opera and one of the first six conductors to receive the Exxon/National Endowment for the Arts Conductor Fellowship for his work with the St. Paul Chamber Orchestra. DeMain holds honorary degrees from the University of Nebraska and Edgewood College and he is a Fellow of the Wisconsin Academy of Sciences, Arts and Letters. He resides in Madison and his daughter, Jennifer, is a UW–Madison graduate.

Acknowledgments. The National Opera Association could not flourish without the generosity of its supporters. We wish to gratefully acknowledge the following institutions and businesses for their contributions in supporting the needs of this year's conference: Egami A/V, Sam Houston State University, American Lyric Theatre, and Houston Piano Company.

Sunday, January 8

8:00–8:30 AM	Officer and Board of Directors Breakfast	Westheimer
8:30–11:30 AM	Board of Directors Meeting (including both outgoing and newly elected board members)	Westheimer

The Roll of Honor

“Lift Every Voice” Legacy Award Recipients

1995	Todd Duncan		Camilla Williams
	Mattiwilda Dobbs		Robert McFerrin
1997	Inez Mathews		Sylvia Olden Lee
	Etta Moten Barnett		Anne Wiggins Browne
1998	Everett Lee		Adele Addison
	Fred Thomas		Margaret Tynes
1999	Leontyne Price		William Warfield
	Charlotte Holloman	Gloria Davy	Boris Goldovsky
2000	Betty Allen		Martha Flowers
	Andrew Frierson		Rawn Spearman
2001	Martina Arroyo		Grace Bumbry
	Reri Grist		Shirley Verrett
	Lola Hayes		Eileen Southern
2002	Annabelle Bernard		Nadyne Brewer
	Elinor Harper		Leslie Savoy Burrs
2003	Gary Burgess	Andre Montal	George Shirley
2004	Simon Estes	Arthur Herndon	Willis Patterson
2005	Raoul Abdul	Wayne Sanders	Ben Matthews
2006	H. Leslie Adams		Phillip Creech
	Leona Mitchell		Andrew Smith
2007	Vera Little-Augustitus	William Ray	George Walker
2008	Anthony Davis	Ella Lee	Faye Robinson
2009	Robert Owens		Luther Saxon
2010	Marie Hadley Robinson		Curtis Rayam
2011	Felicia Weathers		Donnie Ray Albert
2012	Edward Pierson		Gwendolyn Bradley
2013		Willie Anthony Waters	
2014	Olive Moorefield Mach		Louise Toppin
2015		Esther Hinds	
2016		LaVergne Monette	
2017	Jessye Norman		Marian Anderson*
2018		Harolyn Blackwell	
2019		Howard Watkins	
2020		Paul Tazewell	
2021		Barbara Hill Moore	
2022		Osceola Davis	

* indicates posthumous award

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		
2020		Dorothy Danner		
2021		Joan Dornemann		
2022		John DeMain		

Sacred in Opera Award Recipients

2008		Evelyn Swensson
2010		Carl Gerbrandt
2018		Susan Bingham
2021		Alice Parker

NOA Opera Production Competition Winners 2021–2022

- DIVISION I** **Winner:** University of North Carolina at Chapel Hill | *Ordo Virtutum*, by Hildegard von Bingen and Allen Anderson & Hildegard von Bingen | Marc Callahan, Director and Designer | Tama Hochbaum, Projection Artist | Allen Anderson, Composer | Kelli Smith-Biwer, Technical Manager
- DIVISION II** **First Place:** University of Alabama | *Thérèse Raquin*, by Tobias Picker & Gene Scheer | Paul Houghtaling, Director and Producer | Jamie Reeves, Conductor and Music Director/Coach | Brittany Merenda, Projections Designer | Jacob Olson, Lighting Designer
- Second Place:** Western Washington University | *Slow Dusk & Suor Angelica*, by Carlisle Floyd, and Giacomo Puccini & Giovacchino Forzano | Heather Dudenbostel, Director | Mark Davies, Music Director/Pianist
- Third Place:** Greenwood School of Music at Oklahoma State University | *Rinaldo*, by George Frideric Handel & Aaron Hill and Giacomo Rossi | Steve Sanders, Stage Director and Scenic Designer | April Golliver-Mohiuddin, General Director | Megan Barth Argo, Music Director/Opera Coach | Thomas Dickey, Conductor
- DIVISION III** **Winner:** University of the Pacific Conservatory of Music | *The Threepenny Opera*, by Kurt Weill & Bertolt Brecht | James Haffner, Director | Eric Dudley, Conductor & Music Director | Carl Pantle, Vocal Coach & Asst. Music Director | James Gonzales, Production Manager
- DIVISION IV** **First Place:** Miami University | *Hydrogen Jukebox*, by Philip Glass & Allen Ginsberg | Benjamin Smolder, Director, Conductor | Tiffany Lusht, Camera Director | Christina Haan, Vocal Coach | Thomas Hase, Lighting Designer
- Second Place:** Michigan State University Opera Theatre | *Albert Herring*, by Benjamin Britten & Eric Crozier | Melanie Helton, Producer/Director | Katherine Kilburn, Conductor | Kirk Domer, Set Designer
- Third Place:** Lawrence University Conservatory of Music | *Suor Angelica & Curlew River*, by Giacomo Puccini & Giovacchino Forzano, and, Benjamin Britten & William Plomer | Copeland Woodruff, Director | Kristin Roach, Conductor & Music Director
- Honorable Mention:** San Jose State University | *La Curandera & Trial by Jury*, by Robert Xavier Rodriguez & Mary Medrick, and W.S. Gilbert & Arthur Sullivan | Sandra Raquel Bengochea, Stage Director | Simona Snitkovskaya, Music Director | Fred Cohen, Conductor
- DIVISION V** **Winner:** University of Wisconsin-Madison | *Two Remain (Out of Darkness)*, by Jake Heggie & Gene Scheer | David Ronis, Director | Oriol Sans, Conductor | Greg Silver, Scenic and Lighting Design | Thomas Kasdorf, Vocal Coach
- DIVISION VI:** **First Place:** Moores Opera Center, University of Houston | *The Bartered Bride*, by Bedrich Smetana & Karel Sabina | Nicole Kenley-Miller, Director | Raymond Harvey, Conductor | Macy Lyne, Costume Designer | Lauren Pastorek, Choreographer

Second Place: University of Florida - School of Music / Opera Theatre | *The Golem of Prague*, by Paul Richards & Sidney Homan | Anthony Offerle, Director / Producer | Paul Richards, Composer, Recording Engineer, Audio Editor | James Oliverio, Executive Producer | Darius Brown, Director of Cinematography

DIVISION VII **First Place:** University of Wisconsin-Madison | *Sweeney Todd*, by Stephen Sondheim (music and lyrics) & Hugh Wheeler (book) | David Ronis, Director | Oriol Sans, Conductor | Hyewon Park, Costume Designer | Thomas Kasdorf, Vocal Coach

Second Place: Eklund Opera at University of Colorado Boulder | *La Traviata*, by Giuseppe Verdi & Francesco Maria Piave | Leigh Holman, Stage Director | Nicholas Carthy, Conductor | Peter Dean Beck, Scenic and Lighting Designer | Ann Piano, Costume Designer

DIVISION VIII **First Place:** University of Maryland | *Later the Same Evening*, by John Musto & Mark Campbell | Craig Kier, Conductor | David Lefkowich, Director

Second Place (tie): Turner-Fischer Center for Opera at LSU/Louisiana State University | *Orphée*, by Philip Glass & Philip Glass, adaptation based on the film by Jean Cocteau | Dugg McDonough, Artistic Director/Stage Director | Michael Borowitz, Music Director/Conductor

Second Place (tie): Manhattan School of Music | *Le nozze di Figaro*, by Wolfgang Amadeus Mozart & Lorenzo Da Ponte | George Manahan, Conductor | Lawrence Edelson, Director | Frank J. Olivera, Scenic Designer | Coby Chasman-Beck, Lighting Designer

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1982	Portland	2017	Santa Barbara
1983	Boston	2018	New Orleans
1984	Dallas	2019	Salt Lake City
1985	Louisville	2020	Cleveland
1986	Los Angeles	2021	Virtual
1987	Columbus	2022	St. Augustine
1988	New Orleans	2023	Houston

Session Handouts: noa.org/2023handouts



Biographies: noa.org/2023bios





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