

The background of the central section is a vibrant, abstract graphic. It features a gradient of colors from deep purple on the left to bright orange and red on the right. Overlaid on this gradient are several flowing, wavy lines in shades of blue, orange, and white, creating a sense of movement and depth. A central rectangular area shows a clear blue sky with soft, white clouds.

## OUR SOUNDS AND STORIES

### **69th Annual Conference**

January 3-6, 2024

Arizona State University

Tempe, AZ



# Arizona State University



"The Rake's Progress," February 2024, photo by Reg Madison

**The Music Theatre and Opera program** in the School of Music, Dance and Theatre at the Herberger Institute for Design and the Arts is committed to preparing outstanding music theatre and opera artists for professional careers in the 21st century.

Through expert individual and classroom instruction, the production of operas and musicals, student-led workshops, new work development, research opportunities, dynamic community engagement, and multiple professional collaborations, we foster a creative, student-centered environment that enables students to discover who they are as individuals and artists, at their own pace, in their own unique way, at the highest level. Graduates of our program perform on Broadway, in national tours, on television and film, and at leading opera houses throughout the world.

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Michelle Chin  
Nick Flores  
Molly Lajoie  
Robert Mills  
David Radamés Toro  
Toby Yatso

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Amanda DeMaris  
Carole FitzPatrick  
Gordon Hawkins  
Nathan De'Shon Myers  
Stephanie Weiss  
Andrea Will

## Voice Faculty Associates

Carlos Feliciano  
Stephanie Sadownik

## Choral Faculty

Jace Kaholokula Saplan, director of choral activities  
Nathan De'Shon Myers, Gospel Choir  
Joshua Palkki, associate director of choral activities

Introducing  
David Radamés Toro,  
assistant professor,  
stage director and  
acting/movement  
specialist, to the  
Music Theatre and  
Opera faculty.



**Host of the 2024 National Opera Association Conference**

**School of Music, Dance and Theatre**

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# ***Our Sounds and Stories***

## **69<sup>th</sup> National Conference, Tempe, AZ**

**Tempe Mission Palms  
and Arizona State University  
January 3–6, 2024**

**Lisa Fauntleroy Moore, President  
Isaí Jess Muñoz, President-Elect  
Christopher Pfund, Vice President for Conferences  
Dawn Neely, Vice President for Regions  
Jen Stephenson, Recording Secretary  
Rebecca Renfro, Treasurer  
Benjamin Brecher, Past President  
Kirk Severtson, Executive Director**

### **Conference Committee:**

**Chair: Christopher Pfund  
Local Host: Brian DeMaris, Arizona State University  
Susan Gonzalez, Emily Heilman, Joshua May,  
Kristin Roach, Cynthia Stokes**

### **Conference Pianists:**

**J. Bradley Baker, Michael Ching, Darryl Cooper, Kristin Ditlow, Stephen Karr,  
Kathleen Kelly, Amanda Johnston, Anthony Patterson, Kristin Roach, Casey Robards**

### **Land Acknowledgment:**

**NOA acknowledges and honors the original inhabitants of this region, including the Akimel O'odham (Pima) and Pee Posh (Maricopa) Indian Communities, whose care and keeping of these lands allow us to be here today.**

**Session Handouts: [noa.org/2024handouts](https://noa.org/2024handouts)**



**Biographies: [noa.org/2024bios](https://noa.org/2024bios)**







# The Opera Collections



From Berlioz to Wagner, the opera collections on Bloomsbury Video Library feature exclusive filmed productions of 80 operas by over 40 composers, with performances from world class opera houses including The Royal Opera House, Teatro Real, La Fenice, Glyndebourne and more.

## Early and Baroque Opera (pre-1750) collection, with highlights including:

- Graham Vick's production of Handel's *Tamerlano* (Teatro Real, 2008)
- Dominique Poulange's production of Baldassarre Galuppi's *L'Olimpiade* (Teatro La Fenice, 2006)
- Pierre Audi's final production as Director of the Dutch National Opera, Landi's *Morte d'Orfeo* (2018)

## Classical Opera (1750 - 1830) collection, including:

- David McVicar's classic production of *Die Zauberflöte* (The Royal Opera, 2017)
- Laurent Pelly's production of Rossini's *Il barbiere di Siviglia* (Théâtre des Champs-Élysées, 2017)
- Kasper Holten's 2014 production of *Don Giovanni* for the Royal Opera

## Romantic Opera (1830 - 1900) collection, featuring:

- David McVicar's production of *Faust* (The Royal Opera, 2019)
- Puccini's *La Bohème* conducted by Antonio Pappano (The Royal Opera House, 2017)

## Modern Opera (1900 - ) collection, including productions such as:

- Martin Duncan's production of *The Adventures of Pinocchio* (Opera North, 2008)
- Teatro Real's 2005 production of Torroba's *Luisa Fernanda*
- 2008 Venezia Teatro La Fenice performance of Puccini's love story *La Rondine*

## Glyndebourne Festival Opera collection, including:

- David McVicar's productions of *Giulio Cesare* (2005) and *Die Meistersinger von Nürnberg* (2011)
- 2010 revival of Hockney and Cox's production of Stravinsky's *The Rake's Progress*
- The world premiere of Brett Dean's multi-award-winning *Hamlet* in 2017





## Advertisers, Exhibitors, Sponsors, and Acknowledgements

Friday Coffee Break Sponsor:



### List of Exhibitors

Acceptd	Mormolyke Press
ALICE, Award-Winning New Opera	Music Memory of Alameda
Arizona State University School of Music, Dance and Theatre	New England Conservatory
Anthony Plog and Ronald Kidd	Sing Pretty Designs
Bruce Trinkley, composer	The Academy of Vocal Arts
Gary Sunden, composer	UIA Talent Agency
High Note Performance	University of Alabama
	Wendy Steiner and Paul Richards

### Index of Advertisers

AIMS in Graz, Austria	35	High Note Performance	42
ALICE, Award-Winning New Opera	15	Kristin Chávez and Jonathon Pape	15
Anthony Plog and Ronald Kidd	37	La Musica Lirica	51
Arizona State University School of Music, Dance and Theatre	2	Louisiana State University	22
Bloomsbury Publishing	4	Manhattan School of Music	6
Bruce Trinkley, composer	29	Musiktheater Bavaria	15
Chapman University College of Performance Arts	15	Opera in the Ozarks	10
CoOPERative Program at Westminster Choir College at Rider University	52	Respiro Opera, NYC	7
Des Moines Metro Opera	12	Seagle Festival	27
		Swimming in the Dark	31
		The University of Utah School of Music	10
		University of Oklahoma Opera Theatre	27

### Acknowledgements

The National Opera Association gratefully acknowledges the following for their assistance and support with this year's conference:

ASU School of Music, Dance and Theatre staff:

Jade Barger, Linda Bennett, Paul Benson, Dane Burk, Patrick Driscoll, Rick Florence,  
Adrienne Goglia, Sharon Jones, Lynne MacDonald, Hannah Maner, Kayla Pierce, Lori  
Pollock, Michele Sanborn, Nancy Sell, Gerald Willow

Dr. Heather Landes (Director, ASU School of Music, Dance and Theatre)

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## Wednesday, January 3

10:00 AM –5:00 PM **Pre-Conference Workshop: Intimacy Direction** Rehearsal Studio, ASU  
**Exploring a Consent-Based Approach to Creating Safety & Community in Rehearsal**

Katherine M. Carter, clinician

Add-on pre-conference workshop (must enroll in advance). Participants will be asked to fully participate in staging demonstrations and work collaboratively to practice and build a safe and consent-based space. Participants will receive a Certificate of Completion from NOA at the conclusion of the two-session period.

1:30–5:00 PM **Board of Directors Meeting** Joshua Tree

6:00–8:00 PM **Pre-Conference Mixer (*ticketed event*)** Cowley Lobby, ASU

Enjoy a meal of generous hors d'oeuvres with an Arizona flair, with a cash bar. Limited space, limited to pre-purchased ticket holders.

8:00–9:00 PM **Performance: *Sanctuary and Storm*** Evelyn Smith Theater, ASU

The winning work of the 2021-23 Dominick Argento Chamber Opera Competition, *Sanctuary and Storm*, by Tawnie Olson, composer, and Roberta Barker, librettist, is performed by students and faculty of the School of Music, Dance & Theatre at Arizona State University's Herberger Institute for Design and the Arts. General admission, no ticket required: all conference attendees are welcome to attend.

Note: Parking advisory on campus due to 7:30pm event nearby. Attendees are advised to walk from the hotel or to take the free Mill Avenue streetcar to the ASU Music Building.

### RESPIRO OPERA, NYC

June 14–23, 2024

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 OPERA AMERICA





## Thursday, January 4

8:00 AM–5:00 PM      **Registration**      Palm Ballroom Foyer

8:00 AM      **Exhibitor Area Open**      Palm Ballroom Foyer

8:00–9:30 AM      **An Introduction to Intimacy Direction and Consent-Based Approach in the Collegiate Opera Rehearsal**      Palm Ballroom

**Katherine M. Carter, Carleen Graham, presenters**

Intimacy is a vital and joyful part of storytelling, and all artists should be able to work consensually, bringing their whole selves to the work and honoring one another's individual humanity. This session will cover the basic pillars of a consent-based approach in the rehearsal process, review how this practice has developed in Manhattan School of Music's Opera Theatre program, and provide resources for further education and development.

8:40–9:30 AM      **Breakout Sessions**

**The Argento Composition Fellowship**

Joshua Tree

Argento Composition Fellows Mikeila McQueston and Marc Migó will tell us about their work in opera and vocal music. Argento Committee member Michael Ching will present a video interview with Julianna Hall, about her studies with Argento. The next round of fellows will be announced at this 2024 NOA Phoenix Conference.

**A Young Artist User's Guide to Living the Dream**

Dolores

**Johnathon Pape, Kirstin Chávez, presenters**

How do we better prepare our students for the realities of a performing career? How do we give them what they need to navigate self-employment in a difficult industry? We believe it is possible for young artists to have fulfilling, sustainable careers with the right information, a commitment to proactive engagement with the business of their careers, and a willingness to be honest about who they are, what they want, and how they are going to get there. Join us as we identify the practical skills that are necessary and offer suggestions for how your students can acquire them.

9:50–10:40 AM      **Breakout Sessions**

**Exploring Micro-Opera: An Emerging Operatic Genre**

Joshua Tree

**Hayley Shoemaker, Krista Lawrence, Sebastian Sorensen, presenters**

Come explore the world of micro-opera, a 21<sup>st</sup>-century operatic genre! Learn about the history, definition, and purposes of this exciting new performance option. We will discuss the genre's roots in *Zeitoper* and chamber opera and explore its salient, defining



features. The presentation will focus on the possibilities available with micro-opera as an economical performance option and a successful vehicle for accessibility, diversity, and outreach. The session will conclude with the performance of two micro-operas: Lisa Neher's *Now Available* and Tony Solitro's *She's Fabulous*.

**Structuring Emotional Velocity  
Through Movement and Improvisation  
Brandon McShaffrey, presenter**

Dolores

This physical performer's workshop uses breath and improvisation technique to merge vocal and physical expression, thus integrating multiple skill sets of the singing actor, composer, and director. Exercise pure emotional impulse on your feet. Work with breath to analyze and interpret text and music. Find new depth in emotional possibilities in exciting ways that can easily be applied to all your performance needs. Attendees will gain new skills to organize the emotional journey of an aria or motivate a lengthy musical introduction.

**All Together Now: Opera as a Vehicle  
for Interdisciplinary Collaboration and Community Engagement  
Cherry Duke, presenter**

Xavier

Opera and the stories we tell can facilitate rewarding and unexpected partnerships both on and off campus. Partnerships with disparate university programs and community groups support greater visibility for your program, meaningful audience development, and greater respect for our art form. Such events can also serve as meaningful DEI initiatives, promoting under-represented works/creators, and developing new audiences. This session will explore methods and best practices for collaborations, interdisciplinary events, community engagement, unexpected sources of support, and more.

<b>11:00 AM–12:40 PM</b>	<b>Plenary Session</b>	<b>Palm Ballroom</b>
<b>Opening Ceremonies and Keynote Address Luncheon</b>		

**Welcomes:** Lisa Fauntleroy Moore, President; Christopher Pfund, VP for Conferences; Brian DeMaris, Conference Local Host; and Kirk Severtson, Executive Director.

**Menu**

**Mixed Green Salad**

Tomatoes, Cucumbers, Carrots, Balsamic or Ranch Dressing

**Southwest Chicken Breast**

Green Chile-Tomato Braised Potatoes, Oaxaca Cheese, Carrots, Romanesco, Salsa Roja

**Lemoncello Raspberry Cake**

Sponge Cake, Raspberry Marmalade

Thursday, January 4



## DEGREES

Bachelor of Music  
Bachelor of Arts  
Master of Music  
Master of Music in  
Vocal Performance & Pedagogy  
Doctor of Musical Arts

## FACULTY

Seth Keeton (Voice Area Head)  
Robert Breault (Director of Opera)  
Lynn Maxfield (Vocology)  
Kirstin Chávez  
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May 22 - July 19**

Giuseppe Verdi: *La traviata*

Robert Ward: *The Crucible*

A Double Bill:

Maurice Ravel: *L'enfant et les sortilèges*

& Vittorio Giannini: *Beauty and the Beast*

**Details at  
[opera.org/artist-audition-information](https://opera.org/artist-audition-information)**



## Keynote Address: Jake Heggie

American composer Jake Heggie is best known for *Dead Man Walking*, the most widely performed new opera of the 21<sup>st</sup> century. With a libretto by Terrence McNally, it has been received by enthusiastic audiences at major theaters in Dresden, Vienna, London, Madrid, Copenhagen, Sydney, Montréal, and Cape Town, in more than 75 international productions. His critically acclaimed operas *Moby-Dick*, *Three Decembers*, and *It's a Wonderful Life*, with libretti by Gene Scheer, have also established themselves in the classical canon. In addition to 10 full-length operas and numerous one-acts, Heggie has composed more than 300 art songs, as well as concerti, chamber music, choral, and orchestral works. His compositions have been performed on five continents, and he regularly collaborates with some of the world's most beloved artists as both composer and pianist.



Heggie is particularly drawn to the mezzo voice and has longstanding creative partnerships with Frederica von Stade, Joyce DiDonato, Susan Graham, Sasha Cooke, and Jamie Barton, whose album with Heggie, *Unexpected Shadows*, earned a Grammy nomination for Best Classical Solo Vocal Album. Heggie's recent nine-city recital tour with Barton showcased *What I Miss the Most*, a song cycle with new texts by important voices including Ruth Bader Ginsburg, Sister Helen Prejean, and Patti LuPone. His collaboration with the great Margaret Atwood, *Songs for Murdered Sisters*, was created in response to the global epidemic of gender-based violence, and earned a Classical Album of the Year nomination at Canada's Juno Awards.

A bold new Ivo van Hove production of *Dead Man Walking* opened the Metropolitan Opera's 23/24 season in New York City, starring Joyce DiDonato, Ryan McKinny, and Susan Graham, with Yannick Nézet-Séguin on the podium. Created with Jawole Zollar and Gene Scheer, Heggie's new opera *Intelligence* received its world premiere on opening night of Houston Grand Opera's season, starring Jamie Barton, Janai Brugger, J'Nai Bridges, and Urban Bush Women. Elsewhere, *Before It All Goes Dark*, a one-act opera commissioned by Music of Remembrance, will premiere in Seattle and tour to Chicago and San Francisco, while *The Elements: Fire*, Heggie's new commission for violinist Joshua Bell, premieres at Germany's Elbphilharmonie and tours to major stages in New York, Seattle, Chicago, and Hong Kong.

Thursday, January 4



DES MOINES  METRO OPERA



# 2024 FESTIVAL JUNE 28 - JULY 21

**THE BARBER OF SEVILLE** by Gioachino Rossini

**SALOME** by Richard Strauss

**PELLÉAS & MÉLISANDE** by Claude Debussy

**AMERICAN APOLLO** a world premiere by Damien Geter and Lila Palmer

For tickets and more info: **DMMO.ORG** | **515-961-6221**

*Pictured: Sydney Mancasola as Mélisande and John Moore as Pelléas*



1:00–2:30 PM **Plenary Session** Palm Ballroom

**The Sounds and Stories of New Operas for Today and Tomorrow**

**Brian DeMaris, moderator**

**Mark Campbell, Lori Laitman, Lila Palmer,  
Daniel Bernard Roumain, and Joseph Specter, panelists**

A panel of distinguished composers, librettists, and creators discuss how new operas currently impact audiences and will tell our story to future generations.

2:50–3:40 PM **Breakout Sessions**

**Cupboard Love:**

Joshua Tree

**A True Crime Comedy by Madeleine Dring**

**Johnnie Bankens, André Chiang, presenters**

Cupboard Love, a chamber opera composed by Madeleine Dring, is accessible for both undergraduate and graduate opera programs. Published in 2017, Cupboard Love is arranged for soprano, baritone, and bass voices with piano accompaniment. Because of its small cast and instrumentation requirements, it is desirable for college and university music programs with conservative budgets as these programs require repertoire that serves a broad array of student capabilities, budgeting limitations and audience interests. This session aims to serve performers, directors, pianists, and educators.

**Mid-Century Operas for Today's Audiences**

Dolores

**Michael Ching, Gordon Ostrowski, presenters**

A unique look at five decades of American Opera composition from composers such as Beeson, Blitzstein, Hoiby, Menotti, Thomson and Ward. Each decade spotlights two or three operas with photos, musical selections, and videos of performances. Each decade highlights the cultural, economic and political conditions of the time and how these conditions still exist in society today which make them relevant for contemporary audiences. Particular attention is paid to neglected female and African American composers.

**Start Your Own Opera Company**

Xavier

**Jen Stephenson, moderator**

**Diana Farrell, Paul Houghtaling, J. Bradley Baker, panelists**

What does it take to start your own company? Come learn more about this process from a panel that will include four artistic and executive directors of companies discussing what goes into it!



4:00–5:30 PM

**Plenary Session**  
**Masterclass with Jake Heggie**

Palm Ballroom

Aspiring student singers have the opportunity to sing for and be coached by renowned composer Jake Heggie, on his own operatic arias and art songs.

**Program**

Shaul Leket-Mor, baritone: “A hundred thousand stars” from *For a Look or a Touch and Two Remain* (2007 & 2016). Libretto by Gene Scheer.

Saylem duPont, soprano: “In the beginning” from *Of Gods and Cats* (1998). Text by Gavin Geoffrey Dillard.

Carlie Beckert, mezzo soprano: “The haughty snail king” from *Songs to the Moon* (1998). Text by Vachel Lindsay.

Meghan Krueger, mezzo soprano: “Snake” from *Eve Song* (1997). Text by Philip Littell.

**Kathleen Kelly, pianist**

**Alternates**

Wan Zhao, mezzo soprano: “A route to the sky” from *Paper Wings* (2007). Poetry by Frederica von Stade.

5:30–7:30 PM

**Dinner on Your Own**

7:30–9:30 PM

**Plenary Session**  
**Robert Hansen Collegiate Opera Scenes Competition**

Palm Ballroom

**Judges: Sam Carroll, David Gately, Kathleen Kelly, Dawn Neely and Casey Robards**

**Hosts: Jen Stephenson (Competition Chair) and Paul Houghtaling**

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 theater division. National finalists are selected from a competitive preliminary round.

9:30–10:30 PM

**Opening Night Reception**

Courtyard West

Meet up with old friends and welcome our newcomers!



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Jake Heggie

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## 2024 Robert Hansen Collegiate Opera Scenes Competition

Thursday, January 4, 2024 7:30pm

Master of Ceremonies: Paul Houghtaling, University of Alabama

COSC Committee: Chair, Jen Stephenson, Baylor University;  
James Haffner, University of the Pacific; Rachel Harris, freelance director;  
Dawn Neely, University of West Georgia; Laura Pritchard, The University of Alabama;  
David Ronis, University of Wisconsin-Madison; Elizabeth Truitt, Ball State University;  
Stephanie Weiss, Arizona State University; Susan Williams, University of Alabama

Finals Judges: Samuel Carroll, Arizona Opera;  
David Gately, Boston Conservatory at Berklee;  
Kathleen Kelly, Baylor University;  
Dawn Neely, University of West Georgia;  
Casey Robards, University of Illinois Urbana-Champaign

Preliminary Round Judges: The COSC Committee and  
Bonita Bunt, University of Mississippi (Opera Division I)

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### OPERA DIVISION I

#### **Prairie View A&M University – Prairie View, Texas**

*Porgy & Bess*, Act II, scene ii "It ain't necessarily so" George Gershwin

Sportin' Life: Davion Burnley

Ensemble:

Benjamin Calip, Ki'Jon Robinson, Alayna Green, Rylan Lusk, Aliseyah Augustine, Jocelyn Dorsey,  
Kalle Julian, A'Deja Evans, Taylor Harris, Morgan Childs, Chasity Swan, Amiri Pettis, Ariana  
Scarim, Alexis Grant, Shamahl Stewart

Stage and Music Director: Jammieca D. Mott  
Student Music Director: Shamahl Stewart  
Student Choreographer: Ki'Jon Robinson

Music Director and Pianist: Marshall Davies  
Student Director: Jocelyn Dorsey  
Student Costume Designer: Kalle Julian

---



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

*Postcard from Morocco*, Hat Box Trio

Dominick Argento

Lady with a Hand Mirror: Erin Hinds

Lady with a Cake Box: Sarah Estes

Lady with a Hat Box: Brooklynn King

Stage Director: Sarah Beckham-Turner

Music Director and Pianist: Kristin Ditlow

**Arizona State University – Tempe, Arizona**

*Pirates of Penzance*, Act II – “All is prepared...” through “O here is love...” Gilbert and Sullivan

Mabel: Gabrielle Salomon

Frederic: Matthew Griesgraber

Stage Director: David Radamés Toro

Pianist and Music Director: Lindsay Noel Miller

Costume Design: Sharon Jones

**Missouri State University – Springfield, Missouri**

*Fidelio*, Act I Trio, “Gut, Söhnchen, gut”

Ludwig van Beethoven

Leonora: Lexi Smith

Marzelline: Zoe Meier Juhlin

Rocco: Matthew Juhlin

Stage Director: Ann Marie Daehn

Music Director: Chris Thompson

Pianist: Michael Ching

**MUSICAL THEATRE DIVISION**

**Friends University – Wichita, Kansas**

*Catch Me If You Can*, Act II, “Seven Wonders”

Marc Shaiman and Scott Wittman

Frank Abagnale, Jr: Zachary Garraway

Brenda Strong: Salma Peña

Stage Director: Sheldon Mba

Music Director: Matthew Schloneger

Pianist: Kristin Ditlow

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

*Company*, Act I, “Getting Married Today”

Stephen Sondheim

Paul: Christian Shields

Amy: Isa Gott

Thursday, January 4



Jenny: Emery Schuyler  
 Bridesmaids: Yasmine Elrefaie, Samantha Howdle, Anna Freivogel

Stage Director: Shelby VanNordstrand      Music Director: Hal France  
 Pianist: J. Bradley Baker

**Prairie View A&M University – Prairie View, Texas**

*Funny Girl*, Act I finale      Jule Styne

Fanny: Jocelyn Dorsey

Ensemble:

Ki'Jon Robinson, Benjamin Calip, Davion Burnley, Alayna Green, Rylan Lusk, A'Deja Evans,  
 Taylor Harris, Morgan Childs, Amiri Pettis, Alexis Grant, Shamahl Stewart, Aliseyah Augustin,  
 Nasir Starks

Stage Director: Jammieca D. Mott      Music Director: Jammieca Mott and Marshall  
 Davies

Student Music Director: Shamahl Stewart      Student Director: Jocelyn Dorsey

Student Choreographer: Ki'Jon Robinson      Student Costume Designer: Kalle Julian

Pianist: Marshall Davies

**Arizona State University – Tempe, Arizona**

*Little Women*, The Most Amazing Thing      Jason Howland, Mindi Dickstein, Allan Knee

Laurie: Tre Moore

Jo: Lauren Carroll

Amy: Saylem Dupont

Stage Director: Toby Yatso      Music Director and Pianist: Julian Lamarti

Costume Design: Sharon Jones

**OPERA DIVISION II**

**Louisiana State University – Baton Rouge, Louisiana**

*Die Zauberflöte*, Act II, Scenes 4 Dialogue and 5 No. 12 Quintet

W.A. Mozart

Tamino: Kyle Melton

Papageno: Yonathan T. Astatke

Erset Dame: Chuyan Luo

Zweite Dame: Sydney Sorbet

Dritte Dame: Anna Safko

Stage Director: Dugg McDonough

Music Director and Pianist: Michael Borowitz



### University of Colorado Boulder– Boulder, Colorado

*La bohème*, Act 1, Scusi...Una Donna...O Soave fanciulla Giacomo Puccini

Mimi: Sarah Cain

Rodolfo: Miguel A. Ortega Bañales

Stage Director: Leigh Holman

Music Director: Nicholas Carthy

Pianist: Michael Ching

---

### California State University, Fullerton – Fullerton, California

*Così fan tutte*, Act I sextet

W.A. Mozart

Fiordaligi: Jenna Hansen

Dorabella: Katelyn Cruz

Despina: Martina Goldring

Don Alfonso: Adam Daruvala

Ferrando: Bryce Rivera

Guglielmo: Gabriel Cazares

Stage and Music Director: Kerry Jennings

Pianist: Kristin Ditlow

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### University of Nevada, Las Vegas – Las Vegas, Nevada

*The Turn of the Screw*, Act I Scene 7: The Lake

Benjamin Britten

Flora: Olivia Yokers

Governess: Emily Dirks

Miss Jessel/Offstage Miles: Alonna Younger

Stage Director: Linda Lister

Music Director and Pianist: Darryl Cooper

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### Acknowledgements

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

### Participant biographies

[noa.org/2024bios](https://noa.org/2024bios)



Thursday, January 4



## Friday, January 5

8:00 AM–5:00 PM	Registration	Palm Ballroom Foyer
8:00 AM	Exhibitor Area Open	Palm Ballroom Foyer
8:00–11:00 AM	Poster Sessions & New Works Expo	Palm Ballroom D

### Poster Presentations

Juried awards will be selected by adjudicators Christy Adams and Louise Lofquist to recognize exceptional poster presentations.

Ziwei Cen | “The Application of MBTI in Teaching Opera Workshops”

Chuck Chandler | “New Operas / New Pedagogies”

Ellen Denham | “Creative Partnerships: Opera, The Environment, and Collaborations Beyond the Music Department”

Brian Downen | “4 Ways to Shift Your Performance Anxiety Today”

Robert Dundas | “Composer in the Crossfire of History: The Operatic Saga of Nietzsche’s Favorite Composer.”

Emily Heilman | “Mykola Lysenko’s Natalka Poltavka: A Symbol of Ukrainian Identity in Opera”

Courtney Kalbacker | “Against the Stream: Eleanor Everest Freer, American opera advocate”

Kimberly Monzón & Michelle Soummers | “Vascular Voices: the impact of cyclical sex hormones on the vocal health of Women+ performers”

Anthony Offerle | “New Works, New Workings: A Modern Approach to Compositional Collaboration”

Marc Schapman | “The Comprimario Collection”

Kimberly Soby & Shannon Rose McAuliffe | “‘La voila! Voila la Carmencita!’: Exploring Gender-Based Violence in Opera Through Carmen”

### New Works Expo Presenters

Tom Cipullo, Composer | Recent Operas and Works in Progress

William Copper, Composer | *L’elisir d’amore* (completed in 2022)

Ashi Day, Composer / Lee Cromwell, Librettist | *Waking the Witch*

Lisa DeSpain, Composer / Rachel Peters, Librettist | *Staggerwing*

Melissa Dunphy, Composer | *Alice Tierney*

Andrew Flack, Librettist / Paul Fowler, Composer | *Behold the Man*

Rose Freeman, Librettist / Spicer Carr, Composer | *Four Lost Santas*



Deborah Kavasch, Composer / Linda Bunney-Sarhad, Librettist | *The Race*

Ronald Kidd, Librettist / Anthony Plog, Composer | *A Letter to Santa*

Solbong Kim, Composer | *Jegichagi*

Lori Laitman, Composer / Leah Lax, Librettist | *The Scarlet Letter*

George Tsz-Kwam Lam, Composer | *Heartbreak Express, Rumpelstiltskin, & Mister Javier's Lesson Plan*

Jarrood Lee, Librettist | *Oshun, The Spirit Moves & Kandake*

Ben Morris, Composer / Laura Fuentes, Librettist | *The Rip Van Winkles*

Theo Popov, Composer | *Once Upon the Wind, Town Hall & The Halloween Tree*

Madeline Day Puccioni, Librettist / Jeff Dunn, Composer | *Perseus and His Glorious Destiny*

Maxim Samarov, Composer | *Behrman's Masterpiece*

Amy Scurria, Composer | *A.L.I.C.E.*

Philip Seward, Composer, Tammie M. Huntington | *A House Divided, Juliet & How to Date a Coloratura*

Jorge Sosa, Composer | *I am a Dreamer Who No longer Dreams, The Beehive & Monkey*

Gary Sunden, Composer | *Great Moments in Human History*

Kirsten Volness, Composer | *Letters That You Will Not Get*

David Wolfson, Composer/Librettist | *The Faith Operas*

8:30–9:30 AM

**Plenary Session**

Palm Ballroom

**The Development of Soft Skills:**

**How Opera Theatre can help advocate for the Arts in today's academic climate**

**Dawn Neely, Presenter**

Soft skills like communication, adaptability, and emotional intelligence are more important than ever. The pandemic and technology developments have left our students lacking in many soft skills that cannot be easily taught or tested in regular classroom settings. Opera can make the case for the relevance and importance of our industry. This session will discuss the specific soft skills we develop as opera directors, and how we help our students develop many of these same skills through the process of our productions. We must create advocacy resources for today's academic climate.

9:30 AM

**Coffee Break**

Palm Ballroom Foyer

**Break generously sponsored by Acceptd**



**acceptd**

Friday, January 5



LOUISIANA STATE UNIVERSITY  
**TURNER-FISCHER CENTER FOR OPERA**



**CHANGING THE WORLD THROUGH THE ARTS**

The Turner-Fischer Center for Opera at LSU offers a comprehensive training program for aspiring opera students, who work with a dynamic and accomplished faculty. Productions at the Turner-Fischer Center are consistently recognized at high levels, with recent productions such as *Così fan tutte* and *Elizabeth Cree* winning accolades from the National Opera Association and The American Prize. Our many alumni, such as Lisette Oropesa, Daniela Mack, Paul Groves, Zoie Reams, and more, regularly go on to perform on the world's greatest opera stages.

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**LSU**

**Turner-Fischer  
Center for Opera**



9:50–10:40 AM

## Breakout Sessions

**Killing Carmen Over and Over Again:  
Hands-on Tools to Engage Our Student Audiences**

Joshua Tree

**Lynette Pfund, Marshall Haning, presenters**

This session's attendees will be the classroom of students, participating in a series of activities that include a pre-opera questionnaire, an opera outreach show, a "CSI Chart" activity, a "Word Wall" activity, and an "Exit Ticket." We will share ideas for getting our elementary and secondary student audiences actively involved to advance deeper understandings that are sincere, insightful, and observable. Then we will look at ways to invigorate our educational packets with activities that move beyond "historical facts" and "audience expectations," ultimately assisting our classroom teachers.

**Supporting Singers and Pianists in 21st Century Repertoire**

Dolores

**Kathleen Kelly, Kristen Ditlow, Blair Salter, presenters**

Our industry is in a dynamic period of extreme reinvention. How do we help our developing singers AND pianists keep up, and in what ways do we as educators need to widen our own skill sets to best support them? As coaches, conductors, and educators, we have some ideas to share, and welcome a wider discussion with you.

**Writing in (and for) the Profession:  
Practical Tools for Efficient and Effective Writing, Editing, and Revising**

Xavier

**Christy Thomas Adams, Joshua Neumann, presenters**

In this interactive workshop, we introduce a collection of practical tools designed to equip anyone who engages in professional writing (either themselves or mentoring others). The goal is producing better writing with less frustration, for the benefit of opera as a distinctive field of professional activity. We will start with a group discussion of how writing factors into our careers, misconceptions about writing, and questions or concerns about writing well. Then we will move into three interactive activities designed to offer hands-on practice and stimulate thinking about three central aspects of professional writing: concise description, logical flow, and copyediting. Session will involve both individual practice and discussion about applying these principles in their own work.

11:00–12:00 PM

## Plenary Session

Palm Ballroom

**From Score to Floor in the Golden Age of American Opera**

**Jake Heggie and Leigh Holman, Presenters**

Composer Jake Heggie and Founder of New Opera Workshop, Leigh Holman, share their collaboration on three Heggie/Scheer operas. They discuss how CU NOW identifies and secures the right creator/workshop/student fit, workshop goals, composer/librettist goals, using a mission to guide the process, artist experience, budget and planning, end of workshop presentation, after workshop follow-up, and best practices after fourteen workshop seasons.

Friday, January 5



12:00–1:00 PM

**Lunch on Your Own**

1:15 PM–2:15 PM

**NOA Annual Business Meeting**

Palm Ballroom

All NOA members are highly encouraged to attend to hear reports from officers, vote in new officers and board members, acknowledge those who have served faithfully, and vote on essential items brought before the board. **Materials at:** [noa.org/2024business](https://noa.org/2024business)



2:30–3:20 PM

**Breakout Sessions****Devising Your Space:**

Joshua Tree

**A sequential strategy for the study, rehearsal, and performance of recitatives****Kristin Roach, Cynthia Stokes, presenters**

The most complex part of an opera role can be the recitatives. Specific practices from devised theater and improvisation, designed to supercharge the initial physical embodiment of the scene, followed by application of these techniques in rehearsal.

**Ballroom Dancing 101:**

Dolores

**A Beginner's Guide for the College/University Opera Director****Laura Pritchard, Bonita Bunt, presenters**

Are you an opera director or singer who trembles at the thought of dance or teaching dance choreography? Are you working with limited resources and can't hire a choreographer? We are here to convince you that you can do-it-yourself! We'll introduce you to some basic ballroom patterns and how to apply these steps to spice up your arias or scenes. We will also share information on resources for DIY choreography and foundational elements of choreography. Wear something comfortable and be ready to move!

**Commissioning A New Work**

Xavier

**Student Programming Committee****Joshua May, Moderator****Kathleen Kelly, Michael Ching, Lila Palmer, Rose Freeman, panelists**

Our panelists will share their experiences working within the field of opera on creating and developing a new work. Panelists will discuss the logistics from the inception of the work to the final execution of the performance. Panelists will share their experience working with students across the development of a new opera in a university and/or young artist programs. Our panelists have a wide range of professional experience with collaborating on the development of new works by universities, professional companies, and non-traditional performance mediums. The students programming committee will facilitate this interactive panel session, so that students can learn more about the behind-the-scenes process and how to develop a step-by-step approach to working with a team of diverse artists to create a new work. A Q&A session will also be held during this session for our students to interact with our panel of artists.



3:30–4:30 PM

**Affinity Groups**

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 so bring your ideas and questions for discussion of best practices, current challenges, and ideas for future discussions together.

**Small Programs / One-Person Shops****Ballroom D**

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

**Programs with Graduate Focus****Joshua Tree**

Share about the complexities and opportunities of graduate centered programs.  
Moderated by: David Ronis & Lisa Sylvester

**Pianists, Coaches & Conductors****Courtyard East**

Share with fellow opera creators who instruct and lead facing the stage.  
Moderated by: Bradley Baker & Kristin Roach

**Enthusiasts for Young Persons Opera****Dolores**

Meet up with others who educate, create, and program for our younger audiences.  
Moderated by: Gordon Ostrowski & Lynette Pfund

**Composers & Librettists****Xavier**

Connect with other creators of new works to share ideas, develop strategies, and foster new collaborations.

**Student Attendees****2<sup>nd</sup> floor lounge/pool area**

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

5:00–6:00 PM

**New Member Meetup**

**Meet in Courtyard West (adjacent to the restaurant bar) for an informal pre-dinner gathering of new members with NOA Leadership.**

6:00–8:00 PM

**Dinner on Your Own**

Note for those attending the 8pm Chamber Opera performances: Parking advisory on campus due to 7:30pm event nearby. Attendees are advised to walk from the hotel or to take the free Mill Avenue streetcar to the ASU Music Building.



8:00–10:00 PM

**Performance:**

Evelyn Smith Theater, ASU

**Dominick Argento Chamber Opera Competition Finals****Judges: Mark Campbell, Tom Cipullo, and Leigh Holman**

The Dominick Argento Chamber Opera Competition encourages the composition and performance of short operas especially useful in opera workshops and other training venues. The competition runs in two-year cycles. In the first year, composers submit scores for preliminary judging. Three finalists are chosen and excerpts from those operas are presented biannually at the national conference for competition (happening this year in Tempe) The winning opera, chosen from among the three finalists, will be produced in its entirety at the 2025 NOA conference in Savanna.

**An Incident in Sutton Square      Martin J. Hennessy (composer), Stephen Kitsakos (librettist)**

Performed by the University of Arizona

Synopsis: Mourning the loss of his beloved dog Cooper, thirty-something Danny has an unsettling encounter with a dog walker in a posh New York City neighborhood. Alternating between the past and the present, he draws us into his world of strict order and routine, offhandedly mentioning that he is a “counter,” someone afflicted with arithmomania, a form of obsessive-compulsive disorder that leads him, and us, to the brink of a shattering breakdown.

Danny: Stefán Vikingur

Stage Director: Cynthia Stokes

Rehearsal pianist: Sophia Su

Performance Pianist: Kristin Roach

**Bessie and Ma****Douglas Buchanan (composer), Caitlin Vincent (librettist)**

Performed by the University of Nevada-Las Vegas (Scene 1) and Arizona State University (Scene 2)

Synopsis: *Bessie and Ma* tells the story of two trailblazing figures from the early 20<sup>th</sup> century—Bessie Coleman, the first Black aviatrix, and Miriam “Ma” Ferguson, the first female governor of Texas. *Bessie and Ma* interweaves significant moments from each woman’s lives, culminating in their face-to-face meeting in 1925, a few months before Bessie’s death. Tracing each woman’s triumphs and failures, *Bessie and Ma* provides a glimpse into two ground-breaking American women, largely forgotten by history.

**Scene 1:**

Bessie: Sheronda McKee-Dollar  
Johnny: Daveon Bolden

Stage Director: Linda Lister

Music Director/Pianist: Darryl Cooper

**Scene 2:**

Ma: Grace Vanhoven  
Pa: Shaul Leket-Mor

Stage Director: David Radamés Toro

Pianist: Polina Beymanov

Coach/Music Preparation: Kara Piatt



**A Braided Light****Paul Richards (composer), Wendy Steiner (librettist)**

Performed by Northern Arizona University

Synopsis: Every Saturday evening, Leila's family gathers to celebrate Havdalah. But yesterday, the doctor told her she has Alzheimer's, and suddenly she is two Leila's, her old self and a stranger. In just this way, Sabbath holiness fades into workweek toil during Havdalah. But as compensation, it offers the pleasures of the senses, which suffuse mundane existence like the light from the braided candle reflecting off Leila's fingernails. She wishes Havdalah could go on forever.

Nate: Hunter Warnick  
Leila: Elizabeth Ditmore  
Mira: MaKenzie Morgan

Stage Director: Samuel Mungo  
Pianist: Jeannette Evins

**Post-Performance Reception**

Cowley Lobby, ASU

Post-performance reception generously hosted by Arizona State University.



Friday, January 5

# SEAGLE FESTIVAL

**SEAGLE FESTIVAL**  
Since 1915

## Emerging Artist Program

2024 Season

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Brigadoon  
Don Giovanni  
Cold Mountain  
Sweeney Todd  
Dragon's Breath (children's opera)

Fully Staged Productions ♪ Career Planning ♪  
Master Classes ♪ Private Lessons & Coachings  
♪ Major Program Auditions ♪ Housing & Meals ♪ An Unforgettable Experience

APPLICATION & AUDITION INFO:

seaglefestival.org

Deadline: Jan 28, 2024

## university of oklahoma

voice and opera theatre

Orfeo ed Euridice (2023)

WHY OU?

- World-class instruction & industry connections through faculty with careers at the Met, Royal Opera, Chicago Lyric, San Francisco & more
- Two mainstage fully-produced operas & two scenes programs per year
- Affordable tuition with generous scholarships & assistantships
- Specialized MM Opera degree offered
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- Thriving campus culture
- Consistent track record of successful alumni

2024 GRADUATE AUDITION DATES

January 27 and February 17

Application period still open!

Operas in consideration for future seasons:

L'heure espagnole, Il postino, The Magic Flute, The Elixir of Love, Clementina (zarzuela), The Barber of Seville, Cendrillon, Fête galante (Smyth), Orpheus in the Underworld, L'etoile, Serse, The Rise and Fall of the City of Mahagonny

Susannah (2023)

**VOICE AND OPERA FACULTY**

Prof. Valerie Bernhardt, Soprano  
Dr. Joel Burcham, Tenor  
Prof. Lorraine Ernest, Soprano  
Dr. Leslie Flanagan, Baritone, Area Chair  
Dr. Taylor Hutchinson, Interim Opera Coach  
Dr. Nicole Kenley-Miller, Stage Director  
Prof. Mark McCrory, Bass-Baritone  
Prof. Lorne Richstone, Vocal Coach  
Dr. Jonathan Shames, Artistic Director of Opera

**WORKING ALUMNI**

Jack Swanson (Tenor), Houston Grand Opera  
Kevin Punnackal (Tenor), Opera Nationale de Bastille  
Julie Davies (Soprano), Opera Nationale de Bastille  
Joseph Dennis (Tenor), Semperoper Dresden  
Augusta Caso (Mezzo), Metropolitan Opera  
Patricia Westley (Soprano), Stadttheater Bern  
Nicole Keeling (Soprano), Santa Fe Opera  
Jose Olivares (Baritone), Kansas City Lyric  
David Soto Zambrana (Tenor), Opera Orlando



## Saturday, January 6

8:00 AM–5:00 PM	<b>Registration</b>	Palm Ballroom Foyer
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8:00 AM	<b>Exhibitor Area Open</b>	Palm Ballroom Foyer
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8:00–8:45 AM	<b>Somatic movement with Cristina Castaldi</b>	Palm Ballroom D
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Baroque Somatic education provides the missing link for obtaining consistent and optimal performance. This experiential workshop will be modified with somatic movements limited to chairs and standing. Basic science behind the practice and targeted movements will be given to release chronic tensions in the skull, jaw, neck and shoulder cradle. From the words of Thomas Hanna: "Somatic education is the use of sensory-motor learning to gain greater voluntary control of one's physiological process. It is 'somatic' in the sense that the learning occurs within the individual as an internalized process."

9:00–9:50 AM	<b>Breakout Sessions</b>	
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### **How to Fix Your Baroque(n) Aria: An Ornamentation Toolbox**

Joshua Tree

**Tony Boutté, presenter**

Baroque arias are a staple of vocal literature, and useful tools in teaching vocal technique. They offer singers (and teachers) the opportunity to explore issues of clarity, legato, agility and breath, all within a traditional harmonic framework. However, in performance they often lack the freedom and creativity they originally embodied. This session will demystify the "da capo" aria, outlining ways to help make ornamentation more accessible and fun. All of this will be put into practice with performance examples from the lecturer, as well as a student singer.

### **Presenting "Alice" A Collegiate Premiere and its Many Rabbit Holes.**

Dolores

**Robert Breault, Amy Scurria, presenters**

Join the University of Utah's Director of Opera, Robert Breault and Amy Scurria, (Co-Creators of *ALICE*) as they share practical applications of an extremely rich and interdisciplinary approach to the collegiate premiere of *ALICE, An Operatic Wonderland*. Discussions include the collaborative process between composer, librettist, artist, and producer, entrepreneurship, theory, and composition all while broadening the lens through which we view/create authentic art while opening lines of communication through the perspective of Lewis Carroll and the Autistic Experience.



### Scholarly Paper Winner: Kristen Clough

Xavier

#### "Liberating the Opéra: Cultural Politics, Subversion, and Milhaud's 'failed' *Bolivar*"

Abstract: Milhaud's opera *Bolivar* has received little scholarly attention. Narratives of its 'failure' stem to its 1950 Paris premiere and the "Querelle Bolivar" it sparked in the press. This paper reveals *Bolivar*'s subversive nature that referenced the French Resistance and French grand opera. The reception of *Bolivar* shifted because of turbulent political climates which opened Milhaud up to anti-Semitic criticism and *Bolivar* to anti-colonial interpretations. Examining these cultural-political pressures increases our understanding of both *Bolivar* and this understudied period in French operatic history.

9:50 AM

Coffee Break

Palm Ballroom Foyer

Saturday, January 6



At ***Words and Music*** re-visit your favorite NOA Chamber Opera winners and finalists by **Bruce Trinkley** and **Jason Charnesky**. Discover new operas written especially for the student singer and the challenges of the community and college opera workshop.

Peruse librettos and scores • Download or purchase scores • View videos • Listen to audios

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

***Eve's Odds***  
***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)

#### Historical dramas

***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.

[www.BruceTrinkley.com](http://www.BruceTrinkley.com)



10:00–11:30 AM

**Plenary Session**

Palm Ballroom

**Voice and Opera Curricula: Training for Sustainable Careers — Part 2****Carleen Graham, moderator****Kristin Roach, Mo Zhou, Dean Anthony, Gordon Hawkins, panelists**

Part Two of a series co-sponsored by OPERA America and The National Opera Association, this panel discussion will continue the national discourse, begun in the September 2023 webinar, among opera educators and artists on the most current standards for pursuing a career in operatic vocal performance. Panelists will share strategies and resources for engaging with colleagues and stakeholders about undergraduate and graduate school voice and opera curricula, and answer attendees' questions.




11:45–2:00 PM

**Student Attendee Luncheon (ticketed)**

Crowley Lobby, ASU

Student attendees meet in the hotel lobby to walk to catered luncheon gathering in Crowley Lobby, in ASU's Music Building, and from there to attend portions of the Carolyn Bailey Argento Vocal Competition if desired. Gluten-free and vegetarian options provided.

11:45–2:00 PM

**Regional Networking Luncheon (ticketed)**

Palm Ballroom

Professional attendees proceed through luncheon buffet and follow signs for the location of their regional gathering.

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

**NOA Regions**

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)

12:30–5:00 PM

**Carolyn Bailey Argento Vocal Competition** Katzin Concert Hall, ASU

Watch as the finalists in the Scholarship and Artist Divisions compete for \$8,500 in prizes, plus the Carolyn Bailey Argento Fellowship for Vocal Performance, providing up to \$50,000 per year for graduate study. Hosted by Christopher Michel and Lisa Sylvester, competition chairs.





EXCERPTS FROM

# SWIMMING IN THE DARK

MUSIC MARTIN HENNESSY • LIBRETTO STEPHEN KITSAKOS

BASED ON THE BESTSELLING NOVEL BY TOMASZ JEDROWSKI

c: Hengki Koentjoro



The opera, set in **1980's Poland**, is a tender love story of two young men who meet one summer and bond over an illicit copy of James Baldwin's *Giovanni's Room*. As the Communist Republic declines, they discover their political identities are at odds, and their love is tested. Directed by Michael Shell, the concert reading will feature a cast of 9 singers and a chamber orchestra of 12 players conducted by Tyler Readinger.

**SATURDAY, JANUARY 20, 2024 AT 3PM**

## Auer Hall

Jacobs School of Music Opera & Ballet Theater  
Indiana University, Bloomington, IN

To attend the Concert Reading & Artist Reception, **RSVP Michael Shell, Resident Stage Director, Jacobs School of Music** at [shellmi@iu.edu](mailto:shellmi@iu.edu) or call 973- 919-9131. For **exclusive access to Livestream**, contact Composer [martinhennesy@nyc.rr.com](mailto:martinhennesy@nyc.rr.com) or call 917-952-8449.



**JACOBS SCHOOL  
OF MUSIC**  
INDIANA UNIVERSITY  
Bloomington



# 2024 Carolyn Bailey Argento Vocal Competition



Final Round: Saturday, January 6, 2024, 12:30–5:00 PM  
Tempe, AZ

## Competition Chairs

Christopher Michel, Sam Houston State University  
Lisa Sylvester, University of Southern California

## Finals Judges

Barbara Hill-Moore  
Pamela Jones  
Gordon Ostrowski

## Finals Competition Pianists

J. Bradley Baker, Darryl Cooper, Amanda Johnston,  
Stephen Karr, and Casey Robards

## Preliminary Judges

### Scholarship Division

Amy Pfrimmer, Tulane University  
Oliver Worthington, Butler University  
Jourdan Laine Howell, University of Texas,  
San Antonio

### Artist Division

Karen Esquivel, University of Oregon  
Eric Gibson, Ohio State University  
Amanda Johnston, University of Mississippi

## Semi-finals Judges

### Scholarship Division

Kathleen Roland-Silverstein, Syracuse  
University  
Patrice Pastore, Ithaca College  
Kimberly Monzon, Baylor University

### Artist Division

Laurie Rogers, Peabody Institute  
Amy Petrongelli, University of Georgia  
Karen Driscoll, Montclair University



## SCHOLARSHIP DIVISION

**Anna Marie Thompson**      **Rochester, MI**  
 Temerari... Come scoglio      Mozart  
*Così fan tutti*  
 Ah Ruggiero crudel... Ombre pallide      Handel  
*Alcina*  
 The Queen of Hell      Heggie  
*To Hell and Back*  
 Ach ich liebte      Mozart  
*Die Entführung aus dem Serail*

**Giovani OBrian Malcolm**      **New Castle, DE**  
 When the Air Sings of Summer      Menotti  
*The Old Maid and the Thief*  
 Sibilar gli angui d'Aletto      Handel  
*Rinaldo*  
 Rivolgete a lui lo sguardo      Mozart  
*Così fan tutte*  
 Avant de quitter ces lieux      Gounod  
*Faust*

**Léa Nayak**      **San Francisco, CA**  
 Fire Aria      Ravel  
*L'enfant et les sortilèges*  
 Presentation of the Rose      Strauss  
*Der Rosenkavalier*  
 Emily's Aria      Rorem  
*Our Town*  
 Deh vieni, non tardar      Mozart  
*Le nozze di Figaro*

**Lindsay Taylor Martin**      **San Diego, CA**  
 Una voce poco fa      Rossini  
*Il Barbiere di Siviglia*  
 This Journey      Heggie  
*Dead Man Walking*  
 Il padre adorato      Mozart  
*Idomeneo*  
 Je suis gris      Massenet  
*Chérubin*

**Alexandra M Henderson**      **Oneonta, NY**  
 How beautiful it is      Britten  
*Turn of the Screw*  
 Padre, germani addio      Mozart  
*Idomeneo*  
 Snow Maiden's Aria      Rimsky-Korsakov  
*The Snow Maiden*  
 What Good Would the Moon Be?      Weill  
*Street Scene*

**\*Micah Perry**      **Brookings, SD**  
 O wie ängstlich      Mozart  
*Die Entführung aus dem Serail*  
 Here I Stand      Stravinsky  
*The Rake's Progress*  
 Ecco ridente in cielo      Rossini  
*Il Barbiere di Siviglia*  
 Il mio tesoro      Mozart  
*Don Giovanni*

**\*Sophia Marie Orrico**      **Staten Island, NY**  
 Der Hölle Rache      Mozart  
*Die Zauberflöte*  
 Willow Song      Moore  
*The Ballad of Baby Doe*  
 Comme autrefois dans la nuit sombre      Bizet  
*Les pêcheurs de perles*  
 Son pochi fiori      Mascagni  
*L'amico Fritz*

**\*Justice Yates**      **Leesburg, FL**  
 Peculiar Grace      Blanchard  
*Fire Shut Up In My Bones*  
 Bravo signor padrone!... se vuol ballare      Mozart  
*Le Nozze di Figaro*  
 Ich hab' mich tausendmal verliebt      Stolz  
*Trauminsel*  
 Non più andrai      Mozart  
*Le Nozze di Figaro*

**\*Camille Robles**      **San Juan, Puerto Rico**  
 Olga's Aria      Tchaikovsky  
*Eugene Onegin*  
 En vain pour éviter      Bizet  
*Carmen*  
 Paula's Aria      Catán  
*Florencia en el Amazonas*  
 Iris, Hence away      Handel  
*Semele*

**\*Brittany Rose Weinstock**      **Newport Beach, CA**  
 Tatiana's Letter Scene (Excerpt)      Tchaikovsky  
*Eugene Onegin*  
 Dove sono i bei momenti      Mozart  
*Le nozze di Figaro*  
 Ain't it a Pretty Night      Floyd  
*Susannah*  
 Song to the Moon      Dvorak  
*Rusalka*

\* denotes finalist for the Carolyn Bailey Argento Fellowship for Vocal Performance

Saturday, January 6



## ARTIST DIVISION

Saturday, January 6

<b>*Michelle Pérez</b>	<b>Weslaco, Texas</b>	Paula's Aria	Catán
No Word From Tom	Stravinsky	<i>Florencia en el Amazonas</i>	
<i>The Rakes Progress</i>		Werther! Werther!	Massenet
Dove sono	Mozart	<i>Werther</i>	
<i>Le nozze di Figaro</i>			
Escúchame	Catán	<b>Leo Radosavljevic</b>	<b>Chicago, IL</b>
<i>Florencia en el Amazonas</i>		Riez! Allez!	Massenet
Non mi dir	Mozart	<i>Don Quichotte</i>	
<i>Don Giovanni</i>		Wir arme Leut	Berg
Nun eilt herbei	Nicolai	<i>Wozzeck</i>	
<i>Die Lustige Weiber von Windsor</i>		Pari siamo	Verdi
		<i>Rigoletto</i>	
<b>Addison Pattillo</b>	<b>Flower Mound, TX</b>	Minnie, dalla mia casa son partito	Puccini
O, ne rydaj moj Paolo	Rachmaninoff	<i>La Fanciulla del West</i>	
<i>Francesca da Rimini</i>		Hark! The land bids me tread	Barber
Have Peace, Jo	Adamo	no more upon it	<i>Antony and Cleopatra</i>
<i>Little Women</i>			
Prendi per me sei libero	Donizetti	<b>Alexandra Rose Hotz</b>	<b>Toledo, OH</b>
<i>L'elisir d'amore</i>		Quando m'en vo	Puccini
Amour, ranime mon courage	Gounod	<i>La bohème</i>	
<i>Roméo et Juliette</i>		This is what it is to love an artist	Aucoin
Durch Zärtlichkeit und Schmeicheln	Mozart	<i>Eurydice</i>	
<i>Die Entführung aus dem Serail</i>		Presentation of the Rose	Strauss
		<i>Der Rosenkavalier</i>	
<b>David Bogaev</b>	<b>Richmond, VA</b>	Non monsieur mon mari	Poulenc
Che gelida manina	Puccini	<i>Les mamelles de Tirésias</i>	
<i>La bohème</i>		Ma quando tornerai	Handel
Salut! Demeure chaste et pure	Gounod	<i>Alcina</i>	
<i>Faust</i>			
Una furtiva lagrima	Donizetti	<b>Michael Colman</b>	<b>New York City</b>
<i>L'elisir d'amore</i>		Come dal ciel precipita	Verdi
Here I Stand	Stravinsky	<i>Macbeth</i>	
<i>The Rake's Progress</i>		Dissent!	Wang
Dies Bildnis ist bezaubernd schön	Mozart	<i>Scalia/Ginsburg</i>	
<i>Die Zauberflöte</i>		Běda! Běda! Ubohá Rusalko bledá	Dvorak
		<i>Rusalka</i>	
<b>Eunsung Lee</b>	<b>Fullerton, CA</b>	Hat man nicht auch Gold beineben	Beethoven
Nemico della patria?	Giordano	<i>Fidelio</i>	
<i>Andrea Chénier</i>		Non piu andrai	Mozart
Ja vas lyublyu	Tchaikovsky	<i>Le nozze di Figaro</i>	
<i>Pique Dame</i>			
Casanova's Aria	Argento	<b>Anna Loreena Kelly</b>	<b>Decatur, GA</b>
<i>Casanova's Homecoming</i>		Wie du warst	Strauss
Avant de quitter ces lieux	Gounod	<i>Der Rosenkavalier</i>	
<i>Faust</i>		Werther...ces lettres	Massenet
Mein Sehnen, mein Wähnen	Korngold	<i>Werther</i>	
<i>Die tote Stadt</i>		Give him this orchid	Britten
		<i>The Rape of Lucretia</i>	
<b>Christina Pezzarossi</b>	<b>Miles City, MT</b>	E sgombro il loco... Ah! Parea	Donizetti
Must the Winter Come So Soon?	Barber	che per incanto	<i>Anna Bolena</i>
<i>Vanessa</i>		Priva son d'ogni conforto	Handel
All'afflitto e dolce il pianto	Donizetti	<i>Giulio Cesare</i>	
<i>Roberto Devereux</i>			
Una voce poco fa	Rossini		
<i>Il barbiere di Siviglia</i>			

\* denotes finalist for the Carolyn Bailey Argento Fellowship for Vocal Performance





Upper: Grazer Dom and Mausoleum (Photo Harry Schiffer) Lower: Operette *aus aller Welt* Concert - Hildelisa Hangis, soprano; AIMS Festival Orchestra, Marzio Conti, conductor (Photo Gerald Hiri); *Das Wasser, das Wasser* Lieder Concert - Perrine Lee, piano; Marta Assunção, soprano (Photo Ethan McGrath)

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2:00–2:50 PM

## Breakout Sessions

**New Arias/New Topics for Women/By Women**  
**Linda Lister, Amanda Johnston, Emily Clements,**  
**Olivia Yokers, Claudia Affan, presenters**

Joshua Tree

This session spotlights selected arias from three new operas by living American composers Emily Clements and Linda Lister; namely, *Letters to Lily*, *State of Grace*, and *Body of Art*. In the spirit of the Bechdel test, these operatic excerpts reveal women not singing about their relationships with men, but rather, singing about contemporary topics rarely depicted on stage, including LGBTQIA+ relationships, eating disorders, and breast cancer. The composers, singers, and pianist will discuss and present these arias with an aim to add new subjects, new perspectives, and new repertoire to the canon.

**PORTRAITS:**

Dolores

**Character Development and Performance Outside an Opera's Frame**  
**Daniel Hunter-Holly, presenter**

The PORTRAITS curriculum is a template for organizing skill-building while collaboratively creating a workshop production with the performers. This presentation will provide a comprehensive description of how to empower singers to prioritize the process of meaningful character development by imagining their character's lives outside of an opera's timeframe. By creating new scenes and relationships based on this character development work, singers are given the responsibility of developing new stories.

3:10–4:00 PM

## Breakout Sessions

**The Sounds and Stories of Opera in Sacred Spaces:**  
**Audience Expansion through Sacred Music Drama (SIO)**  
**Casey Robards, Tammie Huntington, Amy Pfrimmer,**  
**Philip Seward, Jeffrey Springer, Jon Truitt, presenters**

Joshua Tree

Audience building is critical for opera companies and university programs that are constantly striving to establish a deeper connection with their communities. As opera producers emerge from the pandemic, the issue of getting audiences to return to the immediacy of live performance is paramount. Beyond bringing audiences back to traditional venues, an additional method of outreach is to bring opera to faith communities.

**Gender Neutral Voice and Opera Pedagogy**  
**Loraine Sims, presenter**

Dolores

Language, like gender, is fluid. Our ideas about voice as it relates to gender have changed. Yet most of the current vocal pedagogy texts that are used today still refer to male voices and female voices. Are we simply perpetuating this idea for the next generations of voice teachers and opera directors? Are we limiting all our students by having gender labels and gender expectations in our pedagogy? How can we move forward to consider all voices as individuals, whether they belong to cisgender or transgender folk of any age.



4:10–5:00	<b>Plenary Session Legacy Conversation</b>	Palm Ballroom
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A conversation with “Lift Every Voice” Legacy Award winner, composer Adolphus Hailstork, on his storied career and accomplishments. Hosted by Isai Jess Muñoz.

5:00–6:30 PM	<b>Break</b>	
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6:30–7:30 PM	<b>Pre-Banquet Gathering</b>	Courtyard East
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Mingle with friends old and new as we conclude another successful national conference, and raise a glass to celebrate the winners of the 2022–2023 Opera Production Competition as they receive their certificates. *Cash bar.*

7:30–9:30 PM	<b>Awards Ceremony and Closing Banquet</b>	Palm Ballroom
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We invite you to join us as we announce and hear from the winners of the Vocal Competition, recognize the winners of the Carolyn Bailey Argento Fellowship for Vocal Performance and the Dominick Argento Fellowship for Opera Composition, and present the “Lift Every Voice” Legacy Awards and NOA Lifetime Achievement Award.

## New Operas by Anthony Plog and Ronald Kidd



### For Children and Families



#### A Letter to Santa

- An ambitious elf takes over the North Pole, and Santa, Blitzen, and Molly restore the spirit of Christmas.
- One hour, cast of four (STTB). Instrumental and piano versions.
  - Workshopped with Darren Woods at Seagle Festival.



#### How the Trumpet Got Its Toot

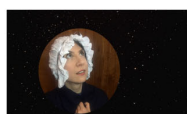
- The son of two brass candlesticks finds his voice and meets the instruments of the orchestra.
- One hour, cast of eight (SSAATTB + Narrator). Scored for brass quintet with piano.
  - Orchestra version premiered by Utah Opera and Symphony.

### For General Audiences



#### Spirits

- Two couples, a close quartet of friends, choose radically different paths during a Holocaust event.
- Two hours, cast of six (SAATBB) + Women's chorus of three.
  - Instrumental and piano versions.



#### Sweeping the Stars

- The inspiring story of Caroline Herschel, the first female professional astronomer.
- Two hours, cast of seven (SATTBBTr) + Women's chorus of eight.
  - Instrumental and piano versions. Developed with Darren Woods at Seagle Festival.

**Meet us at our exhibitor table and the New Work Expo.**

**Get librettos, audio samples, and score samples by using the QR code.**



# The 28<sup>th</sup> Annual NOA Legacy Gala Banquet

6:30 PM, Courtyard East

## **Red Carpet Cocktail Reception in Honor of Production Competition Winners**

All banquet attendees warmly invited! Cash bar.

7:30 PM, Palm Ballroom

## **Banquet and Awards Presentation Welcome**

Lisa Fauntleroy Moore, Master of Ceremonies

## **Research Winners Announcements**

Introduced by Louise Lofquist

## **Vocal Competition Winners Concert and Awards**

Introduced by Christopher Michel and Lisa Sylvester

## **Argento Fellowship Winners Announcement**

Composition: Introduced by Michael Ching

Vocal: Introduced by Lisa Fauntleroy Moore

## **Invocation**

Robert Hansen, Executive Director Emeritus

## **Dinner**

### **Quinoa Salad**

Bibb Lettuce, Feta, Dried Apricots, Pine Nuts, Pomegranate, Prickly Pear-Agave Vinaigrette

### **Mushroom Crusted Beef Tenderloin**

Mashed Potatoes, Smoked Kohlrabi, Brussels Sprouts, Mushroom Butter

### **Chocolate Hazelnut Crunch**

Hazelnut Praline, Wafer Crisp, Chocolate Mousse, Raspberry Sauce, Whipped Cream

## **2024 Lift Every Voice Awards:**

### **Hilda Harris**

Presented by Gordon Ostrowski

### **Adolphus Hailstork**

Presented by Isaí Jess Muñoz

## **2024 Lifetime Achievement Award:**

### **Mark Campbell**

Presented by Kirk Severtson



## Hilda Harris



HILDA HARRIS, mezzo soprano, a native of Warrenton, North Carolina, graduated from North Carolina College and came to New York in on the advice of Mr. Howard Roberts. He introduced her to voice teacher, Ms. Lola Hayes, with whom she studied for many years.

Ms. Harris, the first woman of color to perform trouser Roles at the Metropolitan Opera, made her Metropolitan Opera debut in the triple roles of the Schoolboy, the Wardrobe Mistress, and the Page in the Met's first production of the three-act

version of *Lulu* and later returned to create the title role of the Child in the celebrated David Hockney production of Ravel's *L'Enfant et les Sortilèges*. Her repertoire at the Met included Cherubino in *Le Nozze de Figaro*, Hansel in *Hansel and Gretel*, and Stephano in *Romeo et Juliette*. She enjoyed a distinguished and highly versatile international career including the title role in *Carmen*, Rosina in *Il Barbiere di Siviglia*, and Dorabella in *Così fan tutte* in major European venues. Prior to her Metropolitan Opera Debut, Ms. Harris appeared regularly at the New York City Opera as well as the Lyric Opera of Chicago.

Renowned for her portrayal of Carmen, Ms. Harris has performed the role more than 50 times at opera houses in the United States and in Europe. She also has appeared in leading roles at the opera companies of Pittsburgh, Philadelphia, Rochester, San Diego, Fort Worth, Miami, St. Paul, Hartford, Kentucky, and Milwaukee.

She was a member of the Chicago based Black Music Research Ensemble whose purpose it is to discover, disseminate, preserve, and promote black music in all its forms and to promote appreciation for the black musical heritage.

Ms. Harris's accomplishments have been documented in *"And So I Sing,"* by Rosalyn M. Story, *"Black Women in American, An Historical Encyclopedia,"* edited by Darlene Clark Hines, *"The Music of Black Americans,"* by Eileen Southern, and *"African-American Singers"* by Patricia Turner to name a few.

She has graced the cover of *Opera News*. Her discography includes: *"Hilda Harris"* (a solo album); *"The Valley Wind"* (songs of Hale Smith); *"Art Songs by Black American Composers"* (album); *"X: The Life and Times of Malcolm X"* (CD); *"From the SouthLand"* songs and Spirituals by Harry T. Burleigh (CD); and *"Witness, Vol II,"* compositions by William Grant Still (CD).

Ms. Harris taught voice at Howard University (1991–1995). She was on the voice faculty at The Chautauqua Institute for sixteen years. Before retiring in the Fall of 2019, she was a tenured professor of voice at Sarah Lawrence College for over 20 years and was on the voice faculty at The Manhattan School of Music for 21 years.



## Adolphus Hailstork

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera.

Among his early compositions are: *CELEBRATION*, recorded by the Detroit Symphony in 1976; *OUT OF THE DEPTHS* (1977), and *AMERICAN GUERNICA* (1983), two band works which won national competitions; and *CONSORT PIECE* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, which was awarded first prize by the University of Delaware Festival of Contemporary Music.



Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. In March 2019, Thomas Wilkins conducted Hailstork's *AN AMERICAN PORT OF CALL* with the Boston Symphony Orchestra.

Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *AN AMERICAN PORT OF CALL* (Virginia Symphony Orchestra) was released in spring 2012. A new Naxos recording featuring Hailstork's *PIANO CONCERTO NO. 1* will be released in April of 2023.

Some of Hailstork's new pieces include *THE WORLD CALLED* (based on Rita Dove's poem *TESTIMONIAL*), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *STILL HOLDING ON* (February 2019), an orchestra work commissioned and premiered by the Los Angeles Philharmonic. Works more recently premiered include *TULSA 1921* and *A KNEE ON THE NECK*. His *SYMPHONY NO. 4* was premiered in NYC in March 2023 and *PIANO CONCERTO NO. 2*, commissioned by Lara Downes, was premiered in Richmond, Virginia in October.

Dr. Hailstork is a retired college professor who resides in Virginia Beach, Virginia.



## Mark Campbell

The Pulitzer Prize and Grammy Award-winning operas of librettist/lyricist Mark Campbell are among the most successful in the contemporary canon. Mark has created 41 opera librettos, lyrics for 7 musicals, and text for 8 song cycles and 5 oratorios. His works include *Silent Night*, *The (R)evolution of Steve Jobs*, *The Shining*, *Elizabeth Cree*, *As One*, *Stonewall*, *Sanctuary Road*, *A Thousand Acres*, *Edward Tulane*, *Unruly Sun*, *The Cook-Off*, *The Manchurian Candidate*, *Frida Kahlo and the Bravest Girl in the World*, *A Sweet Silence in Cremona*, *Later the Same Evening*, *Burke & Hare*, *Approaching Ali*, *A Letter to East 11<sup>th</sup> Street*, *A Year to the Day*, *Volpone*, and *Bastianello/Lucrezia*, and *Songs from an Unmade Bed*.

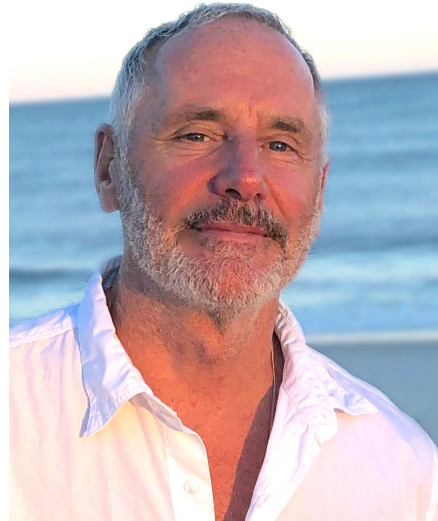
Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for Lyricist, four Grammy nominations, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pellicciotti Award, and a grant from the New York State Council of the Arts.

Recordings include *Silent Night* (Naxos), *Edward Tulane* (Vision Into Art), *The (R)evolution of Steve Jobs* (Pentatone), *Sanctuary Road* (Naxos), *Volpone* (Wolf Trap Records), *Bastianello/Lucrezia* (Bridge), *Rappahannock County* (Naxos), *Later the Same Evening* (Albany) and *Songs from an Unmade Bed* (Ghostlight).

Mark is also an advocate for contemporary opera and serves as a mentor for future generations of writers through the American Opera Project, American Lyric Theatre, the American Opera Initiative and Atlanta Opera's 96-Hour Opera Project. In 2020, he creates—and funds—the only award for librettists in the history of opera: the **Campbell Opera Librettist Prize**, administered annually by OPERA America. He also co-created the **True Voice Award** to help with the training of transgender singers.

Upcoming projects include *A Hundred Years On* for the Mann Center for the Performing Arts (Peter Boyer, composer); *All Shall Rise* for the Oratorio Society of New York at Carnegie Hall (Paul Moravec, composer); and *American Sputnik* for the Gilmore International Piano Festival (Evan Mack, composer).

[www.markcampbellwords.com](http://www.markcampbellwords.com)





## Sunday, January 7

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



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## ***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 Brown
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	
2023	Adolphus Hailstork		Hilda Harris

\* indicates posthumous award



## NOA Lifetime Achievement Award Recipients

1998	Seymour Barab Robert Gay Thea Musgrave	Jack Beeson Ruth Martin Mary Elaine Wallace	Rudolph Fellner Ruby Mercer Sherrill Milnes	Carlisle Floyd Kirke Mechem Robert Ward
1999				
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		
2023		Mark Campbell		

## Sacred in Opera Award Recipients

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

## Boris Goldovsky Excellence in Opera Award Recipients

1999	Tony Randall	Bernie Dobroski	Davarieste Curry
2006		Fred Popper	
2008		Flora Laney Thornton	



## Notes



## NOA Opera Production Competition Winners 2022–2023

- DIVISION I**
- 1<sup>st</sup> Place (tie):** Baylor University | *Monsieur et Madame Denis*, by Jacques Offenbach & Laurencin and Michel Delaporte | Jen Stephenson, Director | Kathleen Kelly, Vocal Coach | Riley Winterton, Assistant Stage Director
- 1<sup>st</sup> Place (tie):** Shenandoah University | *Hydrogen Jukebox*, by Philip Glass & Allen Ginsberg | Ella Marchment, Director | Lindsay Browning, Choreographer | Wei-Han Wu, Music Director | Oak Neel, Lighting Designer
- 1<sup>st</sup> Place (tie):** SUNY Potsdam - Crane School of Music | *The Enchanted Pig*, by Jonathan Dove & Alasdair Middleton | Michael Scarola, Director | Brock Tjosvold, Music Director, Conductor, and Vocal Coach | John Larrance, Scenic Designer, Lighting Designer, and Technical Director | Sarah Maurer-Groth, Costume Coordinator
- DIVISION II**
- 1<sup>st</sup> Place:** University of Cincinnati College Conservatory of Music | *Dido and Aeneas/Gianni Schicchi Double Bill*, by Henry Purcell & Nahum Tate and Giacomo Puccini & Giovacchino Forzano | Kenneth Shaw, Stage Director | Dr. Brett Scott, Musical Director/Conductor | Amy Johnson, Producer | Susan Moser, Movement/Choreography
- 2<sup>nd</sup> Place (tie):** Chapman University | *Cinderella*, by Jules Massenet | Marc Callahan, Director | Jotaro Nakano, Conductor | Janet Kao, Vocal Coach | Clara Cheng, Vocal Coach
- 2<sup>nd</sup> Place (tie):** University of Wisconsin-Stevens Point | *Dial M for Moore Menotti: Gallantry/The Telephone/The Old Maid and the Thief*, by Moore & Sundgaard / Gian Carlo Menotti | Matthew Markham, Director and Producer | Kristin Ditlow, Music Director | Sarah Ross, Scenic Designer | Isaac Norman, Lighting Designer
- DIVISION III**
- 1<sup>st</sup> Place:** Miami University | *Paul's Case*, by Gregory Spears & Willa Cather | Benjamin Smolder, Director, Conductor | Tiffany Lusht, Production Manager | Christina Haan, Vocal Coach
- 2<sup>nd</sup> Place (tie):** Queens College | *The Turn of the Screw*, by Benjamin Britten & Myfanwy Piper | Alex Paul Sheerin, Director | Louis Burkot, Conductor | Rebecca Ming, Costume Designer | Graham Kindred, Lighting Designer
- 2<sup>nd</sup> Place (tie):** University of the Pacific Conservatory of Music | *Into the Woods*, by Stephen Sondheim & James Lapine | James Haffner, Stage Director | Eric Dudley, Conductor & Music Director | Carl Pantle, Assistant Music Director | James Gonzales, Production Manager
- Honorable Mention:** Westminster Choir College at Rider University | *The Ghosts of Gatsby*, by Evan Mack & Joshua McGuire | Susan Shiplett Ashbaker, Conductor/Producer | Ross Beschler, Stage Director | Buck Linton, Scenic Designer | Robin Shane, Costume Designer
- DIVISION IV**
- 1<sup>st</sup> Place:** Baldwin Wallace Conservatory of Music | *We've Got Our Eye On You*, by Nkeiru Okoye & David Cote | Scott Skiba, Producer / Stage Director | Dean Buck, Conductor | Heather Dennen, Choreographer
- 2<sup>nd</sup> Place:** Moores Opera Center - University of Houston | *Sondheim on Sondheim*, by Stephen Sondheim & Various | Nicole Kenley-Miller, Co-Stage Director | Lawrence



Edelson, Co-Stage Director | Laura Bergquist, Conductor/Musical Director | Shaun Heath/Mary Webber, Costume Designers

**3<sup>rd</sup> Place:** Portland State University | *Die Zauberflöte*, by Wolfgang Amadeus Mozart & Emanuel Schikaneder | Kelley Nassief, Artistic Director | Linda Brovsky, Stage Director | Dr. Chuck Dillard, Music Director/Conductor | Peter West, Lighting Designer

#### DIVISION V

**1<sup>st</sup> Place:** Moores Opera Center - University of Houston | *Ainadamar*, by Osvaldo Golijov & David Henry Hwang | Lawrence Edelson, Stage Director and Choreographer | Steve Osgood, Conductor | Jason Burton, Lighting Designer | Andrew Harper, Sound Designer

**2<sup>nd</sup> Place:** North Park University | *Buried Alive*, by Jeff Myers & Quincy Long | George Cederquist, Director | Jennifer McCabe, Vocal Coach and Pianist

**3<sup>rd</sup> Place:** The University of Kansas | *The Turn of the Screw*, by Benjamin Britten & Myfanwy Piper | Stella Markou, Director, Costume/Set Designer, Music Director | Boris Vayner, Conductor | Nicole McKinney, Lighting Designer | Tatiana Tessman, Pianist, Music Direction

#### DIVISION VI

**1<sup>st</sup> Place:** University of Michigan | *The Cunning Little Vixen*, by Leoš Janáček & Rudolf Tesnohlídek | Kirk Severtson, Conductor | Tara Faircloth, Stage Director | Cameron Anderson, Scenic Designer | Sarah M. Oliver, Costume Designer

**2<sup>nd</sup> Place (tie):** Temple University Opera Theater | *Dark Sisters*, by Nico Muhly & Stephen Karam | Brandon McShaffrey, Stage Director | Danielle Jagelski, Conductor | Christopher Turbessi, Principal Coach

**2<sup>nd</sup> Place (tie):** University of Missouri - Kansas City | *Proving Up*, by Missy Mazzoli & Royce Vavrek | Linda Ade Brand, Stage Director | Joshua Horsch, Conductor | Zeb Johnson, Lighting and Projections Designer | Natalia Rivera and Daniel Fung, Vocal Coaches

#### DIVISION VII

**1<sup>st</sup> Place:** University of North Texas | *A Streetcar Named Desire*, by André Previn & Philip Littell | Stephanie Rhodes Russell, Conductor | Taylor Rachel Carnes, Stage Director | Donna Marquet, Scenic Design | Michael Robinson, Costume Design

**2<sup>nd</sup> Place:** Manhattan School of Music | *La liberazione di Ruggiero dall'isola d'Alcina*, by Francesca Caccini & Ferdinando Saracinelli | Jorge Parodi, Conductor | James Blaszkowski, Stage Director | Rodrigo Hernandez Martinez, Scenic Coordinator | Christopher Metzger, Costume Designer

**3<sup>rd</sup> Place:** Arizona State University | *Daughter of the Regiment*, by Gaetano Donizetti & Jules-Henri Vernoy de Saint-Georges | Brian DeMaris, Conductor | Dale Dreyfoos, Director

#### DIVISION VIII

**1<sup>st</sup> Place:** Manhattan School of Music | *The Cunning Little Vixen*, by Leoš Janáček | Kirk Severtson, Conductor | Dennis Whitehead Darling, Stage Director | Felicity Stiverson, Choreographer | Jen Gillette, Costume Designer

**2<sup>nd</sup> Place:** University of Toronto Opera | *A Comedic Trilogy (Hin und zurück, Monsieur Choufleuri restera chez lui le, Gallantry)*, by Paul Hindemith, Jacques Offenbach, Douglas Moore & Marcellus Schiffer, Duc de Morny, Ludovic Halvévy, Hector-Jonathan Crémieux, Arnold Sundgaard | Michael Patrick Albano, Director | Sandra Horst, Conductor



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## Conventions/Conferences of The National Opera Association

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1956	Wichita	1991	New York
1957	Evanston	1992	San Francisco
1958	New York	1993	Orlando
1959	New York	1994	Toronto
1960	Dallas	1995	Boston
1961	Chicago	1997	Dallas
1962	New York	1998	New York
1963	Detroit	1999	Cincinnati
1964	Denver	2000	Washington, DC
1965	Cleveland	2001	New York
1966	Tallahassee	2002	Washington, DC
1967	Iowa City	2003	Philadelphia
1968	Los Angeles	2004	Kansas City
1969	Evanston	2005	New York
1970	New Orleans	2006	Ann Arbor
1971	New York	2007	New York
1972	San Francisco	2008	Los Angeles (with NATS)
1973	Toronto	2009	Washington, DC
1974	Memphis	2010	Atlanta (with NATS)
1975	Minneapolis	2011	San Antonio
1976	Seattle	2012	Memphis (with NATS)
1977	Bloomington, IN	2013	Portland
1978	Tucson	2014	New York (with NATS)
1979	Norfolk, VA	2015	Greensboro, NC
1980	Birmingham	2016	Indianapolis (with NATS)
1981	Detroit	2017	Santa Barbara
1982	Portland	2018	New Orleans
1983	Boston	2019	Salt Lake City
1984	Dallas	2020	Cleveland
1985	Louisville	2021	Virtual
1986	Los Angeles	2022	St. Augustine
1987	Columbus	2023	Houston
1988	New Orleans	2024	Phoenix/Tempe
1989	Albuquerque	2025	Savannah (with NATS)



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