Creating Without Borders: An Unconventional Idea

and

Opera, Art Song, and the Ages of the Voice

A Joint Meeting of the National Opera Association and the National Association of Teachers of Singing

Memphis, Tennessee  January 4-8, 2012
Thank You
to these contributors to

NOA’s
2011 Annual Campaign

**Director**
Elizabeth Vrenios

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Julia Aubrey
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JoElyn Wakefield-Wright

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Adriana Hardy
David Holley

**Répétiteur**
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Robert Chauls
Ruth Dobson
Philip Hageman
Lori Laitman
Catherine Payn
Kirk Severtson
Jacque Trussel
Clifton Ware

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Dewey Camp
Raquel Cortina
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**Opera at ALABAMA**

THE UNIVERSITY OF ALABAMA
Opera Theatre
A Comprehensive Opera Training Program

**www.music.ua.edu/opera**
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THE UNIVERSITY OF ALABAMA
College of Arts & Sciences
School of Music
57th Annual Convention

CREATING WITHOUT BORDERS:
An Unconventional Idea

January 5-8, 2012

This joint meeting of the National Association of Teachers of Singing and the National Opera Association brings together two professional organizations that share the common goal of providing the highest standard of education to aspiring professional singers. Our time together will be an opportunity to learn, to exchange ideas, and to discover ways that we can work together in the pursuit of our common goal. Each organization has contributed excellent sessions to this conference and all sessions are available to all those attending the convention/workshop. Welcome!

Gordon Ostrowski, NOA Vice President for Programs
Jeffrey Price, NATS Vice President of Workshops
Carole Blankenship, NATS Local Chair
Copeland Woodruff, NOA Local Chair
Wednesday, January 4th, 2012

NOA Board of Directors
12:00 PM—5:00 PM

HERITAGE I

Evening
SAVOR THE SOUTH—Pre-Convention Dinner and Entertainment
Rum Boogie Café

Thursday Morning, January 5th

7:30 AM to 5:00 PM
Registration and Exhibits
FOYER

8:00 AM to 8:55 AM
PLENARY SESSION
BALLROOM
Guerilla Opera presents—Ensemble Opera: Making Your Own Opportunities
Executive Director, Aliana de la Guardia

9:00 AM to 9:55 AM
PLENARY SESSION
BALLROOM
The Forgotten Member of the Ensemble: The Audience
Copeland Woodruff, University of Memphis

10:00 AM to 10:15 PM
BREAK
FOYER

10:15 AM to 11:15 AM
PLENARY SESSION
BALLROOM
Reynaldo Hahn’s Song Cycles for Soloist, Choir and Piano
Dr. Chuck Dillard, University of Texas at Austin
Dr. Melinda Brou, Texas A & M, Kingsville

11:30 AM to 1:15 pm
OPENING LUNCHEON
BALLROOM
Welcome
Gordon Ostrowoski, NOA VP for Conventions
Jeffrey Price, NATS VP of Workshops
Carole Blankenship, NATS Local Chair
W. Copeland Woodruff, NOA Local Chair

Lunch

Keynote Address:
David Grabarkewitz, Artistic/General Director
El Paso Opera
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<tr>
<td>1:30 PM to 2:25 PM</td>
<td>BREAKOUT SESSION</td>
<td>NASHVILLE</td>
<td>Drama in the Voice Studio: A Positive Outcome</td>
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<td>Mark Ross Clark, University of Louisiana-Monroe</td>
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<td>1:30PM to 2:25 PM</td>
<td>BREAKOUT SESSION</td>
<td>NATCHEZ</td>
<td>“Recitative for the Peuple”</td>
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<td>Julia I. Doe, Yale University</td>
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<td>“Operatic Achievements on the European Scale: 19th Century Mexico”</td>
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<td>Anna Ochs, University of Chicago</td>
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<td>2:30 PM to 3:25 PM</td>
<td>PLENARY SESSION</td>
<td>BALLROOM</td>
<td>When Worlds Collide: Collaboration between Vocalists and Instrumentalists</td>
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<td>Dr. Melinda Brou, Dr. Naomi Seidman, Dr. Chuck Dillard, Texas A &amp; M, Kingsville</td>
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<td>3:30 PM to 3:45 PM</td>
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<td>3:45 PM to 4:40 PM</td>
<td>PLENARY SESSION</td>
<td>BALLROOM</td>
<td>The Singing Impresario: A Focus on the Composer/Singer Relationship</td>
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<td>Dr. Rebecca Wascoe and Len D. Bobo, Mississippi State University</td>
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<td>4:45PM to 5:45 PM</td>
<td>PLENARY SESSION</td>
<td>BALLROOM</td>
<td>Making Music with the Heart and Mind</td>
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<td>Alicia Kopfstein-Penk, American University</td>
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<td>5:30 PM to 7:00 PM</td>
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<td>7:00 PM to 8:30 PM</td>
<td>PLENARY SESSION</td>
<td>BALLROOM</td>
<td>COLLEGIATE OPERA SCENES COMPETITION FINALS</td>
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<td>Julia Aubrey</td>
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<td>8:45 PM to 10:00 PM</td>
<td>OPENING RECEPTION</td>
<td>FOYER</td>
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</table>
Collegiate Opera Scenes Competition

Introduction: Julia Aubrey, COSC Co-Chair
Master of Ceremonies: David Holley, COSC Co-Chair
COSC Committee: Paul Houghtaling, Kenneth Wood, Kristine Hurst-Wajszzuk

Competition Judges: Kallen Esperian, Ned Canty, and Robin Guarino

DIVISION I

Stanford University
Musical Director: Marie-Louise Catsalis  Stage Director: Nova Jimenez
Collaborative Pianist: Marie-Louise Catsalis

Der Schauspieldirektor  Wolfgang Amadeus Mozart

Madame Herz: Jessica Moffitt  Madamoiselle Silberklang: Annie Sherman
Monsieur Vogelsang: Ben Laboy

University of Montevallo
Musical and Stage Director: Charles Wood  Collaborative Pianist: Laurie Middaugh

Cosí fan tutte  Wolfgang Amadeus Mozart

Fiordili: Nidia Riley  Dorabella: Marie Brewer
Despina: Jennifer Evans  Ferrando: Cody Webb
Guglielmo: Patrick Jones  Don Alfonso: Devin Burton

Missouri Western State University
Stage and Musical Director: Susan Carter  Collaborative Pianist: Donovan Jones

The Telephone  Gian-Carlo Menotti

Lucy: Adrienne Collins  Ben: Kyle Minx
Brigham Young University

Stage and Musical Director: Lawrence Vincent
Collaborative Pianist: Ashley Vasquez

Le nozze di Figaro
Wolfgang Amadeus Mozart

Susanna: Keri Costello Figaro: George Hnatiuk

Sam Houston State University

Stage and Musical Director: Rebecca Renfro Grimes
Collaborative Pianist: Robert Hunt

La Serva Padrona
Giovanni Battista Pergolesi

Serpina: Courtney Stancil Uberto: Preston Andrews Vespone: Nicholas Szoeke

DIVISION II

Georgia State University

Stage Director: Carroll Freeman Musical Director: Rolando Salazar
Collaborative Pianist: Daniel Solberg

The Medium
Gian-Carlo Menotti

Baba: Lauren Wright Monica: Chelsea Smith Toby: Chris Massie

Emporia State University

Stage and Musical Director: Penny Speedie

The Fisher, The Fish, and the Wife
Bruce Trinkley

Wife: Takako Iyadomi Fisherman: Mitchell Wright
Press Secretary: Erin Gilmore State Trooper: Tomoko Hayasaka
Gubernatorial Chief of Staff: Justin Petersen Consultant: Masatoshi Takami
Bowling Green State University

Stage Director: Sean Cooper  Musical Director and Pianist: Kevin Bylsma

*Pelléas et Mélisande*  
Claude Debussy

Mélisande: Amanda DeBoer  Golaud: Stephan Maus

University of Alabama

Stage and Musical Director: Paul Houghtaling  
Collaborative Pianist: Brad Baker  Costume Design: Jack Schmitz

*Manon*  
Jules Massenet

Manon: Jennifer Bryant  Des Grieux: Perry Davis Harper

Brigham Young University

Stage and Musical Director: Lawrence Vincent  
Collaborative Pianist: John Sargeant

*Così fan tutte*  
Wolfgang Amadeus Mozart

Fiordiligi: Emily Workman  Dorabella: Sarah Maxwell
Despina: Katherine Henly  Ferrando: Joseph Olson
Guglielmo: Ross Couganhour  Don Alfonso: Brandtley Henderson

The first-place winners will be featured in a master class on Friday, January 6 with Richard Crittenden and Elizabeth Vrenios
Friday Morning, January 6th

7:00 AM to 7:45 AM  BREAKOUT SESSION  NASHVILLE
Yoga for Performers—Robert Swedberg

7:30 AM to 5:00 PM  Registration and Exhibits  FOYER

8:00 AM to 9:30 AM  NOA Board of Directors Meeting  ST. LOUIS

8:00 AM to 8:55 AM  BREAKOUT SESSION  BALLROOM
“Salons to Supper clubs” Learning the Art of Intimate Performance
Victoria Lavan

9:00 AM to 10:30 AM  BREAKOUT SESSION  BALLROOM
Collaborative Curriculum for the Opera Workshop:
New Ideas on Building Positive Collaborations for Comprehensive Training
with
Dr. Paul Houghtaling, University of Alabama, Tuscaloosa
and
Dr. Carleen Graham, Dr. Kirk Severtson, SUNY Potsdam

9:00 AM to 10:30 AM  BREAKOUT SESSION  NASHVILLE
Operatunities on a Small Liberal Arts Campus
Jessica McCormack, Wittenberg University
With
Small School Survival guide to Opera Production: Dealing with the Nuts and Bolts of Production
KristineHurst-Wajszczuk, University of Alabama, Birmingham

9:00 AM to 10:00 AM  BREAKOUT SESSION  MEMPHIS
Limitless Opera: Beyond the Virtual, Buy the Ticket—Be the Show
Dr. Kathryn Barnes-Burroughs, Southern Institute for the Performing Voice

9:00 AM to 10:00 AM  BREAKOUT SESSION  BEALE
The Dramatic Songs and Lyric Operas of Richard Faith
Dr. Joseph Hopkins
With Dr. Kristin Kenning and Dr. Kathryn Fouse, Samford University, School of the Arts

10:30 AM to 11:00 AM  BREAK  Foyer
Friday Afternoon, January 6th

2:00 PM to 3:55 PM   BREAKOUT SESSION   BALLROOM
TAG TEAM VOICE MASTER CLASS: Part I with Ricky Ian Gordon and Karen Brunssen

Olivia Greene, soprano (The University of Georgia)
Afternoon on a Hill by Ricky Ian Gordon
Peyson Moss, piano

Carline Waugh, soprano (The University of Mississippi)
Stars by Ricky Ian Gordon
Stacy Rodgers, piano

Samantha Rodgers, soprano (The University of Mississippi)
Poem by Ricky Ian Gordon
Amanda Johnston, piano

Alice-Anne Light, mezzo-soprano (The University of Mississippi)
A Horse with Wings by Ricky Ian Gordon
Stacy Rodgers, piano
Alternate:

Nancy Kay Mc Bride, mezzo-soprano (The University of Mississippi)
Prayer by Ricky Ian Gordon
Stacy Rodgers, piano

2:00 PM to 2:55 PM   BREAKOUT SESSION   NASHVILLE
Made in America: a Multi-Media Lecture Recital of Vocal Music by Living American Composers
Nancy Maria Balach, Stacy Rodgers, John Schuesselin, University of Mississippi

2:00 PM to 2:55 PM   BREAKOUT SESSION   MEMPHIS
The Importance and Power of Gesture
Richard Crittenden
POSTER SESSIONS
Kay Payn, Coordinator

Mozart’s 7 Deadly Sins: Making Theatre from Excerpts
Mary-Louise Catsalis
Stanford University, Palo Alto CA

Eros and Psyche: Opera and Myth in the Twenty-First Century
Linell Gray Moss
James Madison University
Lifelong Learning Institute, Harrisonburg, VA
and Germanna Community College, Fredericksburg, VA

King and Queen of the High Cs: The Bel Canto Love Affair of Dame Joan Sutherland and Luciano Pavarotti
Mitra Sadeghepour, Jonas Hacker and Erin Kenneavy
University of Wisconsin-Eau Claire, WI

Music and Architecture: Opera Production at the University of Miami
Dean Southern
Frost School of Music, University of Miami, Coral Gables, FL

NOA Annual Business Meeting and Election of Officers
President Elizabeth Vrenios, Presiding
And all NOA members

BREAK

Marking the Voice: Why, Where, When and How?
Christine Seitz, University of Missouri

The Blood and Guts of Opera: Dramatic Coaching of the Opera Scenes Competition Winners
Richard Crittenden and Elizabeth Vrenios

DINNER ON YOUR OWN
6:45 PM BUS DEPARTS FOR OPERA

7:30 PM

CONFESSION by Raphael Lucas
University of Memphis
(A prequel to Puccini’s Suor Angelica)
Mark Ensley, Conductor
Copeland Woodruff, Director

8:45 PM BUS DEPARTS TO HOTEL

9:30 PM to 11:00 PM NOA CABARET

Refreshments and Bar

“YOU AND THE NIGHT AND THE MUSIC”
THE MUSIC OF ARTHUR SCHWARTZ
with Elizabeth Vrenios and Company

Saturday Morning, January 7th

7:00 AM-11:00 PM Warm-Up and Rehearsals BEALE

8:00 AM to 5:00 PM Registration and Exhibits FOYER

7:00 AM to 7:45 AM BREAKOUT SESSION NASHVILLE
Yoga for Performers—Robert Swedberg

8:00 AM to 8:55 AM BREAKOUT SESSION NASHVILLE
An Introduction to Singer’s Tai Chi
William McCrary, University of Texas

8:00 AM to 8:55 AM BREAKOUT SESSION BALLROOM
Projecting Attitudes and Producing Green Opera
Robert Swedberg, University of Michigan

9:00 AM to 9:55 AM BREAKOUT SESSION NATCHEZ
In The National Opera Center: from Dream to Reality
Marc A. Scorca, President, Opera America

9:00 AM to 10:25 AM BREAKOUT SESSION NASHVILLE
Italian for the Opera: Author, Robert Thomson

9:30 AM to 1:55 PM 26th Annual Vocal Competition BALLROOM
26th Annual NOA Vocal Competition

Barbara Hill Moore and Reginald Pittman
Competition Chairs

Finals Judges:
Kallen Esperian, Steven Osgood, and Felicia Weathers

Scholarship Division Preliminary Judges
Reginald Pittman, Penelope Speedie, and Dennis Basset

Artist Division Preliminary Judges
Linda Di Fiore, Martha Gerhart, and Jason Smith

Competition Pianists
Amanda Johnston, Louise Lofquist, Kirk Severtson, Kumiko Shimizu

SCHOLARSHIP DIVISION FINALISTS

**Ian J. Ramirez**
Si ritrovarla io giuro (La Cenerentola) Rossini
En fermant les yeux (Manon) Massanet
Oh wie ängstlich (Die Entführung aus dem Serail) Mozart
Here I stand (The Rake’s Progress) Stravinsky

**Jan A. McEuen**
Ah! Mes amis (La fille du régiment) Donizetti
Si ritrovarla io giuro (La Cenerentola) Rossini
Je crois entendre (Les pêcheurs des perles) Bizet
I see, you see (Moby Dick) Heggie

**Caroline C. Oliveira**
The Silver Aria (Ballad of Baby Doe) Moore
Je veux vivre (Romeo et Juliette) Gounod
Regnava nel silenzio (Lucia di Lammermoor) Donizetti
Ach ich füh’s (Die Zauberflöte) Mozart

**Rebecca T. Farley**
This Journey (Dead Man Walking) Heggie
Val Laisse couler mes larmes (Werther) Massanet
Smanie implacable (Così fan tutte) Mozart
Sein wir wieder gut (Ariadne auf Naxos) Strauss

**Reginald Smith, Jr.**
Laud Jesus Heah Me (Emperor Jones) Gruenberg
O du mein holder Abendstern (Tannhäuser) Wagner
Sorge infausta (Orlando) Handel
Non piu andrai (Le nozze di Figaro) Mozart

**Jennifer H. Sung**
Je veux vivre (Romeo et Juliette) Gounod
O luce di quest’anima (Linda di Chamounix) Donizetti
Come, now a Roundel (Midsummer Night’s Dream) Britten
Mein Herr Marquis (Die Fledermaus) Strauss

**Laura Begley**
This Journey (Dead Man Walking) Heggie
Val Laisse couler mes larmes (Werther) Massanet
Smanie implacable (Così fan tutte) Mozart
Sein wir wieder gut (Ariadne auf Naxos) Strauss

**Jamez M. McCorkle**
Avant de quitter (Faust) Gounod
Pierrot’s Tanzled (Die tote Stadt) Korngold
See the raging flames (Joshua) Handel
Largo al factotum (Il barbiere di Siviglia) Rossini
# ARTIST DIVISION FINALISTS

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<th>Sharin G. Apostolou</th>
<th>Tina Lovejoy</th>
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<td>Handel</td>
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<td>Comme autrefois (<em>Les pêcheurs des perles</em>)</td>
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<td>Caro Nome (<em>Rigoletto</em>)</td>
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<td>Wo bin ich (<em>Hansel und Gretel</em>)</td>
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<td>How beautiful it is (<em>Turn of the Screw</em>)</td>
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<td><strong>Jennifer Jellings</strong></td>
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<td>The Willow Song (<em>Ballad of Baby Doe</em>)</td>
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<td>Regnava nel silenzio (<em>Lucia di Lammermoor</em>)</td>
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<td>Ah! fors’e lui (<em>La Traviata</em>)</td>
<td>Verdi</td>
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<td>Ach ich liebte (<em>Die Entführung aus dem Serail</em>)</td>
<td>Mozart</td>
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<td>Depuis le jour (<em>Louise</em>)</td>
<td>Charpentier</td>
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<td><strong>Julia L. Taylor</strong></td>
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<td>The Silver Aria (<em>Ballad of Baby Doe</em>)</td>
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<td>Je veux vivre (<em>Romeo et Juliette</em>)</td>
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<td>Regnava nel silenzio (<em>Lucia di Lammermoor</em>)</td>
<td>Donizetti</td>
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<tr>
<td>Durch Zärtlichkeit (<em>Die Entführung</em>)</td>
<td>Mozart</td>
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<td>Ah non credea (<em>La Sonnambula</em>)</td>
<td>Bellini</td>
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<td><strong>Duck Yong Kim</strong></td>
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<td>Di tua beltade imagine (<em>Poliuto</em>)</td>
<td>Donizetti</td>
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<td>E sogno, o realta? (<em>Falstaff</em>)</td>
<td>Verdi</td>
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<td>O du mein holder Abendstern (<em>Tannhäuser</em>)</td>
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<td>Ballad of Queen Mab (<em>Romeo et Juliette</em>)</td>
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<td>My two loves (<em>Amelia</em>)</td>
<td>Hagen</td>
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<td><strong>Yoonsang Lee</strong></td>
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<td>Hai gia vinta la causa (<em>Le nozze di Figaro</em>)</td>
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<td>Largo al factotum (<em>Il barbiere di Siviglia</em>)</td>
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<td>Oh vin dissipe la tristesse (<em>Hamlet</em>)</td>
<td>Thomas</td>
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<td>Hal’s Memory (<em>Plump Jack</em>)</td>
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<td>Yeletsky’s Aria (<em>Pique Dame</em>)</td>
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<td><strong>Bonnie M. McNaughton</strong></td>
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<td>Quando m’en vo (<em>La bohème</em>)</td>
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<td>Have peace, Jo (<em>Little Women</em>)</td>
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<td>Dove sono (<em>Le nozze di Figaro</em>)</td>
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<td>Je dis que rien m’épouvante (<em>Carmen</em>)</td>
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<td>Marietta’s lied (<em>Die tote Stadt</em>)</td>
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<td><strong>Amy L. Murray</strong></td>
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<td>Non mi dir (<em>Don Giovanni</em>)</td>
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<td>O nel fuggente nuvolo (<em>Attila</em>)</td>
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<td>Ach, ich liebte (<em>Die Entführung aus dem Serail</em>)</td>
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<td>Do not utter a word (<em>Vanessa</em>)</td>
<td>Barber</td>
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<td><strong>Michael S. Preacely</strong></td>
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<td>Eri tu (<em>Un ballo in maschera</em>)</td>
<td>Verdi</td>
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<td>Ballad of Queen Mab (<em>Romeo et Juliette</em>)</td>
<td>Gounod</td>
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<td>Mein Sehnen (<em>Die tote Stadt</em>)</td>
<td>Kornegold</td>
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<td>I Burn! I Freeze! (<em>The Rake’s Progress</em>)</td>
<td>Stravinsky</td>
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<td>Hai gia vinta la causa (<em>Le nozze di Figaro</em>)</td>
<td>Mozart</td>
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<td><strong>Limmie Pulliam</strong></td>
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<td>Dio mi potevi scagliar (<em>Otello</em>)</td>
<td>Verdi</td>
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<td>Now the great bear (<em>Peter Grimes</em>)</td>
<td>Britten</td>
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<td>Salutl, demeure, chaste et pure (<em>Faust</em>)</td>
<td>Gounod</td>
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<td>Nothung, nothung (<em>Siegfried</em>)</td>
<td>Wagner</td>
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<td>L’anima ho stanca (<em>Adriana Lecouvreur</em>)</td>
<td>Cilea</td>
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10:00 AM to 10:55 AM  BREAKOUT SESSION  MEMPHIS  
Crossing Genre Borders:  Music Theatre Techniques for Classical Singers  
Corinne Ness, Carthage College

10:00 AM to 10:55 AM  BREAKOUT SESSION  NATCHez  
Setting the Record Straight:  
The History of African American concert and Opera singers at the White House  
Maurice Wheeler, University of North Texas

11:00 AM to 12:25 AM  PLENARY SESSION  NASHVILLE  
The Triple Threat Composer:  Ricky Ian Gordon

12:30 AM to 2:00 PM  LUNCH ON YOUR OWN

Saturday Afternoon, January 7th

2:00 PM to 3:55 PM  BREAKOUT SESSION  BALLROOM  
Tag Team Voice Master Class:  Part II with Ricky Ian Gordon and Karen Brunssen

  Caitlin Hammon, soprano (Lee University)  
  Will There Really Be A Morning? by Ricky Ian Gordon  
  Mary Beth Wickes, piano

  James Harr, tenor (Rhodes College and the University of Memphis)  
  A Word for This Old Man from The Grapes of Wrath by Ricky Ian Gordon  
  Thomas Bryant, piano

  Amanda Woodward Boyd, soprano (The University of Memphis)  
  Caro Nome from Rigoletto by Verdi  
  Jennifer Olander, piano

  Philip Himebook, tenor (The University of Memphis)  
  O figli miei!....Ah, la paterna mano from Macbeth by Verdi  
  Ruth Himebook, piano  
  Alternate:

  Charles Moore, tenor (The University of Mississippi)  
  Vainement, ma bien-aimée from Le Roi d’Ys by Lalo  
  Stacy Rodgers, piano

2:00 PM to 2:55 PM  BREAKOUT SESSION  MEMPHIS  
H.O.W.—The Purpose of an Opera Workshop  
Coordinator, Richard Crittenden  
Susan Boardman, W. Dwight Coleman, David Holley, and Jacque Trussel

2:00 PM to 2:55 PM  BREAKOUT SESSION  NASHVILLE  
Performance Technique:  Acting the Song  
Author Tracy Moore
3:00 AM to 3:55 AM  BREAKOUT SESSION  MEMPHIS
   Sacred in Opera—Composers and Directors Symposium
   Moderator: Ruth Dobson
   Panelists Allen Henderson, Philip Hagemann, Mozelle Clark Sherman, and Bruce Trinkley

3:00 PM to 3:55 PM  BREAKOUT SESSION  NASHVILLE
   Tag Team: Music and Theatre Directors as Collaborators
   Julia Aubrey and Rene Pulliam, University of Mississippi

4:00 PM to 4:55 PM  BREAKOUT SESSION  BALLROOM
   Opera Meets Speed Dating II
   G. William Bugg, Samford University School of the Arts

4:00 PM to 4:55 PM  BREAKOUT SESSION  NASHVILLE
   A Collaboration with Endless Dramatic Possibilities: Songs for Voices and Piano Four-Hands
   Bradley Robinson, Stacy Rodgers, Jennifer Robinson, Diane Wang, University of Mississippi

5:00 PM to 5:55 PM  BREAKOUT SESSION  NASHVILLE
   English and German Diction: A Comparative Approach
   Amanda Johnston, University of Mississippi
The 17th Annual NOA Legacy Gala Banquet

The Ballroom

6:15 PM
*Cocktail Reception*

7:00 PM
*Vocal Competition Winners Concert and Awards*
Introduced by Barbara Hill Moore and Reginald Pittman

7:30 PM
Welcome
Elizabeth Kirkpatrick Vrenios, Master of Ceremonies

Invocation
Robert Hansen, Executive Director of NOA

*Dinner*

*Menu*

Fresh Garden Salad
Mustard Rubbed Seared Rib Eye
Sauteed Asparagus, Yellow Squash and Scallions
Warm Rolls and Sweet Cream Butter
Baby Bundt Cake with Berries and Cream

*Presentation of Awards*

*2010-2011 Opera Production Awards*
Presented by Elizabeth Vrenios and Kenneth Wood

*2010-2011 Collegiate Opera Scenes Awards*
Presented by Julia Aubrey and David Holley

*Lift Every Voice Legacy Award*
Felicia Weathers
Presented by Barbara Hill Moore
## The Roll of Honor

### “Lift Every Voice” Legacy Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Male Recipient</th>
<th>Female Recipient</th>
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<tbody>
<tr>
<td>1995</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
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<tr>
<td></td>
<td>Mattiwilda Dobbs</td>
<td>Robert McFerrin</td>
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<tr>
<td>1997</td>
<td>Inez Mathews</td>
<td>Sylvia Olden Lee</td>
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<td></td>
<td>Eta Moten Barnett</td>
<td>Ann Wiggins Browne</td>
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<tr>
<td>1998</td>
<td>Everett Lee</td>
<td>Adele Addison</td>
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<tr>
<td></td>
<td>Fred Thomas</td>
<td>Margaret Tynes</td>
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<tr>
<td>1999</td>
<td>Leontyne Price</td>
<td>William Warfield</td>
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<td></td>
<td>Charlotte Holloman</td>
<td>Boris Goldovsky</td>
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<td></td>
<td>Gloria Davy</td>
<td>Boris Goldovsky</td>
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<tr>
<td>2000</td>
<td>Betty Allen</td>
<td>Martha Flowers</td>
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<td></td>
<td>Andrew Frierson</td>
<td>Rawn Spearman</td>
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<tr>
<td>2001</td>
<td>Martina Arroyo</td>
<td>Grace Bumbry</td>
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<td></td>
<td>Reri Grist</td>
<td>Shirley Verrett</td>
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<td></td>
<td>Lola Hayes</td>
<td>Eileen Southern</td>
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<tr>
<td>2002</td>
<td>Annabelle Bernard</td>
<td>Nadyne Brewer</td>
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<td></td>
<td>Elinor Harper</td>
<td>Leslie Savoy Burrs</td>
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<td>2003</td>
<td>Gary Burgess</td>
<td>Andre Montal</td>
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<td></td>
<td>Simon Estes</td>
<td>Willis Patterson</td>
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<td>2004</td>
<td>Raoul Abdul</td>
<td>Ben Matthews</td>
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<td></td>
<td>H. Leslie Adams</td>
<td>Phillip Creech</td>
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<td></td>
<td>Leona Mitchell</td>
<td>Andrew Smith</td>
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<tr>
<td>2005</td>
<td>Vera Little-Augustitus</td>
<td>William Ray</td>
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<tr>
<td></td>
<td>Anthony Davis</td>
<td>George Walker</td>
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<tr>
<td>2006</td>
<td>Robert Owens</td>
<td>Luther Saxon</td>
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<td></td>
<td>Marie Hadley Robinson</td>
<td>Curtis Rayam</td>
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<td></td>
<td>Felicia Weathers</td>
<td>Donnie Ray Albert</td>
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## Boris Goldovsky Excellence in Opera Award Recipients

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<thead>
<tr>
<th>Year</th>
<th>Male Recipient</th>
<th>Female Recipient</th>
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<tbody>
<tr>
<td>1999</td>
<td>Tony Randall</td>
<td>Bernie Dobroski</td>
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<tr>
<td></td>
<td>Davariste Curry</td>
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<tr>
<td>2006</td>
<td>Fred Popper</td>
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<tr>
<td>2008</td>
<td>Flora Laney Thornton</td>
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## NOA Lifetime Achievement Award Recipients

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<thead>
<tr>
<th>Year</th>
<th>Male Recipient</th>
<th>Female Recipient</th>
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<tbody>
<tr>
<td>1998</td>
<td>Robert Ward</td>
<td>Thea Musgrave</td>
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<td></td>
<td>Jack Beeson</td>
<td>Seymour Barab</td>
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<td></td>
<td>Carlisle Floyd</td>
<td>Ruth Martin</td>
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<td></td>
<td>Ruby Mercer</td>
<td>Mary Elaine Wallace</td>
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<td></td>
<td>Rudolph Fellner</td>
<td>Robert Gay</td>
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<tr>
<td>1999</td>
<td>Regina Resnick</td>
<td>Sherrill Milnes</td>
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<td>2001</td>
<td>Anna Moffo</td>
<td>J on Vickers</td>
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<td></td>
<td>Gilda Cruz-Romo</td>
<td>Robert Merrill</td>
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<tr>
<td>2003</td>
<td>Dominick Argento</td>
<td>Colin Graham</td>
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<td>2004</td>
<td>Phyllis Curtin</td>
<td>Beverly Sills</td>
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<td></td>
<td>Joseph Volpe</td>
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<td>2005</td>
<td>David DiChiera</td>
<td>Matthew Epstein</td>
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<tr>
<td>2006</td>
<td>Ryan Edwards</td>
<td>Evelyn Lear</td>
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<tr>
<td>2009</td>
<td>Marilyn Horne</td>
<td>Jonathan Pell</td>
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<tr>
<td>Time</td>
<td>Event</td>
<td>Location</td>
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<tr>
<td>8:00 AM to 9:15 AM</td>
<td>FAREWELL BREAKFAST</td>
<td>BALLROOM</td>
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<td></td>
<td>Gordon Ostrowski, NOA Vice President for Conventions, presiding</td>
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<tr>
<td>9:30 AM to 12:00 PM</td>
<td>NOA Board of Directors Meeting</td>
<td>ST. LOUIS</td>
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<tr>
<td>9:30 AM to 11:00 AM</td>
<td>PLENARY SESSION</td>
<td>BALLROOM</td>
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<td></td>
<td>The Ages of the Voice: Karen Brunssen</td>
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**Half page ad here**
Biographies of Convention Participants

JULIA AUBREY. (COSC, Tag Team: Music and Theatre Directors as Collaborators) President-Elect of NOA, is Associate Professor of Voice, Director of Opera Theatre, and Assistant Chair for the Department of Music at the University of Mississippi. She earned her bachelor’s and master’s degrees in vocal performance, and a master of arts degree in theatre from the University of Missouri in Columbia. She serves as associate artistic director of the Oxford Shakespeare Festival and guest musical director for the UM Department of Theatre. Professor Aubrey served as the opera stage director for the Fairbanks Summer Arts Festival in Alaska from 2003 to 2005.

NANCY MARIA BALACH (Made In America) Associate Professor of Music at the University of Mississippi, has performed with the New York Gilbert and Sullivan Players and the Ohio Light Opera. She has performed with Florida Grand Opera, Lyric Opera of Cleveland, Opera Theater of Pittsburgh, Opera Theatre of St. Louis, and Tulsa Opera, and has also been a soloist with the symphonies of Acadiana, Canton, Mississippi, North Carolina, Tupelo and Tuscaloosa. In addition, she has recorded lead roles for Albany Records, Newport Classic, New World Records, Operetta Archives, and VOX Classics, and earned degrees in Vocal Performance from Carnegie Mellon University and the Manhattan School of Music.

KATHRYN BARNES-BURROUGHS, (Limitless Opera) DMA has enjoyed international success as an opera singer and has directed productions with such companies as Ocean State Lyric Opera, Texas Tech University, South Alabama Opera Theatre, and Opera Providence. She presented pedagogical panels in 2008 at the NATS national conference and the Voice Foundation Symposium, after working as Featured Master Teacher at the Austrian Voice Institute (VII). Recipient of the 2007 Van Lawrence Fellowship, she now serves on the Editorial Board of Journal of Voice. She is currently general director for Southern Opera Theatre and Director, Southern Institute for the Performing Voice – A Creative Center for Education and Research.

SUSAN BOARDMAN, (H.O.W. Panelist) Associate Professor Emerita of Music at the Pennsylvania State University, earned her BM and MM degrees from the University of Wisconsin-Madison, and a D.M.A. in Vocal Performance from the Conservatory of Music (Cincinnati). She taught voice, vocal pedagogy, and opera at the University of Miami. As a lyric soprano, she has appeared with the Gold Coast Opera Theater, the Florida Philharmonic Orchestra and the Miami Bach Society, and has presented solo recitals in Europe and Australia as well as the United States. She has published articles in the Music Educators Journal and the Journal of Singing, and has been on the NOA Board. She was the former editor of the NOA newsletter.

LEN D. BOBO, (The Singing Impresario) composer, is currently on the music faculty of East Central Community College in Decatur, Mississippi. Having a strong background in church music, he has served as an organist and church musician for many years. He is currently the Music Minister at Central United Methodist Church in Meridian, Mississippi, where his Requiem was performed last summer. He has been composing for over forty years, and his compositions vary from sacred to secular and are written for varying voices and instruments. His compositions are available through Darcy Press and from the composer himself. His degrees are from Mississippi College and the University of Tennessee.

MELINDA BROU, (When Worlds collide: Collaboration between Vocalists and Instrumentalists) Assistant Professor of Voice and Opera at Texas A&M-Kingsville, received her Bachelor of Music degree from Southwestern University, Master of Music from the University of Colorado/Boulder, and her DMA from The University of Texas at Austin. She is the co-director of the Advanced Summer Vocal Workshop at Austin Lyric Opera. Recent performances include Barber’s Knoxville: Summer of 1915 with the Kingsville Symphony Orchestra, Walton’s Facade with faculty chamber ensemble from TAMUK, and First Lady in Sparkling City Opera’s production of The Magic Flute. Dr. Brou currently serves as the Vice-President for Auditions for the South Texas Chapter of NATS.

KAREN BRUNSSEN, (Tag Team Voice Master Class, The Ages of the Voice) Associate Professor of Voice and Opera, is Co-Chair of Music Performance at the Bienen School of Music at Northwestern University. She has presented teaching residencies at Cambridge University in England for three years. Her performing career throughout the United States and Europe spans over 30 years, and she may be heard on recordings by Decca and Vox. She debuted in Gounod’s Faust with the Cincinnati Opera. Upcoming engagements include a European tour performing Verdi’s Requiem in Germany, France, Spain and Switzerland, Mendelssohn’s Die Erste Walpurgisnacht with Grant Park Music Festival and Mahler Symphony No. 2 with Elgin Symphony.
G. William Bugg, (Opera Meets speed Dating) Professor of Voice and Director of the Samford University Opera Program, founded and presently serves as president and director of Alabama OperaWorks, a small regional opera company. Dr. Bugg has received his degrees from the University of Memphis, Southern Baptist Theological School of Music, and Furman University. As a performer he has a significant reputation having concertized extensively throughout the South and appearing in featured roles with the New York Grand Opera, Atlanta Civic Opera, Kentucky Opera, Opera Birmingham, Southern Regional Opera, Shreveport Civic Opera, and the Chattanooga Opera. He has concertized in London, Canterbury, Oxford, Salisbury, and with International Haydn Festival in Vienna.

General Director of Opera Memphis since January 2011, Ned Cnty (COSC finals judge) has directed shows for Santa Fe Opera, Glimmerglass Opera, New York City Opera, Portland Opera, and Wolf Trap Opera, as well as productions in China, Israel, Italy and Canada. He has directed and lectured at Curtis, Juilliard, The Manhattan School of Music, Columbia, Amherst, AVA, UCSB, LSU and BU, among others. He began his opera career as Resident Director of the Young American Artist Program at Glimmerglass Opera, which began his commitment to developing the next generation of opera artists and audiences.

Marie-Louise Catsalis (Poster Session: Mozart’s 7 Deadly Sins: Making Theatre From Excerpts) conductor, vocal coach, and keyboard accompanist, completed a graduate opera repetiteur’s course at the Sydney Conservatorium, Master of Music degree at the University of New England, Australia, and doctoral degree at the University of Newcastle, Australia. She performed at the Pacific Music Festival in Sapporo, Japan, under the baton of Michael Tilson Thomas, and has presented papers and lecture/recitals at the Society for Seventeenth-Century Music, Society for Eighteenth-Century Music, the American Handel Society, the Musicological Society of Australia, and the American Musicological Society. Her critical editions have been published on the Web Library of Seventeenth-Century Music and A-R Editions.

Mark Ross Clark (Drama in the Voice Studio) has presented his Singer-getic workshops for universities throughout the U.S., for regional NATS conventions, and in Germany, Italy, Mexico, England, Taiwan, and Brazil. He has directed and produced over 50 operas in universities and professional venues, including nine years for the renowned Indiana University Opera Theater. Clark has a doctorate in opera production from the University of Washington, a BM degree in voice performance and a MM in vocal pedagogy from Indiana University. Dr. Clark is the author of Singing, Acting, and Movement in Opera and Guide to the Aria Repertoire (Indiana University Press).

W. Dwight Coleman, (H.O.W. Panel) is Director of the School of Music at Georgia State University in Atlanta, General/Stage director of the nationally recognized Harrower Summer Opera Workshop and resident stage director of the La Musica Lirica Summer Music Festival in Italy. He has staged over 70 original language productions and has served as a Vice President of the National Opera Association and President of the Georgia Chapter of the National Association of Teachers of Singing. Among his numerous awards are Georgia State’s College of Arts and Sciences Outstanding Faculty award, Torch of Peace award, and the Loridans’ Foundation Arts Medal for significant contributions to the cultural life of Atlanta.

Richard Crittenden (Blood and Guts of Opera, H.O.W. panel, the Importance and Power of Gesture) is the Director of the Crittenden Opera Studio, which holds yearly opera workshops, classes and private coachings in Washington, D.C. and Boston. He headed the opera programs at Curtis Institute of Music, Yale University School of Music, Mannes School of Music and NYU. He has taught and directed in numerous workshops including Oglebay, Cleveland, Elliot Lake in Banff, Canada, and the Fletcher School of Music, and has directed operas with such companies as The New York Opera Theatre, New Jersey Opera, Utah Opera Theatre and the Western New York Opera Theatre. A Judge for the Liederkranz Vocal Competition for 10 years, he has often judged competitions and conducted master classes for NATS and NOA around the country.

Aliana de la Guardia, (Guerilla Opera) a classical singer who specializes in New Music and contemporary performance techniques, is also an actress, voice teacher, and producer. She completed her professional studies in voice and opera at The Boston Conservatory, and has studied with New Repertory Theater (Watertown, MA) as well as the SITI Company (NYC). This season she makes her television debut, guest starring on ABC’s Body of Proof. She is the Artistic Director of Dirty Paloma, a group designed to engage and expose innovative artists with an emphasis on works for small ensemble. In addition, she is founding member and General Manager for Guerilla Opera, a New Music chamber ensemble.

Dr. Linda Di Fiore, (Artist Division, Preliminary Judge for Vocal Competition) Regents Professor at the University of North Texas, has performed professionally for over thirty-five years as a soloist in opera, oratorio, recital, and musical theatre. Her career has included guest performances throughout the United States with such
groups as the Minnesota Opera, Bach Aria Festival in New York City, Orlando Opera, Joffrey Ballet and the Orchestra of New Spain. She has taught in summer programs in Rome, Venice, Casalmaggiore, Innsbruck, Graz (AIMS) and the Amalfi Coast Festival, has been a Visiting Professor of Voice at the Eastman School of Music, and is a NATS Master Teacher. She has won the Distinguished Service Award to International Education as well as the President’s Council Teaching Award at UNT.

CHUCK DILLARD (When Worlds collide: Collaboration between Vocalists and Instrumentalists) is currently a lecturer in collaborative piano at the University of Texas at Austin. As music director of Austin’s Spotlight on Opera, he recently completed a fourth successful season conducting productions of Falstaff and Carmen. A founding member of the Rhapsoidos Trio, he also appears in concert regularly with vocal and instrumental colleagues across the country. Under the tutelage of Anne Epperson, Robert McCoy, and Rita Sloan, he received graduate degrees in collaborative piano from the University of Colorado - Boulder (DMA) and the University of Maryland - College Park (MM). He worked professionally for Central City Opera, Opera Colorado, Austin Lyric Opera and Opera Carolina.

JULIA DOE (Scholarly Papers) is a graduate student at Yale University. She holds a Bachelor of Arts degree in music from Whitman College in Walla Walla, Washington. Her research focuses on intersections of music and literature in France, with interests ranging from the Parisian chanson and print culture in the early modern period, to Francis Poulenc and Surrealism in the mid-twentieth century. Her dissertation, French Opera at the Italian Theater (1762-1793): Nationalism, Genre, and Opéra-Comique, has been supported by grants from the Fulbright program and the Beinecke Rare Book and Manuscript Library. She is spending the 2011-2012 academic year doing research in Paris, where she also performs as a violinist in the orchestra utcinquième.

RUTH DOBSON, (Sacred in Opera), received the Governor's Arts Award from the state of Oregon for her distinguished work in the field of opera and opera education. She joined the voice faculty at the University of Oregon after retiring as Professor of Music at Portland State University, where she taught voice, opera workshop, and song literature. Ms. Dobson was the director of the PSU Opera Theater program, where her productions of Le Nozze di Figaro and Don Giovanni were awarded first place in the opera production competition of NOA. She is Co-Founder of the Astoria Music Festival and Artistic Director of Portland SummerFest, and was Founder and Artistic Director of Bel Canto Northwest Vocal Institute.

MARK ENSLEY, (Conductor, Confession) Co-Director of Opera Studies at the University of Memphis, has served as Associate Conductor and Chorus Master of Des Moines Metro Opera, Tulsa Opera, and Opera Memphis, and has been on the faculty of the International Vocal Arts Institute, Tel Aviv, Israel and Casalmaggiore, Italy. He made his conducting debut with the Israel Chamber Orchestra at the Tel Aviv Museum of Art, has been heard in solo and chamber music recitals across the United States and Austria, and serves as Chairman for the Mid-South Region of the Metropolitan Opera National Council Auditions. He holds degrees from the University of North Carolina at Chapel Hill, the University of Wisconsin and the Franz Schubert Institute in Austria.

KALLEN ESPERIAN, (COSC Finals Judge) lyric soprano, has made worldwide appearances as one of The Three Sopranos. She appeared as Mimi in La bohème opposite Luciano Pavarotti at many of the world’s greatest opera houses, including the Duetsch Staatsoper, Berlin, the Teatro Colon in Buenos Aires, and in Beijing, China. She made her Metropolitan Opera debut as Mimi in La Boheme opposite Plácido Domingo, and has also appeared as Desdemona in Otello opposite him with the Opera National de Paris. At Milan’s Teatro alla Scala, Ms. Esperian appeared as Mina opposite Jose Carreras in La Scala’s first-ever performance of Verdi’s Stiffelio. Ms. Esperian is currently Guest Artist in Residence at the University of Mississippi.

KATHRYN FOUSE (Dramatic Songs and Lyric Operas of Richard Faith) is Professor of Music and Associate Dean for the Division of Music at Samford University in Birmingham, Alabama. In addition to her commitment to education, she continues to maintain an active performing career. She holds degrees in Piano Performance from Baylor University, Southern Illinois University at Edwardsville and the University of North Texas. Her principal teachers include Eugenia O’Reilly, David Albee, and Ruth Slenczynska. Having developed a strong interest in New Music, Dr. Fouse frequently presents lecture-recitals in an effort to bring greater understanding of this music to audiences.

MARTHA GERHART (Artist Division Preliminary Judge for Vocal Competition) is currently an Adjunct Faculty member at S.M.U. and continues to be active in Dallas as a sought-after vocal coach. Ms. Gerhart was on the music staffs of the San Francisco Opera (including SFO’s Opera’s Merola Opera Training Program), The New York City Opera, the Spoleto Opera Festival (both in the U.S. and in Italy), as well as many other companies. She is the translator of line-by-line translations in many of the Hal Leonard Publishing Corporation’s Vocal Library Series,
including their popular Opera Anthology series, and the author of Italian Song Texts from the 17th through the 20th centuries, Volumes I and II, published by Leyerle Publications.

RICKY IAN GORDON (Composing, the Voice and Lyric Italian for Opera Singing; Tag Team Master Class, Composer) studied composition at Carnegie Mellon University. His songs have been performed and recorded by such internationally renowned singers as Renee Fleming, Dawn Upshaw, Audra MacDonald, Kristin Chenoweth, and Frederica Von Stade. He is currently working on a commission for New York’s Metropolitan Opera, and a new opera for the 50th anniversary of the Minnesota Opera (Garden of the Finzi Continis). As a teacher, Mr. Gordon has taught in Colleges and Universities throughout the country, and has been featured Composer-in Residence at various festivals. Among his honors are the Alumni Merit Award from Carnegie-Mellon University, the Stephen Sondheim Award, The Gilman and Gonzalez-Falla Theater Foundation Award, and The Constance Klinsky Award.

DAVID GRABARKEWITZ (keynote speaker) is the Artistic and General Director of El Paso Opera, where he has directed Madama Butterfly, West Side Story, and La bohème. As Resident Stage Director for the New York City Opera, he has directed Macbeth, The Love of Three Oranges, Rigoletto, Hansel and Gretel, Paul Bunyan, and Madama Butterfly, (which was awarded the 2008 Prime Time Emmy Award for Best Live Classical Music). He has directed for many companies including the Florida Grand Opera, Connecticut Opera and Central City Opera, and has taught and directed master classes across the United States including the Hartt School of Music, Boston Conservatory of Music, the New England Conservatory of Music, and Juilliard School of Music.

CARLEEN GRAHAM (Collaborative Curriculum) is Professor of Opera and Music Theatre at SUNY Potsdam, where she directs The Crane Opera Ensemble and teaches Performance Practices for Singers. She has directed for the Royal Scottish Academy of Music/Drama and the Curso Internacional de Música Vocal in Aveiro, Portugal, and has received awards for her productions of On The Town, L’Enfant et les Sortilèges, and L’Egisto. Dr. Graham is winner of both the 2009 SUNY Chancellor’s Award for Excellence in Teaching and the SUNY-Potsdam’s 2006 Excellence in Teaching Award. She is Director of The Center for Undergraduate Research at SUNY Potsdam and the Artistic Administrator for the upcoming Fall Island Vocal Arts Seminar.

ROBIN GUARINO (COSC Finals Judge) who holds the J. Ralph Corbett Distinguished Chair of Opera at Cincinnati College-Conservatory of Music was a Former faculty member of Juilliard, Manhattan, Mannes, NYU, and UCLA. She worked as a stage director with companies including The Metropolitan Opera, Glimmerglass Opera, Seattle Opera, Wolf Trap Opera, and Virginia Opera. She directed world premieres of operas by Jake Heggie, Mark Adamo and David del Tredici for Eos Orchestra, New York City. Also a filmmaker, she produced and directed four independent films including Crossing the Atlantic, which was shown on PBS’ Independent Focus. She holds degrees in music from Northwestern University and Columbia University.

PHILIP HAGEMANN, (Sacred in Opera panel) a native of Indiana, is the long-time conductor of the Rockland County (New York) Choral Society. As a composer he has published approximately 75 choral compositions, and has written 10 one-act chamber operas and two full-length operas, including the sacred opera, Ruth. Two of his short operas have won national competitions sponsored by NOA. He is treasurer of NOA and a Vice-President of Opera Index, a New York organization that sponsors an annual vocal competition which gives around $40,000 in prizes.

ALLEN HENDERSON, (Sacred in Opera panel,) is the Executive Director of NATS, Professor of Music at Georgia Southern University, and Director of Music at First Presbyterian Church in Statesboro, GA. He holds degrees from Carson-Newman College, The University of Tennessee, and CCM. In his academic and numerous church positions he has premiered new sacred operas and has also performed and directed staged oratorio. An award winning singer, he has performed with opera companies and symphonies, and in recital throughout the country.

BARBARA HILL MOORE, (Co-Chair Vocal Competition) is the Meadows Foundation Distinguished Professor of Voice at Southern Methodist University, where she is Director of the SMU Study Abroad Program in South Africa, Professor of Voice, and has served as Department Head. She has performed throughout the United States and Europe, where she sang the role of Jenny in Weill’s Die Dreigroschenoper. Having received her degrees from Lincoln University and the University of Illinois, she has presented master classes at universities in England, Germany, Korea, South Africa and North America and taught in the NATS Internship Program. She is President and founder of the Bruce Foote Memorial Scholarship Foundation, a NATS Foundation Board Member, National Vice President for the NATS Foundation Circle of Friends, and Regional Governor of NOA.

DAVID HOLLEY, (H.O.W. Panel) Director of Opera at UNC Greensboro, was the resident tenor and stage director at the Brevard Music Festival, staging productions of South Pacific, Guys & Dolls, and West Side Story, as well as
such operas as The Barber of Seville, Gianni Schicchi, Suor Angelica, La Cenerentola, The Magic Flute, and Orpheus in the Underworld. His UNCG productions have won seven first place and four second place awards in the NOA Opera Production Competition. In April of 2009, he produced, directed and wrote the libretto for Libby Larsen's operatic adaptation of William Inge's Picnic, which was commissioned and premiered by the UNCG School of Music.

JOSEPH HOPKINS, (Dramatic Songs and Lyric Operas of Richard Faith) Dean of the School of the Arts at Samford University, holds degrees from Shorter College, Baylor University and Indiana University with additional studies at Harvard University. He served as Dean of the Petrie School of Music at Converse College and chair of the Department of Music at the University of Evansville. He has performed with orchestras, operas, and in concert in the United States, Africa, Canada, Europe, and Asia. Recordings include The Songs of Richard Faith, a collaboration with the composer. Upcoming performances include recitals and concerts in the USA, Madrid, Hong Kong, Atelier Chamber Music Series (Paris), and St. Martin in the Fields Church (London).

PAUL HOUGHTALING (Collaborative Curriculum) is Director of Opera Theater at the University of Alabama. Appearances as singer and director include the Abilene, Anchorage, Baltimore, Boston Lyric, Central City, Des Moines, Knoxville, Lake George, Long Beach, Mobile, Nashville, Santa Fe and Tacoma Operas, Opera Birmingham, and the Metropolitan Opera Guild. He has performed at Carnegie Hall, the Kennedy Center, and Lincoln Center as soloist with several ensembles, as well as throughout Europe with Teatro Lirico d’Europa, and is a sought-after presenter of clinics and workshops throughout the U.S.

KRISTINE HURST-WAJSZCZUK (Small School Survival guide to Opera Production) is Assistant Professor of Voice and Director of Opera at the University of Alabama at Birmingham. She has directed productions including The Magic Flute, The Pirates of Penzance, Amahl and the Night Visitors, Handel’s Semele, Purcell’s Dido and Aeneas, and Britten’s The Burning Fiery Furnace. In 2010, she was a fellow at the Early Music Vancouver’s Compleat Singer Programme, and in 2011 was the directing intern for the Harrower Opera Workshop in Atlanta. A specialist in the socio-political intrigue surrounding the lute songs of John Dowland, her solo CD was released in 2008 by Centaur.

AMANDA JOHNSTON (Made in America, English and German Diction) is Assistant Professor of Music at the University of Mississippi, where she is Music Director of the Opera Theatre, musical coach and instructor. She is also on faculty at the Taos Opera Institute, and artistic director of the Toronto concert series. She is the author of English and German Diction for Singers: A Comparative Approach (Scarecrow Press). Educated at Queen’s University, the Hochschule für Musik, and the Janáček Academy of Music, she has held positions at the University of Toronto, Royal Conservatory of Music, York University, and Lied Austria. She has performed in Canada, the United States, Germany, France, Austria, and Scotland.

KRISTIN KENNING, (Dramatic Songs and Lyric Operas of Richard Faith) DMA, is a voice teacher and director of opera at Samford University. Previously, she worked in Minneapolis as a freelance stage director and performer, while studying with Elizabeth Mannion and teaching studio voice at Luther College. She has performed throughout the U.S., Europe, and South Africa, and has staged productions in the Midwest for Skylark Opera, Theatre Unbound, the Minneapolis Institute of Arts, the University of Minnesota, the Minnesota Centennial Showboat, and the Red Eye Theater (premiere of Christopher Gable’s opera The Ladysmith Story). Kristin has special interests in new opera, Polish song literature, and teaching acting to singers.

ALICIA KOPFSTEIN-PENK (Making Music with the Mind and Heart) has a Ph.D. from Catholic University (specializing in Leonard Bernstein) and teaches at American University. She has taught Musicanship to singers of all levels for thirty years, including the Washington National Opera Summer Institute. Her students have sung roles with such companies as the Washington National Opera, have made recordings, and performed as soloists throughout the Washington DC area. As a singer who has performed in various halls from the Metropolitan Opera to the Kennedy Center, award-winning scholar and experienced classical/folk guitarist, Ms. Kopfstein-Penk brings an unusually broad viewpoint to the teaching of this all-important skill.

VICTORIA LAVAN (Salons to Supper clubs) enjoys a varied and accomplished career as a singer, actress and teacher. Highlights of her work include the Sundance Institute in collaboration with San Francisco Opera’s Adler Fellowship Program, the Albuquerque Chamber Orchestra, New West Symphony, Salt Lake Opera Theatre, Egyptian Theatre, El Portal Theatre, and the Ventura Music Festival. Ms Lavan has served on the voice faculties of Ventura College, Pepperdine University, UCLA, Ray Bolger Musical Theatre Department and the American Musical and Dramatic Academy in Los Angeles. She moderates the Music Theatre Workshop at Theatre West in Los Angeles, and currently serves NATS as Southern California Governor.
At the age of 27, **RAPHAËL LUCAS** *(Winner, Confession Chamber Opera Competition)*, has already created an impressive range of musical compositions. He was born in Sète in the south of France, and began composing at the age of ten. He later pursued a career as a percussionist, playing for seven years with the National Symphony Orchestra of Montpellier. In 2007, he moved to the United States to dedicate himself solely to composition, and earned a Bachelor's Degree in composition from SUNY Purchase. He is currently pursuing a Master's degree at the Manhattan School of Music as a student of Dr. Richard Danielpour.

Soprano, **JESSICA MCCORMACK** *(Operatunities on a Small Liberal Arts Campus)* is an Assistant Professor of Music at Wittenberg University in Springfield, Ohio. She holds a D.M.A. from the University of North Texas, a M.M. from Southern Methodist University, and a Bachelor of Music from the University of Toronto. A featured soloist with the Fort Worth Symphony, Symphony New Brunswick, Springfield Symphony Orchestra and the Bach Society of Dayton, she was a national winner of the Canadian Music Competition (vocal division), a finalist at the Texoma NATS “Singer of the Year” competition, and a finalist in the Bel Canto Chorus Regional Artists Competition. She is currently the Secretary-Treasurer for Buckeye NATS.

**DR. WILLIAM MCCRARY** *(Introduction to Singer's Tai Chi)* is the Director of Lyric Theatre at The University of Texas at San Antonio and holds degrees in Voice Performance from the University of Montana (BM), San Francisco State University (MM), and The University of Northern Colorado (DA). He has directed and performed in musicals and operas for over 30 years. Dr. McCrary holds a second degree black belt in Tai Kwon Do and has been certified as instructor of Qigong and Tai Chi by The Institute of Integral Qigong and Tai Chi. Through the combination of his unique experiences, Dr. McCrary has developed *Singer's Tai Chi* to help performers cultivate awareness and balance.

**TRACEY MOORE** *(Performance Technique: Acting the Song)* career includes two National Broadway Tours: *Camelot* with Richard Harris, and the role of Emma Goldman in *Ragtime*. She has appeared Off-Broadway in *Señor Discretion* by Frank Loesser, *I Will Come Back*, and in the title role in Blitzstein’s *Regina*. Other performances include a world premiere at the Met, a U.S. premiere at New Jersey State Opera, and leading roles at such regional theatres as Lyric Theatre of Oklahoma, Hilton Head Playhouse, Mountain Playhouse, Gablestage, the MUNY, and North Shore Music Theatre. Her book, *Acting the Song: Performance Skills for the Music Theatre*, is available on Amazon.

**LINELL GRAY MOSS** *(Poster Session: Eros and Psyche: Opera and Myth in the Twenty-first Century)* has published articles on opera in Perspectives of New Music and the International Association of Women in Music Journal. Moss coaches and directs opera and musical theatre, and currently teaches for James Madison University’s Lifelong Learning Institute in Harrisonburg, VA, and Germanna Community College in Fredericksburg, VA. She received her DMA from the University of Cincinnati College/Conservatory of Music and her MA from the University of Iowa.

**CORINNE NESS** *(Crossing Genre Borders: Music Theatre Techniques for Classical Singers)* director of music theatre and opera at Carthage College in Kenosha, WI, is a performer equally adept at classical and contemporary singing styles. She has lectured on music theatre pedagogy across the United States and China, and has been a featured speaker for a variety of conventions, including the Iowa Music Educator’s Conference, Wisconsin NATS, and two NATS National Conventions. She has been featured in Classical Singer as a music theatre pedagogue, and continues to work with public schools as a guest conductor and curriculum specialist, as well as Director of School and Community Partnerships for the Music Institute of Chicago, providing professional development for teachers and classroom arts instruction programs in underserved Chicago schools.

**DR. ANNA OCHS** *(Scholarly Papers)* received her Ph.D. in Musicology from the University of North Carolina at Chapel Hill in 2011. She has presented papers at both national and international conferences, such as the American Musicological Society Conference in 2010 and the Latin American Studies Conference in 2009. Her research interests include opera and zarzuela in late nineteenth-century Mexico City, transnational flows in Latin American popular music, and women in country music.

**STEVEN OSGOOD** *(Finals Judge, Vocal Competition)* work has been seen at companies around North America and Europe, including New York City Opera, and Nederlands Opera. He has been an Assistant Conductor at the Metropolitan Opera since 2006, and maintains active relationships with many of America’s foremost conservatories. He was Artistic Director of American Opera Projects from 2001 until 2008, and created the company’s renowned *Composers* and the *Voice Workshop* Series. Mr. Osgood conducted world premieres of Xenakis’ *Orestea*, and Tan Dun/Peter Sellars’ *Peany Pavilion*. This season he makes his debut with Memphis Opera, and returns to Manhattan School of Music to lead John Corigliano’s *The Ghosts of Versailles*. 
GORDON OSTROWSKI, (Vice President for Conventions), Assistant Dean/Opera Producer, is administrator, artistic producer, stage director and teacher at Manhattan School of Music. He serves as Vice President for Conventions of the National Opera Association, on the board of directors of the Douglas Moore Fund for American Opera and Opera America, and is past president of Opera for Youth. He has directed numerous productions for Opera Tuscia in Viterbo, Italy, and the New Opera Festival of Rome. He has served Michigan Opera Theatre as assistant to the director, the Cincinnati Opera as assistant and stage director, the University of Southern California as producer/stage manager, and the Santa Fe Opera as production assistant and assistant director.

KAY PAYN, (Coordinator Poster session/Scholarly papers) Associate Professor of voice and opera at Bucknell University in Lewisburg, PA, was the recent recipient of the President's Award for Excellence in Teaching. A proponent of American art song and opera, Dr. Payn has sung numerous premiere performances. Under her direction, the Bucknell Opera Company has gained recognition for creative performances of some of the most significant 20th and 21st-century American repertoire. She is an active presenter, clinician and adjudicator, and has taught at Susquehanna University and Lycoming College. In addition to her work with the NOA, she served two terms as Pennsylvania Governor for the NATS.

REGINALD PITTMAN (Co-Chair Vocal Competition) is associate Professor of Music and Director of Opera Theatre at Kansas State University. Dr. Pittman received the Bachelor and Masters Degrees of Music from the University of North Texas and the DM from Indiana University. Dr. Pittman has been Resident artist with the Wichita Grand Opera and with the Des Moines, San Diego, Arizona, New Orleans, Shreveport, Dallas and Mississippi Opera companies. Dr. Pittman was a regional winner of the Metropolitan Opera auditions, finalist for the MacAllister Vocal Competition and the Southern Regional Opera Competition. He is currently on the board of Directors and serves as the Governor for the North Central Region for NOA and Auditions-Chair for the West Central Region of NATS.

RENE PULLIAM (Tag Team: Music and Theatre Directors as Collaborators) is head of the BFA program in Musical Theatre at the University of Mississippi. She received her BA in Music from Whittier College and her MFA in Dance/Choreography from Mills College. She has directed and/or choreographed hundreds of musicals across the United States, including the West Coast premiers of Smile, Closer than Ever, and Over Here. She has been awarded the San Francisco Bay Area Theatre Critics Award for her choreography on No, No Nanette and Good News. Her performance credits include television (The Carol Burnett Show), commercials (Dr. Pepper), and touring companies (The King and I, Godspell).

BRADLEY ROBINSON (Piano/Voice collaboration) has performed opera and oratorio throughout the U.S. with companies including Opera Memphis, Atlantic Civic Opera, Opera Carolina, Sinfonia da Camera, and Chautauqua Opera. His roles include Faninal (Der Rosenkavalier), Alfo (Cavalleria Rusticana), Escamillo (Carmen), Guglielmo (Così Fan Tutte), Michele (Il Tabarro), Papageno (The Magic Flute), the title roles of Don Giovanni and Gianni Schicchi, and Silvio and Tonio (Pagliacci). Orchestral credits include Messiah, Elijah, Carmina Burana, and the Requiems of Brahms, Fauré, and Mozart. Holding an MM from Florida State University and a DMA from the University of Illinois, he serves as vocal area head at the University of Mississippi.

JENNIFER ROBINSON (Piano/Voice collaboration) holds a masters degree of music from Florida State University, and has pursued doctoral studies at the University of Illinois. As Instructor of Music at the University of Mississippi, she teaches studio voice and voice class. She has performed in opera, oratorio, and recital throughout the United States, with roles including Despina and Fiordiligi (Così Fan Tutte), Marenka (The Bartered Bride), Adele (Die Fledermaus), and Pamina (The Magic Flute). Musical theater credits include A Little Night Music, Follies, and Man of La Mancha. Her orchestral and recital appearances include venues throughout the U.S., including performances for NATS, NOA, and CMS.

STACY RODGERS (Piano/Voice collaboration) is Professor of Piano and Head of Keyboard Studies and Collaborative Piano at The University of Mississippi in Oxford. A Texas native, he holds degrees from Southern Methodist University and the University of Texas at Austin. Major teachers in performance and pedagogy include Lita Guerra, Amanda Vick Lethco, Jean Barr, Harris Crohn, Louise Bianchi, and David Karp. In addition to his regular teaching duties, Mr. Rodgers is active in pedagogical research and teacher training, and heads The University of Mississippi’s Community Music School. As soloist and collaborative pianist, he performs more than 30 concerts annually throughout the US.

MITRA SADEGHPOUR, (Poster Session: King and Queen of the High Cs: The Bel Canto Love Affair of Dame Joan Sutherland and Luciano Pavarotti) Associate Professor of Music at the University of Wisconsin-Eau Claire, teaches applied voice, is coordinator of the Voice and Choral Area, and is the director of the opera program. She
has recently staged productions of *Die Zauberflöte* and *Albert Herring* and is committed to bringing opera to children via the touring opera program Opera on Wheels and other outreach projects. She also serves as music director and conductor for musicals in collaboration with University Theatre. Sadeghpour’s students have won prizes in numerous competitions, including the Wisconsin Metropolitan Opera National Council Auditions. Sadeghpour received her doctoral degree from Indiana University.

**JOHN SCHUESSELIN, (Made in America)** Associate Professor of Music, has been on the faculty of the University of Mississippi since 1999 where he teaches trumpet, aural skills, high brass methods, and performs with the University of Mississippi Faculty Brass Quintet. He earned degrees in Trumpet Performance from the Eastman School of Music, Kent State University and Louisiana State University, and has served as guest artist faculty at the National Trumpet Competition at George Mason University in Fairfax, VA. John is currently Principal Trumpet of the Tupelo Symphony Orchestra and Principal Trumpet and Orchestra Personnel Manager for the Ohio Light Opera in Wooster, OH.

**MARC A. SCORCA, (National Opera Center: From Dream to Reality) president and CEO of OPERA America, has administered two landmark funding initiatives to support the development of North American operas and opera audiences and created a permanent fund dedicated to supporting new works and audience development activities. Scora has led strategic planning retreats for opera companies and other cultural institutions internationally, and has participated on panels for federal, state, and local funding agencies. He has led several cross-disciplinary projects, including the Performing Arts Research Coalition and the National Performing Arts Convention. In addition, he is currently a member of the US delegation to UNESCO, and serves as an officer of the Board of the Performing Arts Alliance, the Curtis Institute of Music, and the Music Advisory Board of Hunter College (CUNY).**

**NAOMI SEIDMAN (When Worlds collide: Collaboration between Vocalists and Instrumentalists) received her BM degree from the University of California at Santa Barbara, her MM at Yale University, and her DMA at The University of Texas at Austin, and is the Assistant Professor of Flute at Texas A&M University-Kingsville. She has won several competitions, notably the Mid South Flute Competition, the Beijing Nicolet International Flute Competition, and the Frank Bowen Young Artist Competition, and has performed as soloist with the Santa Fe Symphony. Her primary teachers include Marianne Gedjian, Jill Felber, Ransom Wilson, Tadeu Coelho and Christina Smith. She is a member of the Victoria Symphony Orchestra and the Corpus Christi Symphony.**

**CHRISTINE SEITZ. (Marking the Voice) is on the faculty at the University of Missouri, and has been stage director for the Des Moines Apprentice Artist Program. She was the founding Opera Director for the Pine Mountain Music Festival in Michigan, and guest director for the University of Kentucky Opera Theatre, the Florentine Opera of Milwaukee, the University of Wisconsin-Madison and Luther College. She has sung operatic roles with many companies including Seattle Opera, Dallas Opera, Los Angeles Opera, Central City Opera, as well as roles in Europe. She received her B.M and MM degrees from the University of Wisconsin, Madison, and is founding Artistic Director of Studio North Opera.**

**KIRK SEVERTSON (Collaborative Curriculum) is vocal coach and department chair at The Crane School of Music at the State University of New York in Potsdam. Since 2006, he has coached at Opera Saratoga (formerly Lake George Opera), having previously coached at Opera North (NH), the Opera Theater of Lucca (Italy), the Cincinnati Opera outreach program, the Rising Star Singers festival, and Dorian Opera Theater, and held a fellowship at the Aspen Music Festival in vocal chamber music. He received his B.A. from Luther College, and M.M. and D.M.A. degrees in piano performance from the University of Cincinnati, College-Conservatory of Music.**

**MOZELLE (CLARK) SHERMAN, (Sacred in Opera Panel) is an award-winning stage director, lyricist, actress, author, and voice teacher with distinguished experience in civic, university, professional, church and regional theatre of the United States and abroad. Her 60-year career has labeled her a female pioneer dedicated to the building of a dynamic relationship between progressive, original Sacred Music Drama theatre, its artists of all ethnic and societal backgrounds, and its entire community. Noted for one-woman dramatic presentations of over 80 biblical women as well as for conducting workshops and seminars in community-based drama, music, the fine arts, Dr. Sherman recently retired from teaching at Southern Seminary, Louisville, KY.**

**JASON SMITH (Artist Division Preliminary Judge, Vocal Competition) is currently staff coach/accompanist at Southern Methodist University in Dallas, TX. His previous position was as principal coach for the Fort Worth Opera where he was rehearsal accompanist for main stage productions and toured across the state of Texas with Children’s Opera Theater. Mr. Smith received a Master of Music degree in Opera Coaching from Florida State University after completing a Bachelor of Music degree in piano performance from the University of Utah. He has been an apprentice coach/accompanist for Utah Opera, and has been on the faculty of the Seagle Music Colony.
DEAN SOUTHERN, baritone, (Poster Session: Music and Architecture: Opera Production at the University of Miami) is an assistant professor at the University of Miami, Frost School of Music, where he teaches voice and serves as stage director for Frost Opera Theater. He frequently gives master classes in the US and abroad, including the Royal College of Music in Stockholm, Sweden, and the Conservatorio Profesional de Música in Valencia, Spain. He is the author of the Distinct Voices column in Classical Singer magazine, and he has given his presentation, “Distinct Voices: Listening to Singers of the Past,” at colleges, universities, and conservatories across the country.

ROBERT SWEDBERG, (Projecting Attitudes and Producing Green Opera) Associate Professor of Music, is director of the Opera Studio and Yoga For Performers at the University of Michigan. He has staged over 125 opera productions for opera companies across the U.S., in Macau, Beijing, Mallorca, and in Italy, and Germany. Swedberg has degrees in music and theater from California State University, Northridge, and a M.B.A. from the University of Central Florida. He studied voice with Dr. David Scott, and Vocal Pedagogy with Elisabeth Parham. He is also a certified yoga instructor, and author of the book Yoga for Performers.

ROBERT STUART THOMSON, (Italian for the Opera) is the author of Operatic Italian and its precursor, Italian for the Opera. His education includes a B.A. in French and Italian from the University of British Columbia, and a Ph.D. in French and Italian from Yale University. Robert has spent nearly twenty years teaching and re-teaching courses on operatic Italian, but took early retirement from teaching and started his own publishing house, Godwin Books. While in Florence, Italy, he studied voice with Nedda del Vivo but realizing he would never have more than an octave of good notes in the bass register, he wisely chose to take up the slide trombone.

BRUCE TRINKLEY, (Sacred in Opera panel) is Professor Emeritus of Music at Penn State University where he taught composition, orchestration and opera literature and conducted the Penn State Glee Club for thirty-five years. His concert works include Santa Rosalia, a cantata filmed for PBS; Mountain Laurels, a choral symphony written for the centenary of State College, Pennsylvania, Cold Mountain, and Eve’s Odds, which won the NOA 1999 Chamber Opera Competition. York: the Voice of Freedom, an opera about the only African American on the Lewis and Clark Expedition, was broadcast on PBS. St. Thomas the Carpenter received its world premiere at the 2010 NOA convention in San Antonio.

Internationally renowned tenor JACQUE TRUSSEL (H.O.W. Panel) has performed leading roles with opera companies throughout the world, including the Metropolitan Opera, La Scala, l’Opéra de la Bastille in Paris, Royal Opera House at Covent Garden, San Francisco Opera, Lyric Opera of Chicago, and the Houston Grand Opera. In addition, he has appeared as soloist with numerous symphonies including the New York Philharmonic, the Boston Symphony, Philadelphia Orchestra, and Concertgebouw of Amsterdam. His television broadcasts include performances of Don Jose in Carmen for CBC, and the Live from Lincoln Center broadcast. In 2005 Classical Singer Magazine named him Stage Director of the Year, and as stage director he has led Purchase Opera to several NOA awards for Best Production of the Year.

ELIZABETH KIRKPATRICK VRENIOS (Blood and Guts of Opera, Cabaret) has performed more than 100 world premières, many of which had been composed for her. She has recorded and sung solo recitals over the world including Japan, Finland, South America, The Netherlands, Germany, England and Denmark. A Professor Emerita from American University, she has received numerous awards as outstanding educator, has directed many productions across the US and as educator has conducted workshops in opera and vocal production over the world. She is the Founder and artistic Director of the Redwoods Opera Workshop in Mendocino, California, and is associate director of the Crittenden Opera Studio. Presently she is the National President of NOA.

DIANE WANG (Piano/Voice collaboration) received degrees from Indiana University and the University of Texas at Austin. Her teachers include Sidney Foster, Harold Logan, and Béla Siki. Miss Wang has an impressive record as a recitalist and soloist with orchestra, performing throughout the U.S. as well as in China and Mexico. She performs regularly with the Sarah Isom trio, the Ole Miss Faculty Windwood Quintet and the Wang-Rodgers Piano Duo, featured on the Mississippi Arts Commission’s Touring Arts Roster. She is currently Coordinator of the Keyboard Musicianship curriculum and Instrutor of Piano and Flute at The University of Mississippi.

DR. REBECCA WASCOE, (The Singing Impresario) soprano, is a native Texan, who currently teaches for Mississippi State University, and the Music in the Marche summer program. She is very active as a recitalist and performer. Her current projects include a commissioned song cycle about the life and ministry of Mary Magdalene from composer, Libby Larsen, which is scheduled to premiere in 2012. Performances of the music of Len D. Bobo throughout the U.S. are forthcoming, as well as singing as featured soloist with several symphony
orchestras. She continues to be a strong advocate for American Music.

An internationally well-known opera and concert singer, **FELICIA WEATHERS (Vocal Competition Finals judge)** has made appearances in Zurich, Vienna, Munich, Berlin, Hamburg, Paris, Oslo, Kopenhagen, Stockhold, Convent Garden, La Scala and the Metropolitan Opera in New York. One of her avid supporters was Herbert von Karajan. She was world acclaimed in the leading roles of Salome, Donna Anna, Elisabeth in Don Carlo, Aida and Cio Cio San. She is recipient of many international awards including the "Il Sagittario d’Oro", the "Deutscher Schallplattenpreis", the National Award from Norway for her contribution to Norwegian music, and most recently, the 2010 NOA Award "Lift Every Voice". February 13th of every year has been made "Felicia Weathers Day" by the city of Indianapolis, Indiana.

**MAURICE WHEELER, (Setting the Record Straight: History of African American Concert and Opera Singers)** associate professor in the School of Library and Information Sciences at the University of North Texas, heads the development of the College of Information’s Music Librarianship Program of Study. His previous positions included Deputy Director and Director of the Detroit Public Library, Recruitment and Staff Development Officer at the University of Michigan Library and Music Curator at the Detroit Public Library. An active member of the American Library Association, he is widely published and serves on the editorial board of Library Quarterly. Dr. Wheeler has earned degrees from Shorter College, the University of Michigan, and a Ph.D. from the University of Pittsburgh.

**COPELAND WOODRUFF (Local NOA Convention Chair, Director of Confession) is the Co-director of Opera Activities/Stage Director for the Rudi E. Scheidt School of Music at the University of Memphis.** He has been on the directing staffs of the New York City Opera, Santa Fe Opera, Chautauqua Opera, and Michigan Opera Theatre and on the faculties of The Juilliard School, Oberlin Conservatory, Academy of Vocal Arts, and Temple University. He is highly sought after as a teacher of the singing actor and has been a director and acting coach for the Harrower Opera Workshop for the past thirteen years. He recently joined the staff of La Musica Lirica (Novafeltria, Italy).
# Conventions of the National Opera Association

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# Past Presidents of NOA

- Leonard Treash (1955-56)
- Daniel Harris (1957-58)
- Peter Paul Fuchs (1959-60)
- Howard Groth (1961-62)
- Hubert Kockritz (1963-64)
- Robert Gay (1965)
- Richard Collins (1966-67)
- David W. Scott (1968-69)
- Clifford Reims (1970-71)
- Arthur Schoep (1972-73)
- Mary Elaine Wallace (1974-75)
- Larry Day (1976-77)
- Clifton Ware (1978-79)
- Natalie Limonick (1980-81)
- Marajean Marvin (1982-83)
- Carl Zytwowski (1984-85)
- Jerome V. Reel, Jr. (1986-88)
- Randall Holden (1988-90)
- Leland Fox (1990-92)
- Robert J. Murray (1992-94)
- Randall Holden (1994-95)
- Patricia Heuermann (2000-02)
- Ryan Edwards (2002-04)
- Penelope Speedie (2004-06)
- JoElyn Wakefield-Wright (2006-08)
- John Pfautz (2008-2010)
- Elizabeth Vrenios (2010-2012)
# NOA Officers, Directors, and Governors

## OFFICERS

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<tr>
<td>President Elect</td>
<td>Julia Aubrey</td>
</tr>
<tr>
<td>Vice President, Conventions</td>
<td>Gordon Ostrowski</td>
</tr>
<tr>
<td>Vice President, Regions</td>
<td>David Holley</td>
</tr>
<tr>
<td>Recording Secretary</td>
<td>Carol Notestine</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Philip Hagemann</td>
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<tr>
<td>Immediate Past President</td>
<td>John Pfautz</td>
</tr>
<tr>
<td>Editor, Opera Journal</td>
<td>Bonnie Cutsforth Huber</td>
</tr>
<tr>
<td>Editor, NOA Notes</td>
<td>Kathleen Roland Silverstein</td>
</tr>
<tr>
<td>Executive Director</td>
<td>Robert Hansen</td>
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## DIRECTORS

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Anne Basinski</td>
</tr>
<tr>
<td>Ruth Dobson</td>
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<tr>
<td>Louise Lofquist</td>
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<tr>
<td>Catherine Payn</td>
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<tr>
<td>Kirk Severtson</td>
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<tr>
<td>Kenneth Wood</td>
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## GOVERNORS

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>TBA</td>
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<tr>
<td>Mary Kay McGarvey</td>
<td>Eastern Region</td>
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<tr>
<td>Kenneth Wood</td>
<td>Mid-Atlantic Region</td>
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<tr>
<td>Curtis Rayam</td>
<td>Southeastern Region</td>
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<tr>
<td>Copeland Woodruff</td>
<td>Mid-South Region</td>
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<tr>
<td>Daniel Washington &amp; Steven Henrikson</td>
<td>Great Lakes Region</td>
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<tr>
<td>Mark Clark</td>
<td>Southern Region</td>
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<tr>
<td>Mitra Sadeghpour</td>
<td>North Central Region</td>
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<tr>
<td>Tim Fink</td>
<td>Central Region</td>
</tr>
<tr>
<td>Barbara Hill Moore</td>
<td>Texhoma Region</td>
</tr>
<tr>
<td>Reginald Pittman</td>
<td>West Central Region</td>
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<tr>
<td>Ruth Dobson</td>
<td>Northwestern Region</td>
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<tr>
<td>Kathleen Roland Silverstein &amp; Carol Ann Modesitt</td>
<td>Cal Western Region</td>
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