INSPIRING CREATIVE PARTNERSHIPS:

We’re Stronger Together

National Opera Association
58th Annual Convention
Portland, Oregon January 3-6, 2013
Portland Hilton and Executive Towers
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to these contributors to
NOA’s 2012 Annual Campaign

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58th Annual Convention

INSPIRING CREATIVE PARTNERSHIPS: We’re Stronger Together

January 3-6, 2013

Julia Aubrey, President
Gordon Ostrowski, NOA Vice President for Conventions
Ruth Dobson, NOA Local Chair
Richard Poppino, Assistant Local Chair
Wednesday, January 2\textsuperscript{nd}, 2013

NOA Board of Directors

2:30 PM to 5:30 PM

Evening

ON THE TOWN!—Pre-Convention Dinner
Jake’s Famous Crawfish House
Meet in Hotel Lobby at 6:30 PM
Advanced Reservations Required

Thursday Morning, January 3\textsuperscript{rd}

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

9:30 AM to 10:45 AM PLENARY SESSION PAVILION EAST
New Triad for Collaborative Arts Master Class
\textit{Must-Have Mozart}

Arlene Shrut, Founder and Artistic Director

10:45 AM to 11:00 AM BREAK PLAZA FOYER

11:00 AM to 12:45 PM OPENING CEREMONIES PAVILION WEST

Welcome
Gordon Ostrowski, NOA VP for Conventions
Ruth Dobson, NOA Local Chair

Luncheon

Keynote Address:
Christopher Mattaliano, General Director
Portland Opera

Sessions marked with an * are especially suited to our student attendees
Thursday Afternoon, January 3rd

1:00 PM to 1:55 PM  PLENARY SESSION  PAVILION EAST

The Composer as Librettist

With Kirke Mechem, featuring scenes from his opera The Rivals, presented by Christine Meadows, Director of Portland University Opera workshop, and staged by Kristine McIntyre.

BREAKOUT SESSIONS  2:00 PM to 2:55 PM

Session 1  BROADWAY

Eugene Opera/University of Oregon Partnership
With Mark Beudert and Bryna Goodman

*Session 2  PAVILION WEST

Training Singers with Games—Freedom and Emotions
With Richard Crittenden and David Holley

3:00 PM to 3:30 PM  NETWORKING BREAK  PLAZA FOYER

3:30 PM to 4:25 PM  PLENARY SESSION  PAVILION EAST

Director and Designer: Telling your Story—The Nuts and Bolts of Visual Concept
With Leigh Holman and Peter Dean Beck

BREAKOUT SESSIONS  4:30 PM to 5:25 PM

*Session 1  BROADWAY

The Art of Collaborating with an Accompanist
With Louise Lofquist

Session 2  STUDIO

You Want Me to Teach...What?—From Voice Teacher to Stage Director
With Mark Clark

Session 3  SENATE

The Kaleidoscope as Method: A Metaphor for Reclaiming Opera (Based on A Feminist Examination of the Role of Women and their Musical and Narrative Treatments in the Opera Central Park)
With Gayla Blaisdell

5:30 PM to 7:30 PM  DINNER ON YOUR OWN
7:30 PM to 9:30 PM  PLENARY SESSION  PAVILION

2013 Collegiate Opera Scenes Competition

Introduction and Master of Ceremonies: Paul Houghtaling, COSC Chair

COSC Committee: Kristine Hurst-Wajszcuk, Co-chair, Linda Lister, Dawn Neely, Ron Ulen

Finals Judges: Mark Beudert, Noel Koran, Elizabeth Kirkpatrick Vrenios

Preliminary Round Judges: Susan Fleming, University of Alabama; Alan Hicks, author and freelance stage director; Kristine Hurst-Wajszcuk, University of Alabama, Birmingham; Dawn Neely, University of West Georgia; Ron Ulen, Texas State University, San Marcos; Susan Williams, University of Alabama

DIVISION I

Central Washington University
Ellensburg, Washington

*The Bartered Bride*, Act II, scene iii  Frederick Smetana
Marie: Sarah Hemenway  Vasek: Joseph Sacchi
Stage Director: Gayla Blaisdell  Music Director and Pianist: Nikolas Caoile

The University of Montana
Missoula, Montana

*Die Fledermaus*, scene from Act II  Johann Strauss
Rosalinda: Arielle Nachtigall  Eisenstein: John Knispel
Music and Stage Director: Anne Basinski  Pianist: Barbara Blegen

Sam Houston State University
Huntsville, Texas

*The Magic Flute*, Act I, No. 5, Quintet  W.A. Mozart
Papageno: Nicholas Szoeke  Tamino: John-Michael Jermain
First Lady: Lindsey Fuson  Second Lady: Nicole Wallace  Third Lady: Ardeen Pierre
Stage Director: Rebecca Renfro Grimes  Music Director and Pianist: Roger Keele
**Southern Utah University**  
Cedar City, Utah  

*The Old Maid and the Thief*, Scene 1  
Gian Carlo Menotti  

- Miss Todd: Taliah Byers  
- Miss Pinkerton: Christina Meikle  
- Laetitia: Shaye Leavitt  
- Bob: Alex Byers  

Music and Stage Director: Carol Ann Modesitt  
Pianist: Sasha Bainson  

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**Virginia Commonwealth University**  
Richmond, Virginia  

*La bohème*, Act IV, scene I  
Giacomo Puccini  

- Rodolfo: Chappell Lee  
- Marcello: Alexander Harper  

Stage Director: Kenneth Wood  
Music Director: Melanie Kohn Day  
Pianist: Kevin Chance  

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**Division II**  

**The University of Colorado Boulder**  
Boulder, Colorado  

*The Rake’s Progress*, Act III, scene ii  
Igor Stravinsky  

- Tom Rakewell: Max Hosmer  
- Nick Shadow: Malcolm Ulbrick  

Stage Director: Leigh Holman  
Music Director: Nicholas Carthy  
Pianist: Kevin Chance  

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**Georgia State University**  
Atlanta, Georgia  

*Street Scene*, Act II, scene i, trio  
Kurt Weill  

- Anna Maurrant: Caitlin Andrews  
- Rose Maurrant: Chelsea Smith  
- Frank Maurrant: John Tibbets  

Stage Director: Carroll Freeman  
Music Director and Pianist: Rolando Salazar  

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**The University of Massachusetts**  
Amherst, Massachusetts  

*Die Fledermaus*, Act I Finale  
Johann Strauss  

- Rosalinda: Emma Donahue  
- Alfred: Rob Shahley  
- Frank: Javier Luengo-Garrido  

Stage Directors: Amy Johnson and Vernon Hartman  
Music Directors: Nadine Shank & U Mass collaborative piano staff  
Pianist: Kevin Chance
The University of Montana  
Missoula, Montana

*Eugene Onegin*, Act I, scene iii  
Pyotr Ilyich Tchaikovsky

Tatyana: Jenna Preston  
Eugene Onegin: Thain Bertin

Stage and Music Director: Anne Baskinski  
Pianist: Barbara Blegen

The University of Montevallo  
Montevallo, Alabama

*Hamlet*, Act III, No. 15  
Ambroise Thomas

Hamlet: Devin Burton  
Ophélie: Nidia Riley  
Gertrude: Marie Brewer

Stage and Music Director: Charles Wood  
Pianist: Laurie Middaugh

The University of Oregon  
Eugene, Oregon

*Giulio Cesare in Egitto*, Act I, scene 10  
G. F. Handel

Cornelia: Alyse Jamieson  
Sesto: Rebecca Sacks  
Guards: Alishia Piper and Caitlin Hennessy

Stage Director: Karen Esquivel  
Music Director and Pianist: Gustavo Castro  
Costumer: Karen Equivel

The first place winners in each division will be featured in a master class on Friday, January 4 with Valery Ryvkin and Gordon Ostrowski entitled *An Inside Look at the Winners.*

9:30 PM to 10:30 PM  
OPENING RECEPTION  
PLAZA FOYER
**Friday Morning, January 4\textsuperscript{th}**

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<tr>
<th>Time</th>
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<th>Location</th>
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<td>8:00 AM to 5:00 PM</td>
<td>Registration and Exhibits</td>
<td>PLAZA FOYER</td>
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<tr>
<td>8:00 AM to 9:30 AM</td>
<td>NOA Board of Directors Meeting</td>
<td>DIRECTORS</td>
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<td><strong>BREAKOUT SESSIONS</strong></td>
<td><strong>9:00 AM to 9:55 PM</strong></td>
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| **Session 1**   | **PAVILION**  | Beyond Opera History: Creatively Combining Opera Literature, Performance, and Research  
|                  |              | With Carleen Graham and David Ronis                                       |
| **Session 2**   | **BROADWAY** | Looking Good, Singing Great!—How to Dress for Audition Success  
|                  |              | With Barbara Hill-Moore and Carol Modesitt                                 |
| 10:00 AM to 10:30 AM | NETWORKING BREAK     | PLAZA FOYER       |
| 10:30 AM to 12:30 PM | POSTER SESSIONS   | PLAZA FOYER       |
|                  | Kay Payn, Coordinator                                               |                   |
|                  | **From Song to Carmen: How to Prepare Young Singers**               |                   |
|                  | Marielle Petricevich and Anthony P. Radford, California State University, Fresno |
|                  | **Jean-Baptiste Lully: Facilitating the Use of French Baroque Arias in Undergraduate Voice Study** |                   |
|                  | Mitra Sadeghpour, with student researchers Nicole Korbisch and Britney Shattuck |
|                  | **Opera as Film Noir: Integrating Film Narrative into a Scenes Production** |                   |
|                  | Rebecca Renfro Grimes, Sam Houston State University                   |
|                  | **Opera, Research & Advocacy: Exploring History and Literature Through the Lens of Undergraduate Research and Arts Advocacy** |                   |
|                  | Carleen Graham, The Crane School of Music, State University of New York-Potsdam |
|                  | **Severo de Luca's Agaura e Corebo: from Manuscript to Stage**         |                   |
|                  | Marie-Louise Catsalis, Stamford University                           |                   |
BREAKOUT SESSIONS
10:30 AM to 11:25 AM

*Session 1
New Triad for Collaborative Arts Master Class
The Importance of Being Yourself
With Ken Benson

Session 2
Bach as Opera: Can the Sacred Works be Staged?
With Paul Houghtaling and pianist Kevin Chance

Session 3
Scholarly Paper
Spanish Operatic Identity vis-à-vis Bizet’s Carmen
With Dr. Luiz Gustavo Castro-Ramírez
Moderated by Bonnie Cutsforth-Huber

11:45 AM to 1:15 PM
NETWORKING LUNCH
HOST: REGINALD PITMANN
VICE PRESIDENT FOR REGIONS
DUTCH TREAT LUNCH WITH YOUR GOVERNOR BY REGION
Friday Afternoon, January 4th

1:30 PM to 2:50 PM
PLENARY SESSION
PAVILION
MASTER CLASS
Auditioning for a General Director
With Christopher Mattaliano

3:00 PM to 3:50 PM
MEETING
BROADWAY
NOA Annual Business Meeting and Election of Officers
President Julia Aubrey, Presiding
All NOA members

BREAKOUT SESSIONS
4:00 PM to 4:55 PM

*Session 1

Collegiate Opera Scenes Competition:
An Inside Look at the Winners
Paul Houghtaling, Coordinator
with Valery Ryvkin and Gordon Ostrowski

*Session 2

New Triad for Collaborative Arts Master Class
What Would You Like to Start With?
With Ken Benson

5:00 PM to 6:15 PM
SESSION
PAVILION
CHAMBER OPERA FINALISTS
Robert Chauls, Coordinator

HOW TO DATE A COLORATURA
Philip Seward, Composer and Librettist

OREGON STATE UNIVERSITY OPERA WORKSHOP
Richard Poppino, Director

Cast:
Girl: Laurel Mehaffey
Boy: Bryce Tomlin

Stage Director: Megan Sand
Music Director: Tina Bull
Pianist: Elizabeth Atchley
AN EMBARRASSING POSITION
Dan Shore, Composer and Librettist
(Based on a story by Kate Chopin)

UNIVERSITY OF OREGON OPERA ENSEMBLE
Karen Esquivel, Director
Stage Director: Karen Esquivel
Pianist: Michael Seregow

Cast:
Willis Parkham: Timothy McCoy
Ms. Dara: Anne O'Dell
Eva Delvigné: Alishia Piper
June Jinkins: Beverly Taflinger

OBLIVION
Kyle Gullings, Composer and Librettist

PORTLAND STATE UNIVERSITY OPERA WORKSHOP
Christine Meadows, Director
Kristine McIntyre: Stage Director
Jeongmi Yoon: Piano and Singing Bowls

Cast:
Howard: Max Moreno
Sonia: Rachel Buckholt
First Sage: Hannah Consenz
Second Sage: Whitney Steele
Third Sage: Alan Smith

Friday Evening, January 4th

6:15 PM- 7:15 PM      DINNER ON YOUR OWN

7:30 PM to 9:00 PM      SESSION
First Congregational Church (UCC)
1126 SW Park Avenue
(Three blocks from the Hilton Hotel)

Sacred in Opera Performance
(see next page for details)

9:30 PM to 11:00 PM      NOA CABARET
BROADWAY

Refreshments and Cash Bar
Over the Rainbow Cabaret: The Music of Harold Arlen
with Elizabeth Vrenios and Company
Sacred in Opera Performance
With Ruth Dobson, Coordinator, and Kurt-Alexander Zeller

Program
“The Shepherds of the Delectable Mountains”
from The Pilgrim’s Progress
Music by Ralph Vaughan Williams
Libretto adapted from The Pilgrim’s Progress by John Bunyan

Excerpts from The Masque of Angels
Music by Dominick Argento
Libretto by John Olon-Scrymgeour

Conductor: Georgina Philippson
Stage Director: Kurt-Alexander Zeller
Pianists: Rodney Menn and Rebecca Stager

featuring the Consonare Chorale
Georgina Philippson, Conductor

“The Shepherds of the Delectable Mountains” Ralph Vaughan Williams
Act IV, scene 2 of The Pilgrim’s Progress (1872-1958)

The Pilgrim Richard Zeller
First Shepherd Stacey Murdock
Second Shepherd David Maier
Third Shepherd André Flynn
The Bird Amanda Jane Kelley
Celestial Messenger David Holley
Celestial Chorus Consonare Chorale

Excerpts from The Masque of Angels Dominick Argento
(b. 1927)

Metatron Kevin Walsh
Ann Natalie Gunn
John John Boelling
The Spinster Nan Wagner
Professor John Virgin
Sandolfin Kurt-Alexander Zeller
Chorus of Cherubim, Seraphim, and Powers Consonare Chorale
Consonare

Consonare Chorale’s 7th Season

Night Visions & Dreamscapes • Saturday, March 9th, 2013 at 7:30pm • What’s not visible by day brings inspiration and transcendence. Consonare sings music of night visions and lullabies to carry you til the dawn.

For the Birds... • Saturday, May 18th, 2013 at 7:30pm • As the blush of spring appears, so too, does nature’s song. Take wing with us as we explore musical settings inspired by our feathered friends.

Consonare Chorale is thrilled to be collaborating at the National Opera Association’s national convention. Consonare is a vibrant community of accomplished musicians dedicated to diverse engaging performances. Based in Portland, Oregon the chorale crafts three programmatic concerts per season highlighting where music and musicians meet.

To find out more about Consonare, please visit our website or facebook page.

Tickets available through:
Brown Paper Tickets
ConsonareChorale.org

Georgina Philipppson
Artistic Director & Conductor
Saturday Morning, January 5th

7:00 AM-2:00 PM  Warm-Up and Rehearsals
                FORUM and SENATE

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

BREAKOUT SESSIONS
9:00 AM to 9:55 AM

Session 1  BROADWAY
Messing with a Masterpiece: Lessons Learned from Constructing an Abridged Version of Mozart’s The Marriage of Figaro
With Gregory Berg

*Session 2  STUDIO
Opera in Concert: Practical Meets Progressive
With Jos Milton

10:00 AM to 10:30 AM  NETWORKING BREAK
                      PLAZA FOYER

BREAKOUT SESSIONS
10:30 AM to 11:25 AM

*Session 1  BROADWAY
Starting a Young People’s Opera In Your School, University, or Community
With Dr. Susan Boardman, Anne Basinski, Christopher Meerdink, and Gordon Ostrowski

Session 2  STUDIO
Soprani Compagni: The Challenges and Benefits of Sharing the Stage, the Classroom, and the Opera Theatre
With Dr. Tammie Huntington and Dr. Lisa Dawson, Sopranos, and Dr. Phoenix Park-Kim, Piano

BREAKOUT SESSIONS
11:30 AM to 12:25 PM

*Session 1  BROADWAY
Your In-Breath as Dramatic Expression
With David Ostwald

Session 2  STUDIO
Opera in the “Twilight Zone”: Overcoming Challenges in Smaller Communities
With Marika Kyriakos
9:30 AM

**27th Annual NOA Vocal Competition**

Barbara Hill Moore and Benjamin Brecher

Competition Chairs

Finals Judges:
John Duykers, Willene Gunn, and Valery Ryvkin

**Scholarship Division Preliminary Judges**
Benjamin Brecher, Louise Lofquist, and Paul Suhac

**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**
(Repertoire subject to change)

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<tr>
<th>Name</th>
<th>City, State</th>
<th>Repertoire</th>
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<tbody>
<tr>
<td>Janani Sridhar</td>
<td>New York, NY</td>
<td>Quando m’en vo (<em>La bohème</em>) Puccini, Je veux vivre (<em>Roméo et Juliette</em>) Gounod, Dis moi que je suis belle (<em>Thais</em>) Moore</td>
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<tr>
<td>Carl H. Moe</td>
<td>Aloha, OR</td>
<td>Questa o quello (<em>Rigoletto</em>) Verdi, Dies Bildnis ist bezaubernd schön (<em>Die Zauberflöte</em>) Mozart, Una furtiva lagrima (<em>L’elisir d’amore</em>) Donizetti</td>
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<td>Tesia Kwarteng</td>
<td>New York, NY</td>
<td>Smanie implacabile (<em>Così fan tutte</em>) Mozart, Yes, I Am She (<em>Madame Mao</em>) Sheng, Cruda Sorte (<em>L’italiana in Algeri</em>) Rossini, Habañera (<em>Carmen</em>) Bizet</td>
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<td>Kayla Wilkens</td>
<td>Lincoln, NE</td>
<td>The Silver Aria (<em>Ballad of Baby Doe</em>) Moore, Glitter and Be Gay (<em>Candide</em>) Bernstein, Bester Jüngling (<em>Der Schauspieldirektor</em>) Mozart</td>
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<td>Emily C. Hagens</td>
<td>Dallas, TX</td>
<td>Audition Aria (<em>Die Fledermaus</em>) Strauss, Frère! Voyez! (<em>Werther</em>) Massenet, Laurie’s Song (<em>The Tender Land</em>) Copland, Dul fil d’un soffio estesio (<em>Falstaff</em>) Verdi</td>
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<td>Kelsey Betzelberger</td>
<td>Beaverton, OR</td>
<td>Ah! forse ‘el lui (<em>La Traviata</em>) Verdi, Gavotte (<em>Manon</em>) Massenet, Ach ich füh’ls (<em>Die Zauberflöte</em>) Mozart, Ain’t it a pretty night (<em>Susannah</em>) Floyd</td>
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<tr>
<td>Alexander Krenz</td>
<td>Glen Mills, PA</td>
<td>Avant de quitter (<em>Faust</em>) Gounod, E fra quest’anies (<em>I Pagliacci</em>) Leoncavallo, Look through the port (<em>Billy Budd</em>) Britten, Largo al factotum (<em>Il barbiere di Siviglia</em>) Rossini</td>
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<td>Adelaide J. Boedecker</td>
<td>Rochester, NY</td>
<td>Prendi per me sei libero (<em>L’elisir d’amore</em>) Donizetti, Ö, jaký žal ... Ten lásky sen (<em>The Bartered Bride</em>) Smetana, What Good Would the Moon Be (<em>Street Scene</em>) Weill, Padre, germane addio! (<em>Idomeneo</em>) Mozart</td>
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<tr>
<td>Coretta R. Smith</td>
<td>Dallas, TX</td>
<td>Pace, pace mio dio (La forza del destino) - Verdi</td>
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<td>Dear husband (John Brown) - Mechem</td>
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<td>Ach ich fühl's (Die Zauberflöte) - Mozart</td>
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<td>Lia's Aria (L'enfant prodige) - Debussy</td>
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<td>Io son l'umile ancella (Adriana Lecouvreur) - Cilea</td>
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<td>Bronwen M. Forbay</td>
<td>Waco, TX</td>
<td>Ach, ich liebte (Die Entführung aus dem Serail) - Mozart</td>
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<td>The Silver Aria (Ballad of Baby Doe) - Moore</td>
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<td>Adieu notre petite table (Manon) - Massenet</td>
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<td>Regnava nel silenzio (Lucia di Lammermoor) - Donizetti</td>
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<td>Da tempeste (Giulio Cesare) - Handel</td>
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<td>Diana C. Benton</td>
<td>Bronx, NY</td>
<td>Es gibt ein Reich (Ariadne auf Naxos) - Strauss</td>
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<td>Dich teure Halle (Tannhäuser) - Wagner</td>
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<td>Non mi dir (Don Giovanni) - Mozart</td>
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<td>Embroidery Aria (Peter Grimes) - Britten</td>
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<td>O patria mia (Aida) - Verdi</td>
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<td>Fleur Barron</td>
<td>New York, NY</td>
<td>Parto, parto (La Clemenzi di Tito) - Mozart</td>
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<td>Olga's Aria (Eugene Onegin) - Tchaikovsky</td>
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<td>Pres des ramparts de Séville (Carmen) - Bizet</td>
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<td>Pensa alla patria (L'Italiana in Algeri) - Rossini</td>
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<td>Puppet? Why so? (Midsumemr Night's Dream) - Britten</td>
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<td>Aubrey Adams-McMillan</td>
<td>West Jordan, UT</td>
<td>Deh! Proteggi o Dio (Norma) - Bellini</td>
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<td>Werther! Qui m'aurait (Werther) - Massenet</td>
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<td>Must the Winter Come So Soon (Vanessa) - Barber</td>
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<td>Smanie implacabile (Cosi fan tutte) - Mozart</td>
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<td>Wie du warst (Der Rosenkavalier) - Strauss</td>
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<td>Ach ich fühl's (Die Zauberflöte) - Mozart</td>
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<td>Jeawook Lee</td>
<td>Dallas, TX</td>
<td>Dies Bildnis ist bezaubernd schöen (Die Zauberflöte) - Mozart</td>
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<td>Questa o quello (Rigoletta) - Verdi</td>
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<td>Lenski's Aria (Eugene Onegin) - Tchaikovsky</td>
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<td>Pourquoi me réveiller (Werther) - Massenet</td>
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<td>Here I stand (The Rake’s Progress) - Stravinsky</td>
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<td>Lara Lynn Cottrill</td>
<td>Beaver, PA</td>
<td>No Word from Tom (Rake’s Progress) - Stravinsky</td>
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<td>Ah! lors quelle est il (La Traviata) - Verdi</td>
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<td>Ain’t it a pretty night (Susannah) - Floyd</td>
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<td>Depuis le jour (Louise) - Charpentier</td>
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<td>Ach ich fühl's (Die Zauberflöte) - Mozart</td>
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<td>Jennifer Glidden</td>
<td>Garland, TX</td>
<td>Piangete voi? (Anna Bolena) - Donizetti</td>
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<td>The Jewel Song (Faust) - Gounod</td>
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<td>Embroidery Aria (Peter Grimes) - Britten</td>
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<td>Měšičku na nebi hlubokém (Rusalka) - Dvorak</td>
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<td>Come scoglio (Cosi fan tutte) - Mozart</td>
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<tr>
<td>Elizabeth Jane Fischborn</td>
<td>Tulsa, OK</td>
<td>Grossmachtige Prinzessin (Ariadne auf Naxos) - Strauss</td>
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<td>Durch zärtlichkeit (Die Entführung aus dem Serail) - Mozart</td>
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<td>Chacun le sait (La fille du régiment) - Donizetti</td>
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<td>Caro nome (Rigoletto) - Verdi</td>
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<td>Glitter and Be Gay (Candide) - Bernstein</td>
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<td>I want Magic (A Streetcar Named Desire) - Previn</td>
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<td>Il est doux, il est bon (Hérodiade) - Massenet</td>
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<td>Czardas (Die Fledermaus) - Strauss</td>
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<td>Or sai chi l’ontore (Don Giovanni) - Mozart</td>
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<td>Chi il bel sogno (La Rondine) - Puccini</td>
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<tr>
<td>Yun Kyong Lee</td>
<td>Baltimore, MD</td>
<td>Ombra mai fu (Serse) - Handel</td>
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<td>Val Laisse couler mes larmes (Werther) - Massenet</td>
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<td>Must the Winter Come So Soon (Vanessa) - Barber</td>
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<td>Acerba volutta (Adriana Lecouvreur) - Cilea</td>
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<td>Joan’s Aria (The Maid of Orleans) - Tchaikovsky</td>
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<td>Elizabeth Baldwin</td>
<td>Sylvania, OH</td>
<td>Marietta’s lied (Die tote Stadt) - Korngold</td>
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<td>Mi tradi quell’alma (Don Giovanni) - Mozart</td>
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<td>Ain’t it a pretty night (Susannah) - Floyd</td>
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<td>Comme autrefois (Les pêcheurs des perles) - Bizet</td>
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<td>Tu che di gel (Turandot) - Puccini</td>
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<td>Amanda M. Smolek</td>
<td>Atlanta, GA</td>
<td>I want Magic (A Streetcar Named Desire) - Previn</td>
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<td>Il est doux, il est bon (Hérodiade) - Massenet</td>
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<td>Chi il bel sogno (La Rondine) - Puccini</td>
</tr>
</tbody>
</table>
Saturday Afternoon, January 7th

12:30 PM to 1:30 PM  LUNCH ON YOUR OWN

1:30 PM to 2:25 PM  PLENARY SESSION  BROADWAY

  Instant Pastiche: Creating an Opera Through Improvisation
  With John Duykers and Lisa Sylvester

2:30 PM to 3:55 PM  DOUBLE SESSION  PAVILION

  La Ópera Española: An Introduction to the Hidden Jewels of Spanish Through-sung Opera
  With Karen Esquivel and Gustavo Castro

  Zarzuela: A Neglected Form of Opera/Musical Theater
  With Ron Ulen

2:30 PM to 3:25 PM  BREAKOUT SESSION  BROADWAY

  Joint Workshop with a Conductor and Stage Director
  With Valery Ryvkin and Noel Koran

3:30 PM to 4:00 PM  NETWORKING BREAK  PLAZA FOYER

*Session 1  BROADWAY

  Singing-Acting: Becoming More Believable
  With David Ostwald

Session 2  STUDIO

  Teaching Opera Role Preparation at the College Level
  With Dr. Emily Martin Moberley, Emily Sinclair; and Dr. Leigh Holman

*Session 1  BROADWAY

  Coaching the Duo: How to Talk to a Pianist During the Voice Lesson
  With Dr. Chuck Dillard

Session 2  STUDIO

  Collaborative Learning: Integrating the Opera and Music Theatre Workshops
  With Corinne Ness
The 18th Annual NOA Legacy Gala Banquet

PAVILION

6:15 PM
Cocktail Reception

7:00 PM
Vocal Competition Winners Concert and Awards
Introduced by Barbara Hill Moore and Benjamin Brecher

7:30 PM
Welcome
Julia Aubrey, Master of Ceremonies

Invocation
Robert Hansen, Executive Director of NOA

Dinner

Menu
Spinach Salad
Cornish Game Hen with Fig and Chestnut Stuffing
Roasted Acorn Squash
Warm Rolls and Sweet Cream Butter
Poached Pear with Almond Cream

Presentation of Awards

2011-2012 Opera Production Awards
Presented by Kenneth Wood

2011-2012 Collegiate Opera Scenes Awards
Presented by Paul Houghtaling

Lift Every Voice Legacy Award
Edward Pierson
Presented by Frederick Kennedy

NOA Lifetime Achievement Award
Speight Jenkins
General Director, Seattle Opera
Presented by Ruth Dobson
The Roll of Honor

“Lift Every Voice” Legacy Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Male 1</th>
<th>Male 2</th>
<th>Male 3</th>
<th>Male 4</th>
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</thead>
<tbody>
<tr>
<td>1995</td>
<td>Todd Duncan</td>
<td>Mattiwilda Dobbs</td>
<td>Inez Mathews</td>
<td>Everrett Lee</td>
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<tr>
<td>1997</td>
<td>Todd Duncan</td>
<td>Mattiwilda Dobbs</td>
<td>Inez Mathews</td>
<td>Everrett Lee</td>
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<tr>
<td>1998</td>
<td>Todd Duncan</td>
<td>Mattiwilda Dobbs</td>
<td>Inez Mathews</td>
<td>Everrett Lee</td>
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<tr>
<td>1999</td>
<td>Todd Duncan</td>
<td>Mattiwilda Dobbs</td>
<td>Inez Mathews</td>
<td>Everrett Lee</td>
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<tr>
<td>2000</td>
<td>Betty Allen</td>
<td>Charlotte Holloman</td>
<td>Gloria Davy</td>
<td>Boris Goldovsky</td>
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<tr>
<td>2001</td>
<td>Martina Arroyo</td>
<td>Fred Thomas</td>
<td>Robert McFerrin</td>
<td>Mattiwilda Dobbs</td>
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<tr>
<td>2002</td>
<td>Leontyne Price</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
<td>Todd Duncan</td>
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<tr>
<td>2003</td>
<td>Gary Burgess</td>
<td>Andrew Frierson</td>
<td>Elinor Harper</td>
<td>Elinor Harper</td>
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<tr>
<td>2004</td>
<td>Simon Estes</td>
<td>Andrew Frierson</td>
<td>Elinor Harper</td>
<td>Elinor Harper</td>
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<tr>
<td>2005</td>
<td>H. Leslie Adams</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
<td>Todd Duncan</td>
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<tr>
<td>2006</td>
<td>Noa Almaz</td>
<td>Joe Brown</td>
<td>Sara cohon</td>
<td>Sarah Cohon</td>
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<td>2008</td>
<td>Robert Owens</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
<td>Todd Duncan</td>
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<tr>
<td>2009</td>
<td>Robert Owens</td>
<td>Todd Duncan</td>
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<td>2010</td>
<td>Robert Owens</td>
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<td>2011</td>
<td>Robert Owens</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
<td>Todd Duncan</td>
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<tr>
<td>2012</td>
<td>Robert Owens</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
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<tr>
<td>2013</td>
<td>Robert Owens</td>
<td>Todd Duncan</td>
<td>Camilla Williams</td>
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Boris Goldovsky Excellence in Opera Award Recipients

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<th>Year</th>
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<th>Male 3</th>
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<tbody>
<tr>
<td>1999</td>
<td>Tony Randall</td>
<td>Bernie Dobroski</td>
<td>Davariste Curry</td>
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<tr>
<td>2006</td>
<td>Fred Popper</td>
<td>Tony Randall</td>
<td>Davariste Curry</td>
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<tr>
<td>2008</td>
<td>Flora Laney Thornton</td>
<td>Fred Popper</td>
<td>Davariste Curry</td>
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</table>

NOA Lifetime Achievement Award Recipients

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<th>Year</th>
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<th>Male 3</th>
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<tr>
<td>1998</td>
<td>Robert Ward</td>
<td>Thea Musgrave</td>
<td>Robert Merrill</td>
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<tr>
<td>1999</td>
<td>Sherrill Milnes</td>
<td>Robert Ward</td>
<td>Thea Musgrave</td>
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<td>2001</td>
<td>Regina Resnick</td>
<td>Jon Vickers</td>
<td>Robert Merrill</td>
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<td>2002</td>
<td>Anna Moffo</td>
<td>Jon Vickers</td>
<td>Robert Merrill</td>
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<tr>
<td>2003</td>
<td>Gilda Cruz-Romo</td>
<td>Jon Vickers</td>
<td>Robert Merrill</td>
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<tr>
<td>2004</td>
<td>Dominick Argento</td>
<td>Colin Graham</td>
<td>Robert Merrill</td>
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<tr>
<td>2005</td>
<td>Phyllis Curtis</td>
<td>Joseph Volpe</td>
<td>Robert Merrill</td>
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<tr>
<td>2006</td>
<td>David DiChiera</td>
<td>Joseph Volpe</td>
<td>Robert Merrill</td>
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<tr>
<td>2007</td>
<td>Ryan Edwards</td>
<td>Matthew Epstein</td>
<td>Robert Merrill</td>
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<tr>
<td>2009</td>
<td>Marilyn Horne</td>
<td>Evelyn Lear</td>
<td>Robert Merrill</td>
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<td>2011</td>
<td>Jonathan Pell</td>
<td>Evelyn Lear</td>
<td>Robert Merrill</td>
</tr>
<tr>
<td>2013</td>
<td>Speight Jenkins</td>
<td>Evelyn Lear</td>
<td>Robert Merrill</td>
</tr>
</tbody>
</table>
2012 Opera Production Competition Winners

**Division I**

1st Place: Virginia Commonwealth University
*The Old Maid and the Thief* Menotti
Produced by Melanie Kohn Day
Directed by Kenneth Wood
Conducted by Daniel Myssyk

2nd Place (tie)
Sam Houston State University
*Opera Incognito with scenes by various composers*
Directed by Rebecca Renfro Grimes
Conducted by Robert Hunt

University of Alabama-Birmingham
*Amahl and the Night Visitors* Menotti
Directed by Kristine Hurst-Wajsyczuk

3rd place: Stanford University
*Der Jasager* (Kurt Weill with additional student composed music)
Directed by Nova Jimenez
Conducted by Marie-Louise Catsalis

**Division II**

1st Place: Texas State University
*Angelique* Jacques Ibert
Directed by Samuel Mungo
Conducted by Oliver Worthington

2nd Place: Central Washington University
*Gianni Schich* Giacomo Puccini
Produced by Gayla Blaisdell
Directed by Torrance Blaisdell
Conducted by Nikolas Caiole, piano with graduate assistant Adrieenn Shuiles

3rd place: Cincinnati Conservatory of Music
*Opera d’Arte*
*Serse* Georg Friderick Handel
Directed by Kenneth Shaw
Conducted by Brett Scott

**Division III**

1st Place: Michigan State University
*The Pirates of Penzance* Gilbert & Sullivan
Directed by Melanie Helton
Conducted by Adam Kerry Boyles

2nd Place (tie)
Crane Opera Ensemble, SUNY Potsdam
*Amahl and the Night Visitors* Menotti
Directed by Carleen Graham
Conducted by Kirk Severtson

University of California-Santa Cruz
*Little Women* Mark Adamo
Directed by Brian Stauzenbier
Conducted by Nicole Paiement

3rd Place: University of South Dakota
*Dido and Aeneas* Henry Purcell
Directed by Tracelyn Gesteland
Conducted by David Holdhusen

**Division IV**

1st Place (tie)
Moores Opera Center, University of Houston
*Amelia* Daron Hagen
Directed by Buck Ross
Conducted by Brett Mitchell

Purchase Opera, SUNY Purchase
*Cendrillon* Jules Massenet
Directed by Jacque Trussel
Conducted by Hugh Murphy

2nd Place: University of Iowa
*The Turn of the Screw* Benjamin Britten
Directed by Alan E Hicks
Conducted by William LaRue Jones

3rd Place: University of Nebraska-Lincoln
*L’Incoronazione di Poppea* Monteverdi
Directed by William Shomos
Ritornelli conducted by Tyler White
Division V

1st Place: University of Memphis
Idomeneo WA Mozart
Directed by Copeland Woodruff
Conducted by Mark Ensley

2nd Place: Moores Opera Center, University of Houston
Der Rosenkavalier Richard Strauss
Directed by Buck Ross
Conducted by Franz Anton Krager

3rd Place: Opera at Rutgers
Cendrillon Jules Massenet
Produced by Pamela Gilmore
Directed by Benjamin Spierman
Conducted by Kynan Johns

Professional Division

1st Place: Ensemble Parallele
The Great Gatsby John Harbison
Directed by Brian Staufenbiel
Conducted by Nicole Paiement

2nd Place: Queens College-CUNY
My Kinsman, Major Molineux and The Image Maker Bruce Saylor
Directed by Lorca Peress
Conducted by Maurice Peress and Matthew Kasper

3rd Place: Bob Jones University
Il Trovatore Giuseppe Verdi
Directed by Darren Lawson
Conducted by C. Stanley Eby

University of Oregon
School of Music and Dance

Make a Scene!
Redwoods Opera Workshop
June 13 to June 23, 2013
in legendary Mendocino, California

Elizabeth Kirkpatrick Vrenios Artistic Director

The Redwoods Opera Workshop is a place where creative discoveries abound and where singers find new levels of inspiration in their art. Open to just 15 talented participants, this exclusive and intensive program focuses on opera scene performance and audition technique and offers an extraordinary level of personalized instruction from an outstanding faculty. The possibilities—like the beauties of Mendocino—are unlimited.

Audition by CD or DVD • Scholarships available to select students
Application deadline: April 15
www.redwoodsopera workshop.org

Non-tenure-track music faculty position in Voice and Opera Workshop


Doctorate in voice performance with experience teaching voice and directing opera at college level. Candidates expected to possess national and international visibility through teaching and opera directing. Preference will be given to applicants with a degree in opera production.

See full description and application procedure at hr.uoregon.edu/jobs or music.uoregon.edu

AA/EO/ADA institution committed to cultural diversity. We seek candidates who share our commitment to diversity.
Sunday Morning, January 6th

8:00 AM to 9:15 AM  
FAREWELL BREAKFAST  
PAVILION  
Gordon Ostrowski, NOA Vice President for Conventions, presiding

9:30 AM to 12:00 PM  
NOA Board of Directors Meeting  
DIRECTORS

SAVE THE DATES!

January 9-12, 2014

The 59th Annual Convention of the National Opera Association

and

The NATS Winter Workshop

in partnership with Opera America and the National Opera Center

The Roosevelt Hotel  
NEW YORK CITY
Biographies of Convention Participants

JULIA AUBREY, (President, Master of Ceremonies), president of NOA and associate professor of music, teaches voice, serves as Director of Opera Theatre, and Assistant Chair of the Department of Music at the University of Mississippi. She earned a Master of Music and a Master of Arts in theatre from the University of Missouri – Columbia. The Ole Miss Opera Theatre Ensemble has won numerous awards in the NOA competitions. Her Living Masterpieces: An Improvised Opera Exercise has been featured on tours and festivals, across the country. She served as Opera Stage Director for the Fairbanks Summer Arts Festival in Alaska, and staged operas for the Quad City Mozart Festival and the University of Missouri-Columbia. Professor Aubrey has written a pastiche operetta Topsy Turvedom, or Things Are Seldom What They Seem that will be published this year.

ANNE BASINSKI (Starting a Young People’s Opera) is currently on the faculty of the University of Montana, where she teaches in both the School of Music and the School of Theater and Dance. She is director of the University of Montana Opera Theater (NOA Opera Production Competition winner). Her operatic roles include Susanna, Rosina and Zerlina. She has been the director of children’s opera camps for the Montana Lyric Opera since 2009, and musical theater camps for high school students for the University of Montana.

PETER DEAN BECK (Director and Designer: Telling your Story) has designed scenery and/or lighting for over two hundred fifty productions around the country for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera, and Chautauqua Opera. He has designed productions of Andrea Chenier, and Hawaii Opera Theatre, where he has been principal designer for twenty-five seasons. He has also been designing opera productions for the University of Colorado for sixteen seasons. He designed The Indigo Girls Project for Atlanta Ballet and Nutcracker for Ballet Hawaii. He designed a double bill of le Rossignol and Cavalleria Rusticana for Sakai City Opera in Japan and designed the lighting for Cav/Pag in Macao and Don Carlo in Hong Kong.

KEN BENSON (Collaborative Arts Master classes) has served as one of the leading Vocal Managers in the classical music field, including twenty-five years as Vice-President with Columbia Artists, Inc. He was recently named Quiz-Master for the Metropolitan Opera’s Broadcast Intermission Feature, and has presented master classes, seminars and consultations at The Juilliard School, Yale University, UCLA, Mannes College, DePaul University, Manhattan School of Music, and Roosevelt University. He is a frequent judge in major vocal competitions, and lectures and writes for such publications including Opera News and Classical Singer. In December 2011 he interviewed tenor Jonas Kaufmann for The Wagner Society of New York.

GREGORY BERG (Messing with a Masterpiece) is assistant professor of music at Carthage College, where he teaches private voice and has served as music director. He has also served as music director of the Racine Theater Guild for the past ten years, A busy piano accompanist and church musician, Berg recently had two choral compositions published by Hal Leonard. For more than a decade he has written ”The Listener’s Gallery,” the CD/DVD review column for The Journal of Singing (the official publication of NATS.) He spends his mornings hosting a daily interview program for NPR affiliate WGTD, where he has been Fine Arts Director since 1986.

MARK BEUERT, (Eugene Opera/University of Oregon Partnership, Collegiate Opera Scenes Judge) General Director of Eugene Opera, began his performing career appearing as Frederic in the New York Shakespeare Festival’s historic production of The Pirates of Penzance opposite Kevin Kline. He continues to appear in opera, oratorio, and in concerts worldwide. He received his Doctor of Music degree at the University of Michigan, and has taught at the New School for Social Research in New York City, the University of Michigan, the University of Oregon, and served as Artist-in-Residence at Oregon State University. He is Director of the Bel Canto Northwest Vocal Institute in Portland Oregon, Professor of Opera at the University of Notre Dame, and General Director of Eugene Opera.

GAYLA BAUER BLAISDELL (The Kaleidoscope as Method: A Metaphor for Reclaiming Opera) is Assistant Professor of Voice and Opera and Vocal Area Coordinator at Central Washington University. Central Washington’s opera production of The Tender Land was awarded first place in Category two of the NOA Video Production Competition in 2010, and A Little Night Music was awarded second place in Category 1 in the 2011 competition. Dr. Blaisdell holds a Ph. D. in Voice from New York University, a Graduate Diploma in Opera and a Masters Degree in Voice from New England Conservatory. She received her Bachelors Degree in Vocal Performance and Music Education from the Eastman School of Music.
SUSAN BOARDMAN, (Starting a Young People’s Opera ) 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.

GUSTAVO CASTRO, (La Opera Española) pianist and opera coach, was born in Costa Rica. He studied music in Costa Rica, France, and the United States. He received his doctorate in opera coaching from The University of Texas at Austin. He earned degrees in Piano Performance, Collaborative Piano, and Opera Coaching, and has assisted in opera productions of the Costa Rican National Lyric Company, the Florida State Opera, Opera Nova Costa Rica, and the Butler Opera Center. He has extensively performed with his wife, American contralto Karen Esquivel. His topic of research is Spanish through-sung opera.

MARIE-LOUISE CATSALIS, (Poster session: Severo de Luca’s Agiaura e Corebo ) conductor, is a vocal coach and keyboard accompanist, who Initially trained at the Sydney Conservatorium. She gave recitals at the Pacific Music Festival in Saporo, Japan. She completed the Master of Music degree at the University of New England, Australia, and received her doctoral degree at the University of Newcastle, Australia. She has presented papers and lecture/recitals at the Society for Seventeenth-Century Music, the 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 Recent Researches in the Music of the Baroque Era.

Pianist KEVIN T. CHANCE (Pianist for Paul Houghtaling’s session on Bach) is a member of the piano faculty at the University of Alabama and has performed throughout the United States and abroad as both soloist and collaborator, including concerto appearances with the Magic City Orchestra of Alabama, the Brevard Music Center, the Athens Chorale, the Baton Rouge Symphony and the Des Moines Symphony. In addition he has performed concerts and collaborations for the Cedar Rapids Opera Theatre, Mobile Opera, the University of Texas at Brownsville, Birmingham-Southern College and with the Semplice Duo.

Dr. ROBERT CHAULS (Chair, Chamber Opera Competition), Professor of Music at Los Angeles Valley College, is well-known as a pianist, accompanist, coach, conductor, composer and author of Piano for Adults, An Aural Approach. His first opera, Alice in Wonderland was the second most performed contemporary opera in America in 1981-82, and continues to be among the most performed children’s operas in the U.S., Germany and Poland. Dr. Chauls is on the Board of Directors of Guild Opera of Los Angeles, and has been on the musical staffs of City of the Angels Opera, Portland Opera, AIMS, Lake George Opera, and Des Moines Metro Opera. He also served as judge for the Metropolitan Opera Auditions and as a panelist for the National Endowment for the Arts.

MARK ROSS CLARK (Drama in the Voice Studio) has presented his Singer-getic workshops for universities throughout the U.S. and in Germany, Italy, Mexico, England, Taiwan, and Brazil. He has directed and produced over 50 operas in universities and professional venues. 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, and is currently the director of Opera and Musical Theater at the University of Louisiana in Monroe, where he has also served as the Artistic Director of the Louisiana Lyric Opera.

RICHARD CRITTENDEN (HOW Session, Training singers with Games) established the Crittenden Opera Studio in 1974, and has conducted summer opera workshops in Boston and Washington, D.C. for twenty five years. He taught at The Curtis Institute of Music (head of Masters Opera Program), Yale School of Music, New York University and Mannes College of Music. He was frequent judge for the Liederkranz Vocal Competition and in demand for many other competitions around the country. He directed operas at the New York City Opera Theater, Washington Civic Opera, Utah Symphony Opera Theater, and the Western New York Opera, and has taught workshops and master classes around the country and in Canada. He sang as a professional baritone for eleven years.

LISA DAWSON, soprano, (Soprani Compagni ) has performed leads in Suor Angelica, Die Fledermaus, The Impresario, and Cosi fan Tutte, as well as many works with orchestra. Dawson served for several years as the staff soloist at Shakertown, Pleasant Hill, KY, where she recorded a live CD recording of Shaker music and traveled nationally...
presenting Shaker Lecture Recitals. She was the guest soloist for the Paul Rusch Festival in Kiyosoto, Japan. Dr. Dawson is an Associate Professor of voice and opera at Indiana Wesleyan University.

Dr. CHUCK DILLARD (Coaching the Duo) is currently a lecturer of Collaborative Piano at the Butler School of Music at the University of Texas at Austin. Recently, he has conducted productions of Così fan Tutte and Mark Adamo’s Little Women with Spotlight on Opera, an Austin-based program for singers. As a coach and pianist, Chuck has worked with Central City Opera, Opera Colorado, Opera Carolina and Austin Lyric Opera. His degrees are from the University of Colorado (DMA), the University of Maryland (MM) and Furman University (BM).

RUTH DOBSON, (Local Convention Chair, co-ordinator Sacred in Opera Performance) 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.

JOHN DUYKERS, (Instant Pastiche, Creating an Opera Through Improvisation) has appeared with many of the leading opera companies of the world including The Lyric Opera of Chicago, San Francisco Opera, Royal Opera Covent Garden, Teatro Carlo Felice in Genoa, Frankfurt Opera, Opera de Marseilles, Santa Fe Opera, Los Angeles Opera and the Opera Company of Philadelphia. He created the role of Chairman Mao in John Adams’ Nixon in China, premiered with Houston Grand Opera. Philip Glass has written three roles for Duykers including Older Galileo in Galileo/Galilei. He has taught Opera Theater at California Institute of the Arts, University of Miami, Opera Works, and the Cornish College of the Arts (Seattle). He has a private voice studio in South Pasadena and Oakland, California and has presented Master Classes around the country.

Contralto KAREN ESQUIVEL (The Opera Española) obtained her MM in Opera Production and Doctorate in Voice Performance from Florida State University. She has participated in the Apprenticeship Programs of the Des Moines Metro and the Santa Fe Operas. Dr. Esquivel served as Director of the Compagna Lirica Nacional de Costa Rica and has performed as a soloist in oratorios and operas from Handel to Menotti. She founded the project known as Opera Novacosta Rica along with her husband, pianist/coach Gustavo Castro, with whom she has performed frequently. Dr. Esquivel is Adjunct Faculty in Voice and Opera Workshop at the University of Oregon in Eugene.

BRYNA GOODMAN, (Eugene Opera/University of Oregon Partnership,) received her Ph.D. in Modern Chinese History from Stanford University and is the author of Native Place, City and Nation: Regional Networks and Identities in Shanghai, 1853-1937, co-editor of Gender in Motion: Divisions of Labor and Cultural Change in Late Imperial and Modern China and Twentieth-Century Colonialism and China: Localities, the Everyday, and the World. She is currently Professor of History and Director of Asian Studies at University of Oregon, and teaches courses on modern Chinese urban history, gender, politics and culture, and serves on the editorial board of Twentieth Century China.

CARLEEN GRAHAM (Beyond Opera History) is Professor of Opera at The Crane School of Music, SUNY Potsdam where she directs The Crane Opera Ensemble and teaches related courses. She has directed for the Royal Scottish Academy of Music and Drama, the Curso Internacional de Musica Vocal, in Aveiro, Portugal and the Baltimore Summer Opera Workshop at Morgan State University. Several productions have received awards: On The Town (American College Theatre Festival award for outstanding musical ensemble), L’Enfant et les Sortileges (winner of The 2011 American Prize for Operatic Performance), and L’Egisto (winner of NOA division two collegiate opera production competition).

KYLE GULLINGS (Finalist NOA chamber opera competition), faculty member of the University of Texas at Tyler, is a versatile, collaborative composer of stage, vocal, and chamber works. A two-time Regional Winner in the SCI/ASCAP Student Composition Competition, he has received performances through College Music Society, Society of Composers, Inc., Kennedy Center's Page to Stage Festival, John Duffy Composers’ Institute, and the Capital Fringe Festival. He has been performed by Altra Strings and the Chicago Miniaturist Ensemble, and commissioned by The Catholic University of America. Dr. Gullings completed his M.M. and D.M.A. in Composition at The Catholic University of America, and his bachelor’s degree from Concordia College in Moorhead, MN.

WILLENE GUNN, (Vocal Competition Judge) is Artistic director for Brava! Opera Theater and the James M. Collier Young Artist Program. She served as a member of the faculty of the San Francisco Conservatory of Music as Director
of the Opera Program, where she was awarded the Sarlo Award for Excellence in Teaching. In southern Oregon, Ms. Gunn served as Artistic Director of Rogue Opera, where she co-created Rogue Opera’s Opera in the Schools program: OperaAntics! Ms. Gunn’s textbook, Teaching Opera, The Role of the Opera Workshop...With Scene Catalogue, was written in partnership with Kathryn Cathcart. She has directed for Nevada, Sacramento, Arizona, Rogue Opera and the San Francisco Opera Center.

DAVID HOLLEY (HOW session: Training Singers with Games) is the Director of Opera at the University of North Carolina at Greensboro and the Artistic Director of Greensboro Light Opera and Song. He was the resident tenor and stage director at the Brevard Music Festival for eight years. Mr. Holley's UNCG productions have won 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. Dr. Holley has served on the NOA Executive board and is the President Elect.

Dr. LEIGH HOLMAN (Director and Designer: Telling your Story, Teaching Opera Role Preparation at the College Level) joined the faculty of the University of Colorado, Boulder as the Director of CU Opera in 2009, and has since led the program through three successful and NOA award-winning seasons. Prior to her appointment at CU Boulder, Holman served as Director of the Opera Colorado Young Artists, and the Chair of the Voice and Opera Studies Area at the University of Arkansas at Little Rock. She holds a graduate Opera Performance degree from the Eastman School of Music and a Doctorate of Musical Arts from the University of Colorado Boulder.

PAUL HOUGHTALING (Collegiate Opera Scenes coordinator, Bach as Opera) 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, Mississippi, 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. He is a sought-after presenter of clinics and workshops throughout the U.S. including CMS, Classical Singer, NOA, and many colleges and universities.

TAMMIE HUNTINGTON, (Soprani Compagni) soprano, has sung extensively in a variety of opera and operetta performances. Huntington has a Doctor of Arts degree from Ball State University, and is an Associate Professor of voice and opera at Indiana Wesleyan University where she has received the SUNY-Potsdam’s Excellence in Teaching Award and the SUNY Potsdam Fundraising Volunteer Award. She has been the Director of The Center for Undergraduate Research at SUNY Potsdam and is an active member of the National Opera Association, OPERA America Singer Training Forum and is currently pursuing research about opera education outreach and performance pedagogy methods and assessment.

Mr. SPEIGHT JENKINS (Lifetime Achievement Award) is recognized nationally as a leading authority on opera, a politically active arts advocate, and one of the most influential and accomplished general directors in the country. His knowledge of opera is reflected in his company’s many innovative productions, substantial publications, and comprehensive education programs and services. Jenkins has strengthened and extended Seattle Opera’s reputation as a Wagner center by producing all ten of Wagner’s major operas—including two very different Ring productions. In 2006, Jenkins held Seattle Opera’s first International Wagner Competition, developed to discover and promote outstanding young singers who show promise of major careers in Wagner operas. Because of his passion for the arts and energetic leadership style, the Seattle Times named Jenkins one of the 150 most influential people who have shaped the character of Seattle and King County, ArtsFund presented him with its "Outstanding Achievement in the Arts" award, and Opera News cited Jenkins as one of the 25 "most powerful" names in American opera. In honor of his "immeasurable contributions to the city's cultural arts and civic life" Mayor Nickels proclaimed April 25, 2009 as Speight Jenkins Day in Seattle. Jenkins received a Mayor's Arts Award in September 2009, and in 2011 he was a National Endowment for the Arts Opera Honoree.

In an international theatrical career that has spanned over three decades, NOEL KORAN (Collegiate Opera Scenes Competition judge, Joint Workshop with Conductor and Stage Director) has established himself as a stage director with extensive credentials in Opera, Operetta and Shakespeare. Prior to becoming a stage director he appeared on the stage more than one thousand times in a variety of theatrical and musical genres that span the gamut of styles. His extensive theatrical experience gives him a unique perspective as a stage director.

MARIKA KYRIAKOS (Opera in the Twilight Zone) has been directing the opera program at Arkansas State University since joining the voice faculty in the fall of 2008. Prior to her appointment at ASU, she taught at Tarleton State...
University in Stephenville, Texas for nine years. Originally from Columbia, Missouri, Kyriakos completed the DMA Degree in Vocal Performance at the University of Texas-Austin. She has particularly enjoyed leading roles with the Opera Institute of the Rome Festival in Italy. Closer to home, Kyriakos has become creative in making opera attractive to all ages in rural environments in need of cultural enhancement.

LOUISE LOFQUIST, **(The Art of collaboration with an Accompanist)** mezzo-soprano and pianist, has had an unorthodox musical career. She made her pianistic debut with the National Symphony at the age of 18 but opted for a liberal arts education and received degrees in European history from Duke and Stanford. She decided to pursue a master’s degree in voice when a severe injury to her vocal cord cut short her singing career. She returned to her pianistic studies, earning a master’s degree in accompanying from UC/Santa Barbara and a doctorate in Keyboard Collaborative Arts from USC. She is currently assistant professor of music at Pepperdine University.

Soprano EMILY MARTIN MOBERLEY **(Teaching Opera Role Preparation at the College Level)** has just completed her Doctoral of Musical Arts degree in Vocal Performance and Pedagogy at the University of Colorado, and has performed with such companies as the Santa Fe Opera, Chautauqua Opera, Palm Beach Opera and Opera Grand Rapids. She has appeared in concert at Carnegie Hall, Avery Fisher Hall, and was soloist with the Royal Liverpool Philharmonic. Emily is pursing opera directing and has worked as director and assistant director with Opera Colorado, Central City Opera and University of Colorado. Emily holds a BA from Boston University and an artist diploma from The Academy of Vocal Arts in Philadelphia.

CHRIStOPHER MATTALIANO, **(Auditioning for a General Director, Keynote Address)** Portland Opera’s General Director, was the Artistic Director of the Pine Mountain Music Festival. In addition Mr. Mattaliano has directed for such companies as the Metropolitan Opera, New York City Opera, San Francisco Opera, Washington Opera and Dallas, and internationally at La Opera de Nice and the Norwegian National Opera. He has taught at the Juilliard School, the Metropolitan Opera Young Artist Development Program, Manhattan School of Music, Yale University, Mannes College of Music, and the New National Theater of Japan. His essay on auditioning, *The Dreaded Audition*, was published by Opera America. He was named to the National Endowment for the Arts opera review panel, and serves on OPERA America’s Board of Directors.

CHRISTINE MEADOWS **(Director Portland University Opera Studio, Scenes from The Rivals, Mechem session; Oblivion, Chamber Opera Scenes)** has enjoyed a successful career as a concert and opera soloist across the United States including three seasons with New York City Opera and more than twenty roles with Portland Opera. In 2006, she became Director of Opera at Portland State University. Under her direction PSU Opera has enjoyed record audiences and rave reviews for their productions of *Dialogues of the Carmelites*, *Street Scene*, *The Merry Widow*, *Falstaff*, *La bohème* and an award from the National Opera Association for *Cosi fan tutte*.

KRISTINE MCINTYRE, **(Director, scenes from The Rivals and Oblivion)** began her career at the San Francisco Opera and spent eight years on the directing staff of the Metropolitan Opera. She has directed opera for such companies as Pittsburgh Opera, Opera Boston, Lyric Opera of Kansas City, Des Moines Metro Opera, Arizona Opera, Utah Opera, Tulsa Opera, Portland Opera, Wolftrap Opera and Skylight Opera Theatre. Ms. McIntyre has also taught in many opera young artist training programs including those at the Santa Fe Opera, Portland Opera, Pittsburgh Opera and Merola Program in San Francisco. At home in Portland she regularly directs for the University of Portland and writes and directs touring productions for POGO / Portland Opera To Go.

KIRKE MECHEM **(The Rivals presentation)** is a prolific composer with a catalogue of over 250 works in every genre. ASCAP recently registered performances of his music in 42 countries. He was born and raised in Kansas and educated at Stanford and Harvard Universities. His opera, *Tartuffe*, has been performed nearly 400 times in six countries. The premiere of his dramatic opera based on American abolitionist John Brown was commissioned to celebrate Lyric Opera Kansas City’s 50th anniversary. His comic opera, *The Rivals* (an American update of Sheridan’s classic play, *The Rivals*), was premiered in 2011 by Skylight Opera in Milwaukee. Mechem has just completed an opera based on Jane Austen’s *Pride and Prejudice*.

Dr. CHRISTOPHER MEERDINK **(Starting a Young People’s Opera)** has performed extensively in recital, concert, and on the opera stage. Dr. Meerdink co-chairs the Committee on Youth Opera for the National Opera Association. In his commitment to youth music opportunities, he has taken part in Bowling Green State University Opera for Youth, Toledo Opera Education and Outreach Program, Young People’s Theater of Ann Arbor, and Evanston Light Opera Works in Evanston, Illinois. Currently, Dr. Meerdink is Instructor of Music, Voice at West Texas A&M University.
Previously, he has served on faculty at Delta State University, the University of Texas at El Paso, and at Taylor University.

**JOS MILTON** (Opera in Concert: Practical Meets Progressive) is a graduate of the Peabody Conservatory of Music of Johns Hopkins University where he received a Doctor of Musical Arts degree in voice. His opera credits include Germaino in Haydn’s La Isola disabitato, Pedrillo in Abduction from the Seraglio, Rodolfo in La Boheme, and Ferrando in Mozart’s Cosi fan Tutte. Concert engagements include solo performances with Bach Vespers at Holy Trinity Lutheran Church NYC, Texas Early Music Project, La Follia Baroque Ensemble, and Texas Choral Consort. Jos joined the voice faculty at University of Mississippi as Assistant Professor of Music in the fall of 2011.

**CAROL ANN MODESITT,** (Looking Good, Singing Great) Music and Stage Director, is an experienced soloist with opera, musical theatre, and recital credits nationwide as well as performances internationally. She is currently head of the voice area at Southern Utah University as well as the opera/musical theatre director. She has taught at the University of Colorado, Iowa State University, Duquesne University, Utah State University and Seton Hill University, and was Artist-in-Residence at Plymouth State University in New Hampshire. She holds degrees from Eastern Kentucky University and Utah State University. Presently President of the Las Vegas Chapter of NATS, she is also Co-President of Cedar City Music Arts. She is the Cal/ Western Regional Governor of the NOA as well as treasurer and a member of the executive NOA board.

**BARBARA HILL MOORE,** (Co-Chair Vocal Competition, Looking Good, Singing Great) is the Meadows Foundation Distinguished Professor of Voice at Southern Methodist University where she is also Director of the SMU Study Abroad Program in South Africa. She has performed such roles as Countess in Le Nozze di Figaro, Dido in Dido and Aeneas, Bess and Serena in the 50th Anniversary performances of Porgy and Bess and Jenny in Well’s Three Penny Opera in Berlin, Cologne and Philadelphia and in productions throughout Europe and North America. Having received her degrees from Lincoln University and the University of Illinois, she has taught in the NATS Internship Program and presented master classes at universities in England, Germany, Korea, South Africa and North America.

**DR. CORINNE NESS** (Collaborative Learning) is director of music theatre and opera at Carthage College in Kenosha, WI, where she teaches private voice as well as coordinates the opera and music theatre workshop. Dr. Ness has presented workshops around the world. She has been a guest instructor for the Shanghai Conservatory of Music in China and at colleges across the United States. As a distinguished arts educator, she has presented professional development workshops for hundreds of Chicago and suburban teachers, working to bring arts education to underserved youth.

**GORDON OSTROWSKI,** (Vice President for Programs, Starting a Young Peoples Opera, an Inside Look at the Winners), 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 past board member of Opera America and past president of Opera for Youth. He has directed numerous productions for Opera Turcina 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.

**DAVID OSTWALD,** (Your In-breath as Dramatic Expression; Singing, Acting: Becoming more Believable) author of Acting for Singers (Oxford University Press), has specialized in helping performers create believable singing characters for more than thirty years. He was a faculty member at The Juilliard School, the University of California, Berkeley, BASOTI, and the Opera Academy of California, and he headed the Opera Program at SUNY Purchase for ten years. He has been a presenter at Classical Singer and NATS conferences. With an active directing career in both academic and professional settings, he has more than 175 productions to his credit, which include operas from the Baroque to the contemporary and plays from Shakespeare to Pinter.

Born in Seoul, South Korea, pianist PHOENIX PARK-KIM (Soprani Compagni) has performed throughout the U.S., South Korea, Taiwan, Italy, Switzerland and Russia in solo, orchestral, and chamber music settings. She graduated from Yonsei University in Seoul, South Korea. She completed her graduate work at Miami University (M.M.) and at the University of Missouri in Kansas City, (D.M.A.) and was one of three finalists at the 2011 Liszt-Garrison International Piano Competition. Her recordings are available on www.cdbaby.com and iTunes. She is currently an Associate Professor of Music at Indiana Wesleyan University.
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.

MARIELLE V. PETRICEVICH (Poster Session: From Song to Carmen) is graduating this spring from California State University Fresno, as a Vocal Performance major, studying under Dr. Anthony Radford. She is a Smittcamp Family Honors College student, a National Collegiate Scholars Member, and Phi Kappa Phi member; She has also made the President’s List and Dean’s List for academic excellence since her freshman year in 2009. After her studies at Fresno State she plans to either pursue a graduate music degree in the U.S. or some time abroad.

REGINALD PITTMAN (Vice President for Regions) 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 MacAlister Vocal Competition and the Southern Regional Opera Competition. He is currently serves as Vice President of Regions for NOA, and serves on the board of Directors. He is past Auditions-Chair for the West Central Region of NATS.

RICHARD POPPINO, (Assistant Local Convention Host), is Director of Vocal Studies at Oregon State University, and has taught on the voice faculties of Lewis and Clark College, Portland State University, and Southern Methodist University. As soloist he has appeared with such organizations as the Portland Opera, Seattle Opera, Fort Worth Opera, the Oregon Symphony, and the Fort Worth Symphony. He has also given solo recitals throughout the United States, and presented solo recitals at the Atelier de la Main d’Or in Paris. Poppino holds a bachelor of music degree from the San Francisco Conservatory of Music and a master’s degree from Southern Methodist University.

DR. ANTHONY P. RADFORD, (Poster Session: From Song to Carmen) is originally from Toronto, Canada, and is Assistant Professor of Voice and Opera at California State University, Fresno. He has held positions at the University of Lethbridge and Concordia University, Nebraska. He is a teacher, singer, opera director and master class clinician. He enjoys mentoring students on research questions regarding music for the voice.

DAVID RONIS (Beyond Opera History) is the Director of the Queens College Opera Studio and teaches voice at Hofstra University. Two of his recent productions won awards in the National Opera Association Opera Production Competition. A co-founder of the Baroque Opera Workshop at Queens College and a faculty member at the Westchester Summer Vocal Institute, his other directing credits include projects for Manhattan School of Music, Citywide Youth Opera, OSH Opera, the Queens Symphony, and After Dinner Opera. As a performer, Mr. Ronis has sung over fifty operatic roles with companies all over the world, toured nationally in Disney’s Beauty and the Beast, concertized and appeared in nationally televised commercials.

Conductor VALERY RYVKIN (judge for the vocal and Collegiate Scenes competitions, An Inside Look at the Winners, Joint Workshop with Conductor and Stage Director) has been the Artistic Director of Opera in Santa Barbara, where he conducted a world premiere of Stephen Schwartz’s opera Séance on a Wet Afternoon. He has been conductor for many companies including the Greensboro Opera, San Diego Opera, and the Sarasota Opera. Maestro Ryvkin conducted the Grand Finale Concert of the Merola Program at the San Francisco Opera, followed by a Night of Rising Stars concert at the Lyric Opera of Chicago. In addition, he conducted an Opera Gala Concert celebrating the 25th Anniversary of the Greensboro Opera.

MEGAN SAND, (OSU Opera Workshop Stage Director, Chamber Opera Competition Finals,) has been on the voice faculty of OSU Music and served as the Head of Voice/Opera. She completed a B.A. in music from Oregon State University, and received a Master of Music Degree in Voice Performance from the University of Oregon. Sand’s operatic and orchestral appearances include Mozart’s Requiem, Coronation Mass, Le nozze di Figaro, Die Zauberflöte, and Così fan tutte; and Benjamin Britten’s Albert Herring. Sand serves on the board of Friends of OSU Opera as President, is a member of the National Opera Association, and is a National Association of Teachers of Singing member and adjudicator.
MITRA SADEGHPOUR, (Poster Session: Jean-Baptiste Lully French Baroque Arias in Undergraduate Voice Study) 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 is committed to bringing opera to children via the touring opera program, Opera on Wheels and other outreach projects, and also serves as music director and conductor for musicals in collaboration with University Theatre. Sadeghpour received her doctoral degree from Indiana University, and is currently serving as Vice President of Discretionary Funds and Field Activities for the National Association of Teachers of Singing (NATS).

Composer and playwright PHILIP SEWARD'S (Finalist NOA chamber opera competition) operas include, The Troubador, Les Dames à trois...et piano; High Fidelity and Spreading The News, all of which were performed around the country. Musicals include the award-winning Hans Brinker, Sincerely Yours and Juan Peron’s Hand. Commissions include Youth operas: African Stories, A Noteworthy Tale and Stone Soup (Lyric Opera of Chicago), A memorial to Ardis Krainik, Psalm 8, (the Lyric Opera Chapters’ Executive Board), and Blessing, (Lira Chamber Chorus), which premiered in a live concert on WFMT Radio. Mr. Seward is an alumnus of the Midwest New Musicals Writers Workshop and is currently completing his DMA in Composition.

DAN SHORE (Chamber Opera Finalist) is a composer and playwright whose many works for the stage include two prize-winners: The Beautiful Bridegroom (first prize, NOA’s Chamber Opera Composition Competition) and Travel (first prize, Astoria Performing Arts Center Playwriting Contest). During the 2013-2014 season the Jefferson Performing Arts Society will premiere his opera Freedom Ride. Dr. Shore is an alumnus of the BMI-Lehman Engel Musical Theatre Workshop and a Fulbright scholar. He holds a B.M. and M.M. from the New England Conservatory and a Ph.D. from the City University of New York. Former faculty member at Baruch College, Emerson College, and the Boston Conservatory, Dan presently is an Assistant Professor at Xavier University of Louisiana, where he co-directs the opera workshop.

Dr. ARLENE SHRUT (Must-Have Mozart) is the Founder and Artistic Director of New Triad for Collaborative Arts. A faculty member of The Juilliard School and Manhattan School of Music, Arlene was honored as "Coach of the Year" by Classical Singer Magazine. She coached for fourteen summers at the Aspen Opera Theater Center. Recent festivals include Atlantic Music Festival, Vancouver International Song Institute, Operafest on Martha’s Vineyard and Songfest in Malibu. She serves as official pianist for international opera competitions and galas sponsored by The Loren Zachary Society, National Wagner Association, The Gerda Lissner, Licia Albanese Puccini, Giulio Gari, Fritz and Lavinia Jensen, and Marcello Giordano Foundations.

EMILY SINCLAIR, (Teaching Opera Role Preparation at the College Level) soprano, has performed in opera and concert around the United States, and at venues such as Central City Opera, Kentucky Opera, Opera Colorado, and the Caramoor International Festival. Ms. Sinclair has been a prizewinner in several competitions, including the Washington International Competition and the Metropolitan Opera National Council Awards. She holds degrees from Northwestern University, Manhattan School of Music and Yale University, and is currently pursuing a DMA in Vocal Performance and Pedagogy at the University of Colorado, where she has taught studio and class voice, along with Opera Role Preparation and Recitative classes.

LISA SYLVESTER (Instant Pastiche: Creating an Opera Through Improvisation) enjoys an active career as collaborative pianist, coach and conductor, serving in the musical preparation at many opera companies. Ms Sylvester has served on the musical staff of the Long Beach Opera, has given presentations for LA Opera’s Education and Community Outreach Programs and has spent several summers on the faculty of OperaWorks, under the direction of Ann Baltz. Currently, Ms. Sylvester serves on the faculty of the University of Southern California’s Thornton School of Music where she teaches courses in Diction, Vocal Chamber Music, Song Literature, and is vocal coach.

In a long and distinguished singing career, RON ULEN (Zarzuela: A Neglected Form of Opera/Musical Theater) has appeared throughout the United States, Europe and Asia. As a stage director he has worked with Florida State Opera, National Opera Company, Spotlight on Opera, University of Tennessee, Southwestern University and Texas State Opera and has been the recipient of several awards from the National Opera Association. He has presented master classes throughout the United States and in Germany, Austria and Italy. In addition, he has been an adjudicator for numerous international vocal competitions, including NATSAA and the Metropolitan Opera Auditions. Mr. Ulen is a member of the voice faculty at the Texas State University in San Marcos.

ELIZABETH KIRKPATRICK VRENIOS (Judge of Collegiate Opera Competition, Cabaret) has performed more than one hundred world premieres, 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. She is the Past President of NOA.

KURT-ALEXANDER ZELLER, (Stage Director, Sacred in Opera,) is Director of Vocal Activities and Opera at Clayton College and State University and has performed in opera and musical theatre, oratorio, early music, and recital throughout North America and much of Europe. He holds degrees in Voice Performance and in Theatre from Southern Methodist University and a doctorate from the College Conservatory of Music in Cincinnati, where he was a founding member of CCM’s Early Music Lab. For several seasons, he was a member of the performance company of the Tony Award-winning Oregon Shakespeare Festival. He is an active writer and lecturer on music, and Program Annotator for the Salem Chamber Orchestra.

RICHARD ZELLER (Sacred in Opera) is internationally acclaimed for both his concert and opera roles, which have included twelve seasons at the Metropolitan Opera. His auspicious career has included performances Edinburgh Festival with the Scottish Opera, the Vienna Festival, the Deutsche Staatsoper in Berlin, and Madrid. He has appeared with many regional opera companies in the US including the Chicago Lyric Opera, New York City Opera, Philadelphia, Minnesota, Cincinnati, San Diego, Portland, New Orleans, and New Jersey Opera companies. Highlights of past seasons include appearances with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Chicago Symphony at Ravinia and a nationwide radio broadcast with the Cleveland Orchestra. Zeller’s recordings include Naxos, Centaur, Delos and Koch International.
CONVENTIONS OF THE NATIONAL OPERA ASSOCIATION

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

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