Opera and Musical Theatre in the 21st Century:

Tradition and Innovation Converge

A Joint Meeting of the National Opera Association and the National Association of Teachers of Singing in cooperation with Opera America

New York City January 8-12, 2014
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SCHOOL OF MUSIC
59th Annual Convention  The NATS Winter Workshop

Opera and Musical Theatre in the 21st Century: Tradition and Innovation Converge

January 8-12, 2014

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 Conventions
Kathleen Arrechi, NATS Vice President of Workshops
David Ronis, NOA Local Chair
In Memoriam

Catherine Fowler Payn
(1947-2013)

NOA’s dear friend and long-time board member Catherine Fowler (Kay) Payn, died at her home in Lewisburg, PA, on Thursday, September 19, 2013 with her family beside her. She was 66 and had been battling multiple myeloma for several years.

Opera education was her passion. Kay served as a member of the Board of the National Opera Association (NOA) from 2006 until her death. She was also the chair of the NOA Research Committee, and between 2000 and 2009 was the NOA Governor of the Mid-Atlantic Region. We recognize Kay as a wonderful model of professionalism in the field, both as an opera director and scholar. Her dedication, wisdom, and selfless commitment to the mission of NOA will be missed.

She was a long-time member of the National Association of Teachers of Singing and held various state and regional offices in that organization. For several years in the 1990s, she was a member of a task force for the Pennsylvania Department of Education.

Kay was born in Manchester, NH, on August 6, 1947, the daughter of Hollis and Ruth (Lowe) Fowler. She attended school in Andover, MA, Watertown, CT, and Westfield, MA.

After graduating from Westminster Choir College in Princeton, NJ in 1968, Kay developed extensive musical experiences for children in churches in Ohio and New Jersey. She received her Master of Music (1979) and Doctor of Music Arts (1989) degrees from West Virginia University, Morgantown, WV. She moved to Lewisburg in 1982 where, until 1989, she served as an adjunct faculty member at Bucknell University, Susquehanna University, and Lycoming College, teaching studio voice, music education, and conducting.

In 1989, she became an assistant professor of music at Bucknell University and was an associate professor at the time of her death. She taught studio voice, voice class, courses on creativity and literature, and politics and women’s issues in opera. Professor Payn established the Bucknell Opera Company, which celebrates its 25th anniversary this year. She taught voice privately throughout her career and was an active recitalist and oratorio soloist. In 2009 she was awarded Bucknell’s Presidential Award for Excellence in Teaching.

She was nationally known for her expertise in American Chamber Opera as well as for the Bucknell Opera Company’s many performances of new chamber operas. She often spoke on American Chamber Opera, Orff Schulwerk, the development of young voices, and rhythmic aptitude.

Kay Payn may be unique among Bucknell faculty in having been honored by the creation of both a scholarship and a program endowment while she was still an active, full-time faculty member. Donors created a scholarship that bears her name and an opera program endowment that she inspired, thereby supporting both opera students and the program in which they are engaged. That faculty and staff, as well as alumni and current students, contributed to these funds while she was still teaching is an indication of the respect and affection she inspired.

Kay is survived by her son Daniel Payn and his partner Alyson Platzer of Burlington, VT, and her brother William Fowler of Lewisburg, PA.
WEDNESDAY, JANUARY 8TH

1:30 pm  East End Suite
NOA Board of Directors Meeting

6:00 pm  Café Un, Deux, Trois,
123 W 44th St. btw. Sixth and Seventh Ave.
(Advanced Reservations Required)

8:00 pm  Broadway Show On-Your-Own

THURSDAY MORNING, JANUARY 9TH

8:00 am to 5:00 pm  Mezzanine
Registration

8:00 am to 8:45 am  Plaza Suite
Embrace Your Inner Clown
Zachary Fine
This active warm-up uses clowning techniques and improvisation with a professional clown. Active session with floor work, dress comfortably.

9:30 am to 10:45 am  Grand Ballroom
Plenary Session
A Presidential Panel
Julia Aubrey, Katherine Duax and Marc Scorca
The three presidents of NOA, NATS, and Opera America discuss the convergence of tradition and innovation in opera and musical theatre in the 21st century

11:00 am to 12:45 pm  Grand Ballroom/Foyer
Opening Ceremonies and Luncheon
Keynote Address—Stephanie Blythe
Where exciting opera happens

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Leela Subramaniam in Maseone's Taxis, December 2012
THURSDAY AFTERNOON, JANUARY 9th

1:00 pm to 2:45 pm  Grand Ballroom

Plenary Session- Master Class:
The Intersection Between Opera and Musical Theatre: a Performer’s Life Today
Ted Sperling and Victoria Clark

Tony-award winners-- conductor Ted Sperling, and singer Victoria Clark--will discuss the demands placed on musical theater performers as singers and actors with repertoire from many styles and periods.

3:00 pm to 3:45 pm  Promenade Suite

Broadway Songs: Finding the Truths
Mark Ross Clark with John Bucchino

Discussion of a new book from Oxford Press that analyzes Broadway song repertoire for singers and teachers, with interviews of performers, composers and directors associated with the songs. This session will spotlight and discuss some of the important Broadway literature vocally, and add a musical and dramatic analysis. Special guest Mr. Bucchino, award-winning composer of the Broadway show A Catered Affair, will provide analysis and examples.

3:30 pm to 4:15 pm  Grand Ballroom

New Triad: Crossing Over
Steve Gross

Selecting the right “crossover” repertoire is a challenge many classically trained singers face. This class helps singers make convincing impressions during crossover auditions and in opera auditions where arias are only part of the audition package.

4:30 pm to 5:15 pm  Grand Ballroom

Career Q & A
Stephanie Blythe

5:30 pm to 7:15 pm  Dinner on your Own
Expanded Opportunities for Voice & Piano in the Master of Music in Performance at The Crane School of Music

- A cohort of 8-10 singers and 4-5 pianists selected for admission to these programs in the fall of 2014 will benefit from enhanced curricular offerings and opportunities for graduate study.
- Participation in the world premieres of the Domenic J. Pellicciotti Opera Composition Prize, as the award-winning Crane Opera Ensemble and Orchestra’s Fall 2014 production, to include forums and visits by the winning composers and librettists.
- Weekly vocal study, studio class & coachings.
- Participation in graduate seminars and related courses.
- Recent guest artists include: Lawrence Brownlee, Martin Katz, Christine Goerke, Christine Brewer & Stephanie Blythe

Voice Faculty: Julie Daoust, Donald George, Deborah Massell, Kathleen Miller, Jill Pearson, David Pittman-Jennings, Jonathan Stinson, Lorraine Sullivan, Lonel Woods
Vocal Coaches: François Germain, Kirk Severtson
Opera Director: Carleen Graham

2014 Winning Operas

A Letter to East 11th Street  
music by Martin Hennessy  
libretto by Mark Campbell

In a Mirror, Darkly  
music by Christopher Weiss  
libretto by S. O’Dunn Magee

The Fox and the Pomegranate  
music by Matt Frey  
libretto by Daniel J. Kushner

Performances are scheduled for  
November 12-15, 2014

The Domenic J. Pellicciotti Opera Composition Prize was founded by Dr. Gary C. Jaquay to honor his life partner Domenic J. Pellicciotti, an ardent fan of opera. The award seeks to encourage and acknowledge the creation of new opera works that explore, within a broad range of possible expressions and representations, themes related to tolerance, inclusion and/or the celebration of diversity within an inclusive community.

To apply or inquire:  
www.potsdam.edu/admissions/graduate
THURSDAY EVENING, JANUARY 9th
7:30 pm to 9:30 pm  Grand Ballroom

Collegiate Opera Scenes Competition
Paul Houghtaling, Coordinator

Introduction and Master of Ceremonies: Paul Houghtaling, University of Alabama, COSC Chair

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

Finals Judges: Division I: Susan Boardman, Susan Gonzalez, Dona Vaughn
Division II: Chuck Hudson, Gordon Ostrowski, Martha Wade

Preliminary Round Judges: Daniel Bubeck, University of Alabama; Kristine Hurst-Wajszcuk, University of Alabama at Birmingham; Kristin Kenning, Samford University; Linda Lister, University of Nevada Las Vegas; Dawn Neely, University of West Georgia; Ron Ulen, Texas State University, San Marcos

DIVISION I

Purchase College (SUNY)
Purchase, New York

Hansel und Gretel, Act I, scene I  Engelbert Humperdinck
Hansel: Rachel Weishoff  Gretel: Robin Clifford
Stage Director: Jacques Trussel  Music Director: Hugh Murphy
Pianists: Hugh Murphy and Mina Kim

The University of Miami, Frost School of Music
Miami, Florida

L’elisir d’amore, Act II, scene vii  Gaetano Donizetti
Adina: Alissa Roca  Dulcamara: Eric McConnell
Stage Director: Tony Boutté  Music Director and Pianist: Alan Johnson

Sam Houston State University
Huntsville, Texas

La fille du régiment, Act II, Trio  Gaetano Donizetti
Marquise: Lindsey Fuson  Marie: Nicole Wallace
Sergeant Sulpice: Nicholas Szoeke
Stage Director: Rebecca Renfro Grimes  Music Director and Pianist: Roger Keele
The University of Montevallo
Montevallo, Alabama

*Little Women*, Act II, Final Quartet
Mark Adamo

Jo: Mattie Crisp
Meg: Rachel Pickering
Amy: Grace Conner
Beth: Lauren Jones
Stage and Music Director: Charles Wood
Pianist: Laurie Middaugh

DePauw University
Greencastle, Indiana

*La Rondine*, Act II, Finale
Giacomo Puccini

Lisette: Elleka Okerstrom
Prunier: Joseph Leppeck
Ruggero: Lance Orta
Magda: Emily Barnash
Stage and Music Director: Kerry Jennings
Pianist: Gregory Martin

DIVISION II
The University of Colorado Boulder
Boulder, Colorado

*La bohème*, Act I finale, arias and duet
Giacomo Puccini

Mimi: Rebecca Kidnie
Rodolfo: Max Hosmer
Stage Director: Leigh Holman
Music Director: Nicholas Carthy

Texas State University
San Marcos, Texas

*The Taming of the Shrew*, Act II, scene ii
Vittorio Giannini

Lucentio: Kevin Park
Bianca: Andrea Hansen
Stage Director: Samuel Mungo
Music Director and Pianist: Kristin Roach

The University of Texas at Brownsville
Brownsville, Texas

*La fille du régiment*, Act II, Trio
Gaetano Donizetti

Marquise: Connie Lopez
Marie: Azalea Laredo
Sergeant Sulpice: Robert Reyna
Stage Director: Nicole Asel
Music Director: Daniel Hunter-Holly
Pianist: Laura Brumbaugh
Wichita State University
Wichita, Kansas

Susannah, Act II, scene 3
Carlisle Floyd

Susannah Polk: Lily Guerrero
Olin Blitch: Andrew Simpson

Stage Directors: Samuel Ramey and Marie Allyn King
Music Director: Mark Laycock
Costumes: Shannon Smith-Register
Pianist: Linda Starkey

The University of North Carolina at Greensboro
Greensboro, North Carolina

The Most Happy Fella, Act I, Trio
Frank Loesser

Pasquale: Richard Hodges
Giuseppe: Ryan Brock
Ciccio: Matthew Arnold

Stage Director: David Holley
Music Director and Pianist: Benjamin Blozan

Brief pause followed by announcement of awards.
The first place winners in each division will be featured in a master class on Friday, January 10
with Copeland Woodruff entitled An Inside Look at the Winners.
Join us at 4:00 here in the Grand Ballroom.

9:30 pm to 11:00 pm
Palm Room

Opening Reception
SAMFORD OPERA

Kristin Kenning
Director of Opera

Joseph Hopkins
Dean

UNDERGRADUATE AND GRADUATE VOICE FACULTY
Laura Doss
Joseph Hopkins
Kristin Kenning
Sharon L. Lawhon
Paul A. Richardson
Randall Richardson
Christina Villaverde

Special thanks to NOA board member and Professor Emeritus G. William Bugg
FRIDAY MORNING, JANUARY 10th

8:00 am to 5:00 pm  Registration  Mezzanine

8:00 am to 9:30 am  NOA Board of Directors Meeting  East End Suite

8:00 am to 8:45 am  Yoga for Performers  Hudson Suite
Robert Swedberg
Discover how the practice of selected yoga techniques can be applied to the development of the singing-actor. Participate in a gentle morning session that will be a wonderful way to awaken the body, mind, and spirit.

8:00 am to 8:45 am  Body, Breath, Sound  Plaza Suite
Adriana Hardy
Body, Breath & Sound offers a unique blend of breathing techniques and body work to free up the voice. It will include ideas from Feldenkrais, Alexander Technique, Yoga breathing, Inner Body work, and Living in a Body. For anyone using voice as a means of communication, as well as understanding the body mechanics of breath and sound. Active session, dress comfortably.

9:00 am to 9:45 am  Integrating Projections into the Show  Promenade
Matt Kizer
Learn how projections can reduce the cost of scenery and contribute to the impact of a show. You will leave with a clear understanding of what projection means to the performers, the director, the other designers, and the producer.

9:00 am to 10:15 am  Musical Theatre Training and Casting for Classical Singers  Grand Ballroom
Tiffany Little Canfield, Brian DeMaris, Constantine Kitsopoulos, and Ron Raines
Moderator: David Ronis
A discussion addressing the needs and concerns of classical singers in regards to training and auditioning for musical theatre projects.

10:30 am to 12:30 pm  Poster Sessions  Grand Ballroom Hallway
Anthony Radford, Chair

Brian Arreola
Songs of the Fisherman: A Collaboration to Create an Opera-Ballet Hybrid

Rebecca Renfro Grimes
Integrating Mime and Dance into the Opera Scenes Narrative

Anna Hersey
J.P.E. Hartmann’s Liden Kirsten: A Hidden Gem

Kristin Kenning
Polish Opera in the United States: a Call for Education, Performance, and Production

Janene Nelson
Chiaroscuro: A Singer’s Approach to Exploring Artistic Individuality in Interpretation

Mitra Sadeghpour with co-authors Jordyn Beranek, Danielle Bronshteyn, and Michaela Tures
Opera and Sustainability: A Case Study

Caroline Schiller
Reinventing Opera Outreach Programs in Canada’s Outports

Jeffrey Snider
A History of Operatic Voice Types
10:30 am to 11:15 am  
**Interview: Andrew Lippa**  
with Rick Walters  
Grand Ballroom  
Rick Walters, Vice President for Classical & Vocal Publications, Hal Leonard Publishers will facilitate a conversation about writing for the theatre, writing for the voice and setting words, and the choice of topics for shows and special projects.

10:30 am to 11:15 am  
**Scholarly Paper**  
Promenade Suite  
Anthony Radford, Chair  

*Love and Redemption: The unfulfilled passion, the dissatisfied dream and chivalric duty in Richard Wagner’s Tristan und Isolde,* written by Meghann Anneliese Dailey, Whitworth University, Spokane, WA.
FRIDAY AFTERNOON, JANUARY 10th

11:30 pm to 12:45 pm  Governor's Lunch  Vanderbilt Suite
Reg Pittman, Coordinator
Have lunch with your regional Governor and other members from your region.
(Reservation required.)

1:00 pm to 1:45 pm  NOA Annual Business Meeting and Election of Officers  Grand Ballroom
Julia Aubrey, NOA President

2:00 pm to 3:45 pm  Plenary Session--Master Class  Grand Ballroom
Andrew Lippa
Mr. Lippa will coach singers in the performance of songs from his shows such as The Wild Party, You're a Good Man Charlie Brown, The Addams Family, john and jen, and A Little Princess.

4:00 pm to 4:45 pm  Collegiate Opera Scenes Competition: An Inside Look at the Winners  Grand Ballroom
The Division I and II winners of the Collegiate Opera Scenes Competition will be presented in a master class. Clinician Copeland Woodruff will show the audience why these particular scenes won their divisions, while offering dramatic and musical suggestions for the students to take their work to even new heights and performance possibilities.

4:00 pm to 4:45 pm  Singer Training Forum: Skills Required by Professional Opera Companies for Young Artists  Sutton Suite
Laura Canning, Jonathan Pape, and Michael Heaston with Moderator Laura Lee Everett
Learn what skills your students will need to have a professional singing career and how to provide curriculum to produce those skills with guidelines developed by Opera America’s Singer Training Forum.

5:15 and 5:40 pm  Opera America Tour of the National Opera Center  National Opera Center
(330 Seventh Ave. @ 29th St.)
Ticketed event, limited to 75 persons per tour time.

Transportation to the National Opera Center:
Subway- (Note: Stairway access and egress only) Enter the subway station located at Madison and 42nd on the northwest corner of the street and purchase a Metro card for two rides ($6.00) from the vending machine. (Each ride is $2.50, but there is a $1.00 charge for a new card.)

Take the subway Shuttle to Times Square. Exit the Shuttle and take the Downtown #1 train one stop to 34th Street. Exit Penn Station at 7th Avenue, turn right and walk downtown two blocks to the southwest corner of 29th St. Take the elevator to the seventh floor. To return to the hotel, reverse the process.

Cabs—Cabs pick up at the 45th Street entrance to the hotel. Tell the cab driver to cross over to Fifth Ave. and go downtown to 29th St. which runs one way west to 7th Ave. The Opera Center in on the southwest corner of 7th Ave and 29th St. Take the elevator to the Seventh floor. Fare could be $10.00 to $15.00 depending on traffic. Cabs are credit card accessible: Suggested tip--20%.
Three college coeds deal with
the worst professor,
the worst boyfriend,
the worst father...

The Worst One Ever
Opera in One Act

Music and Libretto by
Gary D. Belshaw

**Duration: 10 minutes**

“I’ve gotten more audience response from The Worst One Ever
than I have from any other scene I have performed or directed
in my 18+ years of working in this genre.”
Dr. Jeff Kensmoe, Birmingham Southern College

“Bound to be one of the most talked-about…”
Rome News-Tribune

“Audiences love this show!”

Video trailer, perusal scores, piano-vocal scores, are all available now at:
www.garydbelshawmusic.com/Opera
FRIDAY EVENING, JANUARY 10th

Post Tour  
Select a restaurant near the National Opera Center from Opera America’s recommended dining list found in your registration packet.

8:00 pm to 8:45 pm  
Grand Ballroom  
Sacred in Opera  
John Pfautz, Coordinator  
Claudia Dumschat and Richard Olson  
Claudia Dumschat is the Organist and Choirmaster at The Church of the Transfiguration ("The Little Church Around the Corner") in Manhattan working with her husband, librettist and stage director Richard Olson. They will share their experiences and thoughts on producing sacred music dramas and operas at the church and elsewhere. Their repertoire includes works from the Medieval Play of Daniel to Benjamin Britten, as well as world premieres by contemporary composers.

9:00 to 9:30 pm  
Grand Ballroom  
An Embarrassing Position by Dan Shore  
2013 NOA Chamber Opera Competition Winner  
Susan Gonzalez and Reuben Blundell  
The world premiere performance of a new chamber opera, with students from Hunter Opera Theater at Hunter College.

9:45 pm to 11:00 pm  
Terrace Ballroom  
Try to Remember--The Golden Age of Broadway  
Elizabeth Vrenios, Coordinator with Adriana Hardy
**SATURDAY MORNING, JANUARY 11th**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>8:00 am to 5:00 pm</td>
<td>Registration</td>
<td>Mezzanine</td>
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</tbody>
</table>
| 8:00 am to 8:45 am | Yoga for Performers  
Robert Swedberg  | Hudson Suite           |
| 8:00 am to 8:45 am | Stage Combat  
Rod Kinter  | Vanderbuilt Suite       |
|                 | During this workshop, participants will be introduced to the techniques involved with performing the kinds of violence common to opera such as slaps, hair pulls, falls, and struggles. Participants will learn how to safely execute these techniques while making them seem “real” to an audience. Active session with floor work, dress comfortably. |           |
| 9:00 am to 9:45 am | Young People’s Opera Performance:  
Searching the Painted Sky—  
A Children’s Opera by Martha Hill Duncan and Janet Windeler Ryan  
Kimberly Wolfenbarger-Nakamoto, Dr. Christopher Meerdink, Dr. Ezekiel Meza  
and the Youth Opera of El Paso  
Searching the Painted Sky was commissioned by Youth Opera of El Paso to premier at this convention to encourage the Composition of new operas to be performed by children. | Grand Ballroom       |
| 9:30 am to 10:15 am | The Douglas Moore Fund: Supporting Emerging Creators  
Michael Ching and Daron Hagen  | Sutton Suite          |
|                 | The Douglas Moore Fund has provided financial fellowships to five emerging composers in order to learn about the field of opera composition by attending rehearsals and performances of new American works. Learn about the application and selection process for this annual competition. |           |
| 10:30 am to 12:00 am | Stephen Wadsworth: Advanced Acting Techniques for Opera Singers  
Stephen Wadsworth  | Grand Ballroom       |
|                 | The acting training offered for singers at the Juilliard Opera/Met Opera Lindemann Young Artist Program is unique. It is as intensive as the kind of training that spoken theatre actors undergo while it addresses genre-related issues specific to singers. Lecture demonstration. |           |
| 10:30 am to 11:15 am | H.O.W. Round Table: Too Many Sopranos, Too Few Tenors?  
Susan Boardman, W. Dwight Coleman, and David Holley  
Moderator: Elizabeth Vrenios  | Sutton Suite          |
|                 | Help in casting and producing opera workshops. |           |
| 11:00 am to 4:00 pm | National Opera Center (330 Seventh Ave. at 29th)  
28th Annual Vocal Competition  
Barbara Hill-Moore and Benjamin Brecher, Coordinator |           |
| 11:30 am to 12:15 pm | Choral Conducting and Vocal Technique for Choral Singing  
Ronnie Oliver and David Rosenmeyer  | Sutton Suite         |
|                 | Learn how to prepare and conduct a chorus and vocal technique for choral singing. Group participation. |           |
NOA Caroline and Dominick Argento Vocal Competition
11:00 AM to 4:00 PM  National Opera Center
Barbara Hill Moore and Benjamin Brecher, Competition Chairs
Finals Judges:
Kathryn Proctor Duax, Johanna Meier, and Willie Anthony Waters

Scholarship Division Preliminary Judges
Mary Collier, Mark Goodrich, and Paul Sahuc

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

<table>
<thead>
<tr>
<th>Scholar</th>
<th>Place</th>
<th>Name</th>
<th>City</th>
<th>Opera/Artefacts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janani Sridhar</td>
<td>New London CT</td>
<td>Erica R Schoellkopf</td>
<td>Bloomington IN</td>
<td>Willow Song Ballad of Baby Doe Moore Sein wir wieden gut Ariadne auf Nazos Strauss</td>
</tr>
<tr>
<td>Anne Marie S Stanley</td>
<td>Princeton NJ</td>
<td>Cassandra T Ogan</td>
<td>New York NY</td>
<td>Faites-lui mes aveux Faust Gounod Wie du warst Der Rosenkavalier Strauss</td>
</tr>
<tr>
<td>Ardeen M Pierre</td>
<td>Houston TX</td>
<td>Allegra A De Vita</td>
<td>Houston TX</td>
<td>When I am laid in Earth Dido and Aeneas Purcell Parto, Parto La Clemenza di Tito Mozart</td>
</tr>
<tr>
<td>Nicholas Paul Szoekoe</td>
<td>Huntsville TX</td>
<td>Schyler T Sheltrown</td>
<td>Mattawan MI</td>
<td>Largo al Factotum Ariadne Auf Aeneas Rossini Quando men vo La Boheme Puccini</td>
</tr>
<tr>
<td>Julia N Wolcott</td>
<td>State College PA</td>
<td>Frederick Ballentine</td>
<td>Houston TX</td>
<td>The Embroidery Aria Turandot Puccini Kuda, Kuda Eugene Onegin Tchaikovsky</td>
</tr>
</tbody>
</table>

 Scholarships: $X, $Y, $Z
 Performances:
- Willow Song by Sridhar
- Faites-lui mes aveux by Stanley
- When I am laid in Earth by Pierre
- Largo al Factotum by Szoekoe
- The Embroidery Aria by Wolcott

Results: $X, $Y, $Z
ARTIST DIVISION FINALISTS

Rebecca Paul Jamaica NY
To this we've come The Consul Menotti
Pace, pace mio Dio La forza del destino Verdi
Einsam in truben Tagen Lohengrin Wagner
Akh! Istomilas ya goryem Pikovaya Dama Tchaikovsky

Halim Shon New Haven CT
Che gelida manina La Bohème Puccini
Ah, lève-toi soleil Roméo et Juliette Gounod
Il mio tesoro intanto Don Giovanni Mozart
Well I'd never buy Postcard from Morocco Argento
Young gypsy's song Aleko Rachmaninoff

So Young Park Boston MA
Care Compagne La Sonnambula Bellini
Der hölle rache Die Zauberflöte Mozart
Salut, a la france la fille du regiment Donizetti
A Hand Mirror Aria Postcard from Morocco Argento
Regnava nel silenzio Lucia di Lammermoor Donizetti

Yunnie Park Tucson AZ
Caro nome Rigoletto Verdi
Ah, ich fühl’s Die Zauberflöte Mozart
Ah, je veux vivre Roméo et Juliette Gounod
Ah, non credea La Sonnambula Bellini
Dearest mama Ballad of Baby Doe Moore

Heather E Phillips Philadelphia PA
Crudele...Non mi dir Don Giovanni Mozart
Song to the Moon Rusalka Dvorak
Depuis le jour Louise Charpentier
Ah! Forse lui/Sempre libera! La Traviata Verdi
No word from Tom The Rake’s Progress Stravinsky

Karen Chia-ling Ho New York NY
Signore Ascolta Turandot Puccini
Jewel Song Faust Gounod
Marietta’s Lied Die Tote Stadt Korngold
Embroidery Aria Peter Grimes Britten
Il Trovatore Verdi

Steven M Brennfleck Austin TX
Si ritrovarla io giuro La Cenerentola Rossini
Ah, mes amis/Pour mon ame La fille du regiment Donizetti
In qual fiero/Tradito Così fan tutte Mozart
Miles The Rake’s Progress Stravinsky

Liana B Guberman New York NY
Das war sehr gut, Mandryka Arabella Strauss
Porgi amor Le Nozze di Figaro Mozart
Song to the Moon Rusalka Dvorak
Embroidery Aria Peter Grimes Britten
Chi il bel sogno La Rondine Puccini

Toni Marie Palmetree Pottstown PA
Do not utter a word Vanessa Barber
Morro, ma prima in grazia Un ballo in maschera Verdi
Or sai chi l’onore Don Giovanni Mozart
Dich theure Halle Tannhäuser Wagner
Song to the Moon Rusalka Dvorak

Geneviève Lévesque Montréal QC
Mon coeur s’ouvre à ta voix Samson and Dalila Saint-Saëns
Acerba volutta Adriana Lecouvreur Cilea
Da tschas nastal The Maid of Orleans Tchaïkovsky
Augusta! how can you turn Ballad of Baby Doe Moore
Wo in Bergen du dich birgst Die Walküre Wagner

Yoo Sun Na Urbana IL
Song to the Moon Rusalka Dvorak
Vissi d’arte Vissi d’amore Tosca Puccini
Il est doux, il est bon Hérodiade Massenet
Do not utter a word Vanessa Barber
Dich teure Halle Tannhäuser Wagner

Terrance D Brown Florence AL
A woman is a sometime thing Porgy and Bess Gershwin
O du mein holder Abendstern Tannhäuser Wagner
Prologo I pagliacci Leoncavallo
Pari siamo Rigoletto Verdi
Allons! Jeunes gens! Roméo et Juliette Gounod

Yuriy Y Yurchuk Chicago IL
Aleko Cavatina Aleko Rachmaninoff
Hai Gia Vinta La Causa Le Nozze Di Figaro Mozart
Votre Toast Carmen Bizet
Oh Du Mein Holder AbendsternTannhäuser Wagner
Warm As the Autumn Light Ballad of Baby Doe Moore
SATURDAY AFTERNOON, JANUARY 11th

1:00 pm to 2:30 pm  They Sang in English...Really??  Sutton Suite
Kathryn LaBouff
Author of Singing and Communicating in English: a Singer’s Guide to English Diction will guide participants to an understanding of how to achieve clear diction in English in a manner that actually frees up the voice of the classically-trained singer. She will also highlight the similarities and differences between classical singing and the requirements for musical theatre style.

1:30 pm to 3:00 pm  The Stage Music of Kurt Weill: Interpreting and Transcending the Score  Grand Ballroom
Daniel Faltus
How to capture the atmosphere and style of this singular music by mining the music stylistically beyond what is found on the printed page for collaborative partners, pianists and singers.

AND

Strong Female Characters in the Music of Kurt Weill: Breaking the Mold Then and Now  Grand Ballroom
Tammy Hensrud
Through historical and live examples this lecture recital will explore the challenges vocally and interpretively of these cutting edge roles in musical theatre and opera.

3:00 pm to 3:45 pm  Pauline Viardot’s Cendrillon Confined to the Salon No Longer: A New English Translation/Orchestrations Bring Life to a Neglected Operatic Jewel in Discussion and Performance  Sutton Suite
Charles Effler and Rachel M. Harris
With a new English translation and orchestrations, Viardot’s witty and charming salon opera is ready for today’s audiences. The opera’s suitability for any sized opera program, in English or French, from small to main stage productions, with piano or orchestra, or for educational outreach will be discussed and performed.

3:30 am to 4:15 pm  New Triad: Acting Essentials for the Audition  Grand Ballroom
Nic Muni
Using interactive demonstrations this class will focus on core acting technique: the essential action. Learn how to answer the “Four Magic Questions” that a singer can use to imbue every audition with an emotional vibrancy and power that is the ultimate goal of our craft.

4:30 pm to 6:00 pm  Flexible Vocal Technique: Adapting Your Classical Technical Knowledge for a Wide Variety of Contemporary Styles  Grand Ballroom
Stephanie Samaras
This session will focus on strategies to let your standard classical technique be the pivot for contemporary commercial styles of singing, including Broadway and various other pop styles.

4:30 pm to 5:15 pm  The Creation of: The Scarlet Ibis  Sutton Suite
Stefan Weisman, David Cote and Mallory Catlett with Moderator Kim Whitener
Based on the story by James Hurst, an inside look at the creation of a new opera for young people in discussion and performance with Prototype’s composer and librettist.
SATURDAY EVENING, JANUARY 11th

6:30 pm to 7:00 pm  Palm Room  
Cocktails

7:00 pm  Terrace Ballroom  
Vocal Competition Winners Concert

7:30 pm to 10:30 pm  Terrace Ballroom  
19th Annual Legacy Gala Banquet and Awards  
Lifetime Achievement and Legacy Awards
The 18th Annual NOA Legacy Gala Banquet

The Terrace Ballroom

6:30 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*

Classic Caesar Salad
Lemon Thyme Roasted Chicken Breast
Herbed Gratin Yukon Potatoes
Market Fresh Vegetables
New York Cheesecake with Chambord Sauce and Espresso Whipped Cream

*Presentation of Awards*

2012-2013 Opera Production Awards
Presented by Kenneth Wood

Lift Every Voice Legacy Award
Gwendolyn Bradley (2012 recipient)
Presented by George Shirley
Willie Anthony Waters
Presented by Gail Robinson Oturu

NOA Lifetime Achievement Award
Johanna Meier
Presented by Julia Aubrey
### The Roll of Honor

#### “Lift Every Voice” Legacy Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th>Female</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>Etta Moten Barnett</td>
<td>Anne 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>Gloria Davy</td>
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<tr>
<td></td>
<td>Mattiwilda Dobbs</td>
<td>Robert McFerrin</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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<tr>
<td>2003</td>
<td>Gary Burgess</td>
<td>Andre Montal</td>
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<td></td>
<td>Simon Estes</td>
<td>Arthur Herndon</td>
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<td></td>
<td>Raoul Abdul</td>
<td>Wayne Sanders</td>
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<tr>
<td>2004</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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<td></td>
<td>Vera Little-Augustitus</td>
<td>William Ray</td>
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<tr>
<td>2005</td>
<td>Anthony Davis</td>
<td>Faye Robinson</td>
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<tr>
<td>2006</td>
<td>Robert Owens</td>
<td>Luther Saxon</td>
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<tr>
<td></td>
<td>Marie Hadley Robinson</td>
<td>Curtis Rayam</td>
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<tr>
<td>2007</td>
<td>Felicia Weathers</td>
<td>Donnie Ray Albert</td>
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<tr>
<td>2008</td>
<td>Edward Pierson</td>
<td>Gwendolyn Bradley</td>
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<tr>
<td>2009</td>
<td>Felicia Weathers</td>
<td>Donnie Ray Albert</td>
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<td>2010</td>
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<tr>
<td>2013</td>
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<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</th>
<th>Female</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>Fred Popper</td>
<td>Davarieste Curry</td>
</tr>
<tr>
<td>2006</td>
<td>Fred Popper</td>
<td>Davarieste Curry</td>
</tr>
<tr>
<td>2008</td>
<td>Flora Laney Thornton</td>
<td>Davarieste Curry</td>
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#### NOA Lifetime Achievement Award Recipients

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<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th>Female</th>
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<tbody>
<tr>
<td>1998</td>
<td>Seymour Barab</td>
<td>Jack Beeson</td>
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<td></td>
<td>Robert Gay</td>
<td>Rudolph Fellner</td>
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<td></td>
<td>Mary Elaine Wallace</td>
<td>Carlisle Floyd</td>
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<td></td>
<td>Sherrill Milnes</td>
<td>Jon Vickers</td>
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<tr>
<td>1999</td>
<td>Regina Resnick</td>
<td>Ruth Martin</td>
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<td></td>
<td>Anna Moffo</td>
<td>Ruby Mercer</td>
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<tr>
<td>2001</td>
<td>Dominick Argento</td>
<td>Thea Musgrave</td>
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<tr>
<td>2002</td>
<td>Gilda Cruz-Romo</td>
<td>Thea Musgrave</td>
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<tr>
<td>2003</td>
<td>Phyllis Curtin</td>
<td>Beverly Sills</td>
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<td>2005</td>
<td>David DiChiera</td>
<td>Joseph Volpe</td>
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<tr>
<td>2006</td>
<td>Ryan Edwards</td>
<td>Matthew Epstein</td>
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<tr>
<td>2007</td>
<td>Marilyn Horne</td>
<td>Evelyn Lear</td>
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<tr>
<td>2011</td>
<td>Jonathan Pell</td>
<td>Evelyn Lear</td>
</tr>
<tr>
<td>2012</td>
<td>Speight Jenkins</td>
<td>Evelyn Lear</td>
</tr>
<tr>
<td>2013</td>
<td>Johanna Meier</td>
<td>Evelyn Lear</td>
</tr>
</tbody>
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NOA Opera Production Competition
2013 Winners

**Division I**

1st Place – The Merry Wives of Windsor by Otto Nicolai
Producer: University of the Pacific
Directed by James Haffner
Conducted by Nicolas Waldvogel

2nd Place – Street Scene by Kurt Weill
Producer: Oklahoma Baptist University
Directed by Mark McQuade
Conducted by Christopher Neal

3rd Place – Suor Angelica/Gianni Schicchi by Puccini
Producer: UNC-Charlotte
Directed and conducted by Brian Arreola

Honorable Mention – Ruslan y Ludmila by Mikhail Glinka and The Magic Flute by WA Mozart
Producer: Lucky Ten Young Talent Studio
Directed by Anna Kravets
Conducted by Lidiya Yankovskaya

**Division II**

1st Place – Die Fledermaus by Johann Strauss, Jr.
Producer: Purchase College-SUNY
Directed by Jacque Trussel
Conducted by Hugh Murphy

2nd Place – Too Many Sopranos by Edwin Penhorwood
Producer: Oberlin Conservatory
Directed by Sally Stunkel
Conducted by Daniel Michalak

3rd Place – Orpheus in the Underworld by Jacques Offenbach
Producer: Plymouth State University
Stage Direction by Paul Mroczka
Music Direction by Kathleen Arecchi
Conducted by Justin McCarthy

**Division III**

1st Place – Il Barbiere di Siviglia by Gioachino Rossini
Producer: Oklahoma City University
Directed by David Herendeen
Conducted by Jan McDaniel

2nd Place – Hansel and Gretel by Engelbert Humperdinck
Producer: Purchase College-SUNY
Directed by Jacque Trussel
Conducted by Hugh Murphy

**Division IV**

1st Place – Candide by Leonard Bernstein
Producer: University of Nebraska @ Lincoln
Directed by Alisa Belflower
Conducted by Tyler Goodrich White

2nd Place – Rigoletto by Giuseppe Verdi
Producer: Moores Opera Center @ U of Houston
Directed by Buck Ross
Conducted by Brett Mitchell

3rd Place – A Little Night Music by Stephen Sondheim
Producer: Michigan State University
Directed by Melanie Helton
Conducted by Kevin Noe

**Division V**

1st Place – Moscow, Cheryomushki by Dmitri Shostakovich
Producer: Moores Opera Center @ U of Houston
Directed by Buck Ross
Conducted by Jake Sustaita

2nd Place – Falstaff by Giuseppe Verdi
Producer: Pamela Gilmore at Rutgers University
Directed by Benjamin Spierman
Conducted by Kynan Johns

3rd Place – Suor Angelica/Gianni Schicchi by Giacomo Puccini
Producer: Jamie Johnson at Temple University
Directed by Linda Brovsky
Conducted by Valéry Ryvkin

**Professional Division**

1st Place – Aleko by Sergei Rachmaninoff
Producer: Commonwealth Lyric Theater
Directed by Anna Kravets
Conducted by Lidiya Yankovskaya

2nd Place – Die Zauberflöte by WA Mozart
Producer: Sounds of South Dakota
Directed by Lisa Grevlos
Conducted by Delta David Gier
Voice Studies at Penn State
Exceptional Training – Outstanding Opportunities

Opera Lives Here

Graduate Degrees
Master of Music in Voice Performance
Master of Music in Voice Pedagogy and Performance
MFA in Voice Pedagogy for Musical Theatre

Undergraduate Degrees
Bachelor of Music
Bachelor of Music Education
Bachelor of Arts
Bachelor of Musical Arts

Voice Faculty:
Ted Christopher Voice and Opera
Richard Kennedy Voice and Diction
Beverly Parson Musical Theater Voice and Opera
Raymond Sage Musical Theater Voice
Mary Saunders Musical Theater Voice and Pedagogy
Norman Spivey Voice and Pedagogy
Jennifer Trost Voice and Vocal Literature

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L’Incoronazione di Poppea, Monteverdi (October 2010)

Dialogues of the Carmelites; Poulenc (November 2013)

Le Nozze di Figaro, Mozart (March 2010)

Hansel and Gretel; Humperdinck (December 2009)
SUNDAY MORNING, JANUARY 12th

9:00 am to 12:00 am  East End Suite
NOA Board of Directors Meeting

Thank You

to these contributors to

NOA’s
2013 Annual Campaign

**Director**
Elizabeth Vrenios

**Diva/Divo**
Julia Aubrey
Bruce Gardner
Robert Hansen
Carol Ann Modesitt

**Conductor**
Carol Notestine
Kathleen Roland-Silverstein

**Répétiteur**
William Bugg
Isabelle Cazeaux
Robert Chauls
Osceola Davis-Smith
Ruth Dobson
Paul Houghtaling
Catherine Payn
William Ray
Kirk Severtson
Clifton Ware

**Comprimario**
Raquel Cortina
Karen DiChiera
Alice Pierce
David Ronis
Kurt Alexander Zeller
CDs and DVDs

CDs of the Keynotes, Master Classes and most Workshops are available to order and TAKE HOME WITH YOU!

DVDs of selected classes are available to order, too!

SEE THE EGAMI A/V SALES TABLE NEAR REGISTRATION FOR DETAILS

EGAMI A/V * 5664 Rockport Lane * Fort Worth, TX 76137
(817) 577-2564
Biographies of Convention Participants

DR. KATHLEEN ARECCHI (NATS Vice President of Workshops) holds a BA degree from the University of Saint Joseph, MM in Voice Performance from the Eastman School of Music, and a DMA in Voice Performance and Pedagogy from the University of Maryland. She received the Plymouth State University Distinguished Teacher Award for 2012. At Plymouth State, she has served as music director / stage director for many productions in the Department of Music, Theatre, and Dance. She was a founding member and first President of the Granite State Chapter of NATS and has served as the NH District Governor, the New England Regional Governor, and is NATS Vice-President for Workshops, serving on the national board.

BRIAN ARREOLA (Poster Session: Songs of the Fisherman) has been described as a “robust Italian tenor” by the Washington Post, and as “fiery” by the St. Paul Pioneer Press. In 2013 Arreola created the role of Luis Rodrigo Griffith in Opera Theatre of St. Louis’s world-premiere of Terrance Blanchard’s Champion, receiving accolades from Opera Today, the Chicago Tribune, Opera News, and Dallas News. He sang the title role in Songs of the Fisherman and Pinkerton in Madama Butterfly on the 2013 Grachtenfestival (Amsterdam, Netherlands). Arreola is an Assistant Professor of Voice and Opera Workshop at The University of North Carolina at Charlotte.

JULIA AUBREY (NOA President, A Presidential Panel) is associate professor of music, Director of Opera Theatre, and Assistant Chair of the Department of Music at the University of Mississippi. She earned a MM in Vocal Performance and a MA in Theatre from the University of Missouri. Professor Aubrey’s research project Living Masterpieces: An Improvised Opera Exercise has been featured on tours, festivals, NOA national conventions, and invited to perform at the Mid-West Opera Festival. She staged operas for the Quad City Mozart Festival and productions at the University of Missouri-Columbia. Professor Aubrey has written a pastiche operetta Topsy Turvedom, or Things Are Seldom What They Seem, which will be published this year.

DANIEL BENAVENT (MSM Opera manager) is currently the Opera Studio Manager and Associate Producer of Opera at the Manhattan School of Music. Daniel has worked backstage, onstage, front of house, in production and administration. He has written and produced several works for stage, including Dali on Dali, or Mimesis, Narcissism and the Art of Spitting on Your Self-portrait and the upcoming Melancholy Prince: Am I/I am Rufus Wainwright? He is a regular performer with the Manhattan Prairie Dogs. He is a graduate of Indiana University, the Boston Conservatory, and received a Professional Certificate in Arts Administration from New York University.

REUBEN BLUNDELL (Conductor, An Embarrassing Position) is Music Director of Hunter Symphony, where he has launched new-music programs, worked with choreographers and museums, and raised its profile through performances in non-traditional spaces. He has conducted the renowned New World Symphony in Miami in a John Cage festival led by Artistic Director Michael Tilson Thomas, and is on the Chelsea Symphony’s conducting roster. He conducted Conrad Cumming and Vikram Seth’s opera The Golden Gate, for the Opera America/American Opera Projects and he frequently guest-conducts in the Northeast. Blundell completed a Conducting DMA at Eastman, studying with Neil Varon, and received additional instruction from Marin Alsop, Jorma Panula and Michael Tilson Thomas.

Mezzo-soprano STEPHANIE BLYTHE (Keynote Speaker) is considered to be one of the most highly respected and critically acclaimed artists of her generation. Ms. Blythe has sung in many of the renowned opera houses in the US and Europe including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, and the Opera National de Paris. Her many roles include the title roles in
Carmen, Samson et Dalila, Orfeo ed Euridice, La Grande Duchesse, Tancredi, Mignon, and Giulio Cesare; Frugola, Principessa, and Zita in Il Trittico, Fricka in both Das Rheingold and Die Walküre, Waltraute in Götterdämmerung, Azucena in Il Trovatore, Ulrica in Un Ballo in Maschera, Baba the Turk in The Rake's Progress, Ježibaba in Rusalka, Jocasta in Oedipus Rex, Mere Marie in Dialogues des Carmélites; Mistress Quickly in Falstaff, and Ino/Juno in Semele.

Ms. Blythe has also appeared with many of the world's finest orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has also appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Rafael Frühbeck de Burgos, Alan Gilbert, James Levine, Fabio Luisi, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Carnegie Hall (both in Stern Auditorium and Zankel Hall), Lincoln Center's Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. She has also been presenter by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Bader Ginsburg in Washington, DC; the Cleveland Art Song Festival, the University Musical Society in Ann Arbor, the Philadelphia Chamber Music Society, Shriver Hall in Baltimore, and San Francisco Performances.

A champion of American song, Ms. Blythe has premiered several song cycles written for her including Twelve Poems of Emily Dickinson by the late James Legg, Covered Wagon Woman by Alan Smith which was commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and Vignettes: Ellis Island, also by Alan Smith and featured in a special television program entitled Vignettes: An Evening with Stephanie Blythe and Warren Jones.

Ms Blythe starred in the Metropolitan Opera’s live HD broadcasts of Orfeo ed Euridice, Il Trittico, Rodelinda, and the complete Ring Cycle. She also appeared in PBS's Live From Lincoln Center broadcasts of the New York Philharmonic's performance of Carousel and her acclaimed show, We'll Meet Again: The Songs of Kate Smith. Her recordings of works by Mahler, Brahms, and Wagner and of arias by Handel and Bach are available on the Virgin Classics label.

This season, Ms. Blythe returns to the Metropolitan Opera for the new production of Falstaff and makes her debut at the San Diego Opera in Un Ballo in Maschera. She also appears in concert with the New York Philharmonic, tours the US with Les Violons du Roy, and will be presented in recital in San Francisco and Princeton.

Ms. Blythe was named Musical America’s Vocalist of the Year for 2009. Her other awards include the 2007 Opera News Award and the 1999 Richard Tucker Award.

SUSAN BOARDMAN, (Starting a Young People’s Opera, H.O.W. Roundtable) 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. 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.

GWENDOLYN BRADLEY, (2012 Lift Every Voice Legacy Award honoree) a native of Bishopville, South Carolina, was recognized by her high school music teacher, in Hartsville, at an early age, to have a remarkable voice, and Ms. Bradley received voice lessons at Coker College. She received further classical training at North Carolina School of the Arts, (B. Mus.), Curtis School of Music in Philadelphia and the Academy of Vocal Arts in Philadelphia.
A finalist in the National Metropolitan Opera Competition, and as the youngest singer on the roster, she made her MET debut in 1981 as the Nightingale in “L’Enfant et les sortilèges.” For nine seasons the coloratura soprano was heard in leading roles such as Gilda, in “Rigoletto”, Blondchen in “Entführung”, and Zerbinetta in “Ariadne”. She also appeared as the mechanical doll Olympia in “Tales of Hoffman,” which was aired on a PBS special broadcast. Renowned conductors such as James Levine, Riccardo Muti, Loren Maazel and Frübeck de Burgos helped to shape Ms. Bradley’s talent into one that was in demand in America and Europe. Performing on European stages, she found an artistic home at the Deutsche Oper Berlin, becoming one of their leading international stars. A versatile artist, Ms. Bradley’s recitals were anticipated throughout Europe and United States, from New York’s Carnegie Hall to Warsaw to Tokyo. The New York Times described her voice as having a “distinctly radiant timbre.” Ms. Bradley was honored to perform in audience for Queen Elizabeth II of Great Britain, and the queens of Spain and Sweden, always proud to claim South Carolina as her roots. Ms. Bradley continues to share her knowledge and expertise with young artists. She teaches at Nyack College and the Masters School in Dobbs Ferry, NY.

JOHN BUCCHINO’S (*Broadway Songs: Finding the Truths*) songs have been performed and recorded by some of the world’s great theatre, pop and classical artists, and have won him honors including the Richard Rodgers, Jonathan Larson, Kleban and Fred Ebb awards. He has released several CDs, two songbooks, a children’s book, and has written the scores for Broadway's *A Catered Affair*, the new Danish musical *Esaura*, the Dreamworks animated film *Joseph, King of Dreams*, and lyrics for *Simeon’s gift*. He has given master classes around the world, inspiring students to discover their strengths and help them to narrow their focus as to where their deepest passions lie.

TIFFANY LITTLE CANFIELD, (*Musical Theatre Training and Casting for Classical Singers*) is a casting director for theatre, film, television and commercials at one of New York’s busiest casting offices, *Telsey + Company*. She is currently casting *The Three Penny Opera* being directed by Martha Clarke for the Atlantic Theatre in New York, the *Untitled Ballet Project* television series for the Starz channel and a film called *A Most Violent Year*. Past projects include: *Into The Woods, Focus, Song One, The Odd Life of Timothy Green, Margin Call; Spider-Man, Turn Off The Dark, Porgy and Bess and Rock of Ages*. Tiffany is also co-Artistic Director of the Sonnet Repertory Theatre in NY and holds a BFA from the University of North Carolina School of the Arts in Drama Directing.

LAURA CANNING (*Singer Training Forum*) After studying at the University of Cambridge, she joined the operatic division of *Athole Still International Management* in London and later the *Harold Holt Artist Management*. She spent two years at the Glyndebourne Festival in their Artistic Administration department before moving to the Welsh National Opera in 1998, where she became Artistic Administrator. She joined Houston Grand Opera in August 2008 as Director of their young artist program, and member of their Senior Management Team. A regular judge with the Metropolitan Opera National Council Auditions and the Richard Tucker awards, she has also adjudicated the finals of the National Opera Association Competition. She serves on the Singer Training Forum for Opera America.

MALLORY CATLETT (*The Creation of The Scarlet Ibis*) is a director and dramaturg living in NYC where she works closely with a handful of theatrical enterprises. She also has worked regionally with many groups including American Repertory Theater (Boston), ASU Gammage (Tempe), DiverseWorks (Houston), and toured Internationally in Montreal, Ireland, Scotland, France, Netherlands, Australia and the UK. She is the Artistic Director of Restless Productions NYC. Her work has been funded by many foundations and councils. She has been a guest director at SUNY Purchase and Bard College. She received an Interdisciplinary MFA from The School for Contemporary Arts, Vancouver, where she continues to work and collaborate. Her work has received 6 Jessie Award nominations.

MICHAEL CHING, (*Supporting Emerging Creators*) a composer, conductor and arts
administrator, has written several operas including, Buoso’s Ghost and Midsummer Night’s Dream. Recently, his opera Speed Dating Tonight! had its premiere at the Janiec Opera Company of Brevard Music Festival, with a subsequent performance at Amarillo Opera. Michael is the former General and Artistic Director of Opera Memphis and is currently Music Director of Nickel City Opera in Buffalo New York and Chair of the Douglas Moore Fund. He is a composition student of Robert Ward, with further study at the Houston Opera Studio with Carlisle Floyd.

MARK ROSS CLARK (Broadway Songs: Finding the Truths) is a director and producer, author, and clinician, presenting his Singer-getics workshops at universities and NATS regional conventions. After earning his doctorate in opera production at the University of Washington, Clark joined the faculty of Indiana University. He directs and teaches in Germany, Italy, and Mexico. Author of Singing, Acting, and Movement in Opera, and Guide to the Aria Repertoire (IU Press), he has just finished a book about Broadway repertoire for Oxford University Press. Clark is presently the Director of Opera and Musical Theater at the University of Louisiana in Monroe, and is the Artistic Director of the Louisiana Opera.

VICTORIA CLARK (The Intersection Between Opera and Musical Theatre) maintains a diverse performing career, being equally at home in plays, musicals, film, television, and the concert stage. Clark received the Tony, Drama Desk, and Outer Critics Circle Awards, as well as a Drama League honor for her portrayal of Margaret Johnson in The Light in the Piazza. Recently, Ms. Clark was a 2013 Tony Award Nominee for her performance as the Fairy Godmother in Cinderella, and a Drama Desk Award Nominee for the role of Gabrielle York in When the Rain Stops Falling. Following her graduation from Yale, she was accepted into New York University’s Musical Theatre Masters Program as a stage director. Clark joined the Broadway company of Sunday in the Park With George in 1985, and has been a Broadway regular ever since. She has been seen in Titanic, How to Succeed in Business Without Really Trying, the revival of Guys and Dolls, Urinetown and Cabaret. Clark’s film credits include Cradle Will Rock, The Happening, Tickling Leo, Main Street and the upcoming independent feature Harvest. Her television appearances include Mercy, Law & Order, and the PBS special Sweeney Todd. She also enjoyed a recurring role on Garrison Keillor’s Prairie Home Companion on Minnesota Public Radio. In the fall of 2007, Clark released her debut solo album, Fifteen Seconds of Grace, on PS Classics. Clark’s other numerous recordings include the original cast albums of The Light in the Piazza, Titanic, A Grand Night for Singing, Far From the Madding Crowd, The Scarlet Pimpernel, the soundtrack for Cradle Will Rock, and soundtracks of numerous Disney animated musicals.

W. DWIGHT COLEMAN, (H.O.W. Roundtable) Professor of Voice and Director of External Relations for the School of Music at Georgia State University in Atlanta, is Executive/Stage director of the Harrower Summer Opera Workshop. He was the Director of Opera at Georgia State University and Director of Opera at the University of Mississippi. Mr. Coleman has directed over 75 collegiate and professional original language productions in the U.S.A. and Italy, eight of which were premiers. He is a former Vice President of the National Opera Association and President of the Georgia Chapter of NATS. He holds degrees from the University of North Carolina at Greensboro and Northwestern University.

DAVID COTE (The creation of The Scarlet Ibis) librettist, and playwright, has written the plays Otherland and the "final" scene to George Bernard Shaw's Why She Would Not. His operas include : Fade (composer Stefan Weisman), and Atigun Pass/Ice Road Trucker (composer Robert Paterson). He wrote the text for Paterson’s 2011 choral piece, Did You Hear? for the Vermont Youth Orchestra. Fade had its world premiere in London and subsequent concert performances in San Francisco and New York City. David directed GreenlandY2K at HERE and Assurbanipal Babilla’s acclaimed monologue Something, Something Uber Alles at the Emerging Collector and the Kraine Theater. As an actor, David worked with Babilla and Purgatorio Ink Theater. He is theater editor of Time Out New York, and has reported or blogged for The New York Times, The Guardian and Opera News.
BRIAN DEMARIS (Musical Theatre Training and Casting for Classical Singers) is the Director of Opera and Musical Theatre at Ithaca College, Music Director of Mill City Summer Opera in Minneapolis, and Artist-Faculty at the Aspen Music Festival. Equally skilled in Opera and Musical Theatre, he has performed with many companies across the US including New York City Opera, Florida Grand Opera, Glimmerglass Opera and the Opera Theater of Saint Louis. He has appeared in recitals and master classes throughout the United States and abroad in such venues as the Aspen Music Festival, Jazz at Lincoln Center and Alice Tully Hall. He has served on panels with Opera America and presented master classes with the Aspen Music Festival and NATS.

CLAUDIA DUMSCHAT (Sacred in Opera) is the Organist and Choirmaster at The Church of the Transfiguration in Manhattan. She received her Doctor of Musical Arts from the Manhattan School of Music. Her repertoire includes choral music, oratorios, and operas by composers in the Western tradition from Early Music to the present day. Theatre/dance collaborations with neXus Arts and/or the Church of the Transfiguration include Benjamin Britten’s Curlew River; Menotti’s The Unicorn, the Gorgon, and the Manticore; Händel’s Saul; and The Play of Daniel. World premiere performances include Victor Kioulaphides’ The Gilded Cage, and the New York premiere of Stephen Hartke’s Tituli.

KATHRYN PROCTOR DUAX, (President NATS, A Presidential Panel) Professor Emerita of music at the University of Wisconsin in Eau Claire, taught for 37 years and served as Coordinator of the Voice and Choral Area. She holds a DMA from the University of Iowa. She has performed with the Minnesota Orchestra, the Milwaukee Symphony, the Florentine Opera, the Minnesota Bach Society, the Saint Paul Chamber Orchestra, and Dallas Summer Musicals. She has served as the NATS Vice-President for Discretionary Funds and Field Activities and currently is the President of the National Association of Teachers of Singing. She has sung under the direction of Dennis Russell Davies, Robert Shaw, Roger Wagner, and Lukas Foss.

CHARLES EFFLER (Viardot’s Cendrillon) holds degrees in piano performance and music theory from Southeastern Louisiana University, where he now is director of the opera program. He has produced, music directed, and conducted almost 30 productions of operas and Broadway musicals including the collegiate regional premier of Penhorwood’s Too Many Sopranos and the world premiere of Pasatieri’s revised La Divina. Other works he has conducted include Dido and Aeneas, The Marriage of Figaro, Street Scene, Hansel and Gretel, Cendrillon (Viardot), Die Fledermaus, The Magic Flute, Peter Pan, Songs for a New World, The Light in the Piazza, A Little Night Music, South Pacific, The Music Man and The Sound of Music.

LAURA LEE EVERETT (Singer Training Forum) joined the OPERA America staff in May 2012. Previously, she worked at the Maryland Opera Studio at the University of Maryland, College Park. She has worked with such opera companies as the Aspen Music Festival, Dallas Opera, Eugene Opera, Michigan Opera Theater, Baltimore Opera and Wolf Trap Opera Company. She has collaborated with some of the most renowned conductors, directors, designers and singers in contemporary opera. In addition to overseeing productions at the nation’s leading opera companies, Everett is affiliated with OPERA America’s Technical/Production Committee and has been involved with the Singer Training Forum since its inception in 2004.

Pianist DANIEL FALTUS (The Stage Music of Kurt Weill) has performed at the Kennedy Center, the Dorothy Chandler Pavilion in Los Angeles, Radio City Music Hall and Lincoln Center. He has performed concerts throughout North America and Mexico, including with celebrated mezzo-soprano, Julia Migenes. Other credits include music director and master of ceremonies for LA Opera, musical director for shows in the U.S. and Europe, and stage and television actor, most notably with Faye Dunaway in Master Class.

ZACHARY FINE (Embrace Your Inner Clown) is the founding Artistic Director of The Room, which co-produced his original solo clown show Walled In. As a teacher, Zachary has taught Clown at the FSU/Asolo Conservatory for Graduate Acting, the University of Tennessee-Knoxville
and the University of Tennessee-Chattanooga. He has assisted at the Yale School of Drama, the Juilliard School and his own The Funny School of Good Acting in NYC. Zachary has toured nationally with the Guthrie Theater and the Acting Company and has performed in NYC and regionally with such places as the Guthrie Theater, Colorado Shakespeare Festival and Great River Shakespeare Festival. He has taught at The Public Theater’s Shakespeare Lab and the 52nd Street Project. Zachary holds a B.A. from Oberlin College and an MFA from the University of Tennessee.

SUSAN GONZALEZ (Director, *An Embarrassing Position*) earned her doctorate degree at the Eastman School of Music in vocal performance, and is Director of the Hunter College Opera Theatre. She has presented premieres of Nicholas Flagello’s *The Sisters*, Richard Burke’s *Game of Poker* and *The House*. As a director she has worked for companies such as the Bronx Arts Ensemble, The Garden State Opera, Amalfi Music Festival and Dell’Arte Opera. As a singer she has appeared with the Chicago Lyric Opera, New Orleans Opera, and with the Bolshoi Opera in Russia, as well as the Brooklyn Philharmonic, Cincinnati Symphony, the National Symphony Orchestra and the American Composers Orchestra.

REBECCA RENFRO GRIMES (*poster session: Integrating Mime and Dance into the Opera Scenes Narrative*) is the Director of Opera Workshop at Sam Houston State University. Directing projects for SHSU Opera include *Die Zauberflöte*, *Amahl and the Night Visitors*, *Le Nozze di Figaro*, *Die Fledermaus* and *Gianni Schicchi*. Recent projects include a summer opera intensive for SHSU students, as well as a scenes program that features opera fairy tales entitled *Once Upon an Opera*. In 2012, SHSU Opera won second place in the NOA Division V Opera Production Competition. Ms. Grimes is the co-founder of Boston-based Opera del West, and an executive board member of Greater Worcester Opera in Massachusetts.

STEVEN GROSS (*New Triad: Crossing Over*) has worked as a conductor and pianist on several long running Broadway and off-Broadway shows. He also regularly conducts opera and symphonic performances both nationally and internationally. Steven formerly held the post of General Music Director at Theater des Westens in Berlin. He earned a DMA in conducting from Yale University, launched the inaugural degree program in musical theater at Coastal University, and currently is on the faculty at Baldwin Wallace University as Music Theatre Musical Director.

DARON HAGEN’S (*Supporting Emerging Creators*) operas include *Amelia*, *Shining Brow*, *Vera Of Las Vegas*, and *Little Nemo In Slumberland*. His catalog includes four symphonies, seven concertos, several massive works for chorus and orchestra, two dozen choral works, ballet scores, concert overtures, showpieces, two brass quintets, four piano trios, three string quartets, an oboe quintet, a duo for violin and cello, solo works for piano, organ, violin, viola, and cello, and seventeen published cycles of art songs. Recordings of Hagen’s works may be found on the Albany Records, Arsis, Sierra, TNC, Mark, Naxos Records, and CRI labels, among others. He is a longtime board member of the Douglas Moore Fund.

ADRIANA HARDY (*Body, Breath and Sound*) completed her training in Feldenkrais in 1997 and began her journey to finding the connection between body patterns, imbalances and vocal problems. She has spent many years attending workshops and classes in Alexander Technique, Yoga, TaiChi, Inner Body Work and Pilates, as well as several different breath workshops. Adriana has taught voice privately for 45 years, working with both singers and actors, and was an adjunct professor at American University for 19 years, and is on the staff of the Crittenden Opera and Redwoods Opera workshops. Both her performance and directing experience includes plays, music theatre, reader's theatre, children's theatre as well as recitals, opera and oratorios.

DR. RACHEL M. HARRIS (*Viardot's Cendrillon*) holds a BM in Vocal Performance from SUNY Fredonia, a MM in Opera from SUNY Binghamton, and a DMA from Louisiana State University. She has sung with Syracuse Opera, Tri-Cities Opera, Operafest of Great Woods, Operafest of
New Hampshire and the Tanglewood Music Center. Directorial awards include a Tribute to the Classical Arts award for her creative stage direction in Southeastern Louisiana University’s production of *The Marriage of Figaro*. She has directed for Southeastern Louisiana University, Louisiana State University, University of Utah Logan, Boston University and Boston University’s Tanglewood Institute.

**TAMMY HENSRUD, (Strong Female Characters in the Music of Kurt Weill)** has appeared in opera houses throughout the world including the Metropolitan Opera, Vienna State Opera, Stuttgart Opera, Theatre de Chatelet in Paris, Klagenfurt Stadttheater, Salzburg Festival, Opera Orchestra of New York, New York City Opera, and the Spoleto Arts Festival. Her core repertoire includes the great operatic roles of Strauss, Mozart, Rossini, Bellini, and Puccini. Ms. Hensrud earned the BM degree in cello, MM in Voice and continued her post-graduate studies as the recipient of a Fulbright Scholarship in Stuttgart, Germany, where she received the Artist Diploma in Opera. Ms. Hensrud has served on the faculty of Hofstra University as Adjunct Associate Professor of Voice since 2005.

**ANNA HERSEY (Poster Session: Integrating Mime and Dance into Opera Scenes)** Hailed for her “towering, delicate, and graceful” voice, soprano Anna Hersey has performed throughout the United States and Europe. Hersey holds master’s degrees in performance and musicology from the University of Minnesota, and a Doctor of Musical Arts degree at the University of Miami. Hersey was a Fulbright Scholar at the Kungliga Musikhögskolan in Stockholm, and a post-doctoral fellow at Det Kongelige Danske Musikkonservatorium, thanks to a fellowship from the American Scandinavian Foundation. Her book, *Scandinavian Art Song: A Guide to Swedish, Norwegian, and Danish Diction and Repertoire*, is forthcoming from Scarecrow Press.

**BARBARA HILL-MOORE, (Chair Vocal Competition)** Soprano, is the Meadows Foundation Distinguished Professor of Voice at Southern Methodist University where she Directs the Study Abroad Program in South Africa, previously served as Department Head and has taught voice for forty years. Ms. Hill Moore has performed with orchestras and opera companies throughout the United States and Europe, especially Germany, where she sang thirty-nine performances of the role of Jenny in Weill’s *Die Dreigroschenoper* in Berlin. Professor Hill Moore received her B.S. from Lincoln University, and M.S. from the University of Illinois. She served as Master Teacher for the NATS Internship Program, is President and founder of the Bruce Foote Memorial Scholarship Foundation and has presented Master Classes throughout the U.S., Europe, Asia, South Africa and North America.

**DAVID HOLLEY (H.O.W. Roundtable)** 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.

Bass-baritone **PAUL HOUGHTALING (Coordinator, College Opera Scenes Competition)** is the director of the University of Alabama Opera Theatre. He has performed throughout the United States and Europe including solo appearances at Carnegie Hall, Lincoln Center, and the Kennedy Center, and leading roles with the Baltimore, Boston Lyric, Central City, Des Moines, Knoxville, Lake George, Long Beach, Mobile, Nashville, Natchez, Santa Fe, and Tacoma Operas, among others. Directing credits include Opera on the James, Anchorage, Cedar Rapids, Natchez, Boston Chamber and Mobile Operas. He has also appeared with the New York Philharmonic, toured the U.S with the Waverly Consort, and recorded extensively with Philip Glass and Looking Glass Studios.
DR. KRISTIN KENNING (Poster Session: Polish Opera in the United States) is currently Director of Opera at Samford University in Birmingham, Alabama. A soprano, she has a diverse background of experience performing in opera, musical theater, jazz, and concert settings. As a stage director, recent productions include Hansel and Gretel, Trouble in Tahiti, and The Telephone for Samford Opera; Mlle. Modiste and The Vagabond King for Skylark Opera; and the premiere of Christopher Gable’s opera The Ladysmith Story at the Red Eye Theater in Minneapolis. Samford’s opera workshop class recently premiered a scene from Evan Mack’s new opera The Secret of Luca.

ROD KINTER (Stage Combat) is the primary Fight Director for New York City Opera where he has staged the fights/violence for over 40 productions and revivals, including televised productions of Porgy and Bess and Tosca as well as several NY premieres such as Dead Man Walking, Harvey Milk, and Mathis der Mahler. Currently Rod is the Resident Fight Director for Off- Broadway’s The Pearl Theatre Company; Rod’s work has been seen at such venues as Theatre 1010, Lincoln Center Directors Lab, American Globe Theatre, The Utah Shakespeare Festival, Princeton Rep and Glimmerglass Opera. He is on the Faculty of The Chautauqua Institute, Manhattan School of Music, Mannes College of Music, Swordplay, Stella Adler Conservatory, Rutgers, Columbia STI, SUNY New Paltz and Rockland and American Ballet Theatre School.

Conductor CONSTANTINE KITSOPOULOS’S (Musical Theatre Training and Casting for Classical Singers) work encompasses opera, symphony and musical theatre. Currently the music director of the Queens Symphony Orchestra, the Festival of the Arts BOCA, and the artistic director of the OK Mozart Festival, his orchestral appearances have included engagements with the Pittsburgh, San Francisco, Dallas, Atlanta, and Milwaukee Symphonies, the Brooklyn, Hong Kong, and Tokyo Philharmonics, and the New York Pops Orchestra at Carnegie Hall. A frequent guest at the Indiana University Opera Theatre, he has conducted for Di Capo Opera Theatre, and the Municipal Opera in both Hong Kong and Beijing. Equally at home in musical theatre, he served as the music director for the Broadway runs of A Catered Affair, Coram Boy, Baz Luhrmann’s La Boheme, and most recently, Porgy and Bess.

MATT KIZER (Integrating Projections into the Show) is the resident scenic and lighting designer for Plymouth State University, where he has been the head of the design and technology program since 1996. He has designed lighting, scenery, and projections for theatre, opera, and dance for many companies all over New England as well as in other parts of the U.S. He holds a BA in Theatre from Indiana University, Purdue University Fort Wayne, and an MFA in Design from The Ohio State University. He served as faculty lighting designer for Operafestival Di Roma in Italy, where he designed lighting for L'Elisir d'amore and The Magic Flute.

KATHRYN LABOUFF (They Sang in English…Really??) holds the BM, MM, and DMA degrees in voice performance from the University of Michigan and an attendance certificate from the Conservatorio di Santa Cecilia in Rome. Dr. LaBouff has taught English diction and English vocal literature at the Juilliard School of Music since 1986, the Manhattan School of Music since 1984, and has coached productions at the Curtis Institute of Music since 1998. She is the assistant chair of the Voice Faculty at Manhattan School of Music, and has formerly taught at Yale University, Cornell University, Ithaca College, the Mannes College of Music, the Aspen Music Festival, and The Banff Centre. Dr. LaBouff’s book, Singing and Communicating in English - A Singer’s Guide to English Diction, was published by Oxford University Press. She was the English diction contributor to the Diction Guides for the G. Schirmer Opera Anthologies published by Hal Leonard. She has coached and prepared more than 300 opera productions in English, including the US premieres of Tobias Picker’s An American Tragedy, John Harbison’s The Great Gatsby for the Metropolitan Opera; Nicholas Maw’s Sophie’s Choice and Scott Wheeler’s Democracy for Washington National Opera; Mark Adamo’s Little Women, Carlisle Floyd’s Cold Sassy Tree and Andre Previn’s Brief Encounter for Houston Grand Opera, Mark Adamo’s Lysistrata for Houston Grand Opera and New York City Opera; Central Park for Glimmerglass Opera, Jonathan Dove’s Flight for Opera Theatre of Saint Louis; Lowell Liebermann’s Miss
Lonely Hearts for the Juilliard Centennial Celebration; and Thomas Pasatieri’s The Hotel Casa Bianca at San Francisco’s Merola Program.

ANDREW LIPPA (Master Class) wrote the music and lyrics for the musical Big Fish, which is currently running on Broadway. He was recently commissioned to write the words and music to the original theatrical oratorio I am Harvey Milk that received its world premiere in San Francisco in June, 2013 with Mr. Lippa as Harvey Milk. He also wrote the Tony-nominated music and lyrics for the Broadway musical The Addams Family as well as the music for the Broadway production of Aaron Sorkin’s play, The Farnsworth Invention. Other musicals include Asphalt Beach (music and lyrics), The Wild Party (book/music/lyrics), A Little Princess (music), john & jen (music/book) and You’re A Good Man, Charlie Brown (additional music/lyrics and arrangements). He is currently working on a musical adaptation of Jules Feiffer’s book The Man In The Ceiling and will be creating a role for himself in a new full-length musical. His songs have been recorded by such esteemed singers as Idina Menzel, Julia Murney and Peter Cincotti. Mr. Lippa was music director and conductor for Kristin Chenoweth’s sold-out shows across the country and in England. Awards include a Tony nomination, Grammy nomination, the Gilman/Gonzalez-Falla Theater Foundation Award, ASCAPs Richard Rodgers/New Horizons Award, The Drama Desk, and The Outer Critics Circle Award. Memberships include ASCAP, Actor’s Equity, the AF of M and The Dramatists Guild where Mr. Lippa serves as Council member. A graduate and supporter of the University of Michigan, Mr. Lippa was born in Leeds, England but grew up in suburban Detroit.

DR. CHRISTOPHER MEERDINK (Children’s Opera Performance) co-chairs the Committee on Youth Opera for NOA. 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. Currently, Dr. Meerdink is Assistant Professor of Music, Voice at West Texas A&M University. He has performed extensively in recital, concert, and on the opera stage. Some of his roles include: Tamino in The Magic Flute, Nanki-Poo in The Mikado, Dr. Caius in Falstaff, and Haydn’s Mass in Time of War. Dr. Meerdink earned his BM from Houghton College, his MM degree from Bowling Green State University, and his DMA degree from the University of Michigan.

DR. ESEQUIEL MEZA (Children’s Opera Performance) holds a DMA and a MM in Piano Performance and Organ from the University of Arizona, Tucson, and a BM from Sam Houston State University. Dr. Meza was a postdoctoral visiting artist scholar at Indiana University. His areas of specialization and training include fine arts administration, vocal/instrumental coaching, chamber music, piano literature and Spanish literature. A partial list of performances includes recitals and lectures in London, Mexico City, and numerous cities in France, Nicaragua and the United States. He was a past winner of the Shreveport National Piano Competition, Southwestern Pianist Foundation National Concerto Competition and the Kingsville National Young Artist Competition. His recording is entitled, Americana: Solo Piano Music of the Americas.

NICHOLAS MUNI (Acting Essentials for the Audition) has directed over two hundred productions in Europe, Australia and North America with companies such as San Francisco Opera, New York City Opera, Canadian Opera Company (Toronto), Houston Grand Opera, Seattle Opera, Los Angeles Opera, Glimmerglass Opera and Opera Theater of St. Louis. Recent productions include U.S. Stage premiere of El Amor Brujo/La Vida Breve at Manhattan School of Music in 2011 and upcoming in 2012: Don Giovanni at CCM, L’Elixir d’Amore at AVA and La Finta Giardiniera at San Francisco Opera Merola program. He has also served as Artistic Director for the Tulsa Opera and Cincinnati Opera.

JANENE NELSON (Poster Session: Chiaroscuro ) is a performer, teacher, and arts administrator in Eugene, Oregon. She serves on the voice faculty at Western Oregon University where she teaches applied voice and voice class, and is the co-founder of Cascadia Concert Opera, where she manages strategic planning, resource development, and marketing. Nelson holds a doctorate of musical arts in Voice Performance from the University of Oregon, where she studied with Milagro Vargas. A versatile mezzo-soprano, Nelson appears with music ensembles
throughout the Pacific Northwest, including Vox Resonat, Baroque Northwest, Oregon Bach Collegium, Emerald Chamber Ensemble, Eugene Opera, and the Oregon Bach Festival Berwick Chorus.

RICHARD OLSON, *(Sacred in Opera)* a graduate of Princeton and the Yale School of Drama, is a writer, director, and performance artist. He has directed numerous music dramas and operas at Church of the Transfiguration in Manhattan, including several by Benjamin Britten and Menotti's *Amahl and the Night Visitors* and the world premiere of Victor Kioulaphides' *The Gilded Cage*, for which he also wrote the libretto. In 2010 he did the same for Brian Schober's *Dance of the Stones* at Theatre80. In addition to several librettos, he has written numerous plays, poems and most recently, a blog, “Art and Life”.

RONNIE OLIVER JR. *(Choral conducting and Vocal Technique for Choral Singing)* has been a conductor and educator for more than 25 years. He is currently the Associate Director of Choral Activities at the Manhattan School of Music in New York City. He has served as a choral director and teacher of conducting at Westminster Choir College, Western Michigan University, Western Kentucky University, Greensboro College and Texas Tech University. He received his BME degree from Murray State University in Murray, KY, and MM degree in Choral Conducting and PhD in Fine Arts from Texas Tech University. He has conducted at Carnegie Hall, most recently in 2010 conducting the Faure *Requiem* with the Masterworks Festival Chorus and New York City Chamber Orchestra.

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, as well as past president of Opera for Youth. He has directed numerous productions for Opera Tuscia in Viterbo, Italy, and the New Opera Festival of Rome, and 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.

JOHNATHON PAPE *(Singer Training Forum)* has staged a wide range of opera, theatre, and musical theatre throughout the U.S. and abroad. Recent work includes *Eugene Onegin* for The Seagle Music Colony, *Dead Man Walking* for Tulsa Opera, and *Don Giovanni* and *La Bohème* for the Boston Conservatory, where he serves as the Director of Opera Studies. Career highlights include the world premiere of *Griefflin* by Lukas Foss for New York City Opera; the U.S. premiere of Daniel Catán's *La Hija da Rappaccini* for San Diego Opera; the Los Angeles premiere of Richard Greenberg's *Eastern Standard*; and Terrence McNally's *Master Class* for HaBimah, the National Theater of Israel. He has taught master classes for many opera companies and training programs and is a frequent panelist and clinician.

JOHN PFAUTZ *(Sacred in Opera)* joined the faculty at Augustana College in 1987. Under his direction, *Opera @ Augustana* has presented over 40 works ranging from standard full length operatic productions to one-acts. Dr. Pfautz also teaches voice, church music, and a course on the Music and Culture of West Africa. He is a past president of NOA and chair of the Sacred in Opera committee. In 2005, Pfautz began teaching at a seminary in Ogbomoso, Nigeria, and his relationship continues with short-term teaching experiences during breaks in the Augustana College academic schedule. Professor Pfautz holds a BA degree in Music Education from Eastern Nazarene College, a MM in Voice Performance from the University of Missouri at Kansas City, and a DMA from West Virginia University.

ANTHONY P. RADFORD *(Poster Sessions Chair)* is Associate Professor of Voice and Opera at California State University, Fresno where he serves as Coordinator of the Voice Performance program and is director of the Fresno State Opera Theatre. His recent performances include
appearances with the Fresno Philharmonic, Tulare County Symphony, Fresno Choral Artists, California Opera and performances in Italy. He has given over 50 master classes across North America most recently at San José State University and in Halifax, Nova Scotia. He is a presenter at many international and national conferences and sits the Board of Directors of the National Opera Association. His article on Mozart’s first Figaro appears in the Jan/Feb 2010 edition of the Journal of Singing.

RON RAINES (Musical Theatre Training for Classical Singers) has had an illustrious international career that spans the world of musical theater, opera, cabaret and television. He recently appeared as Ben Stone in the critically acclaimed revival of Follies at the Kennedy Center, followed by Broadway, and Los Angeles, for which he received a Tony nomination. He was a three-time Emmy and Opera Scout Digest Award nominee for CBS’s longest running daytime drama Guiding Light. Broadway credits include Annie, Follies, Chicago, and Show Boat. He has appeared with over 50 American and International orchestras including the Boston Pops, Chicago Symphony, Cleveland Orchestra, Israel Philharmonic, BBC Concert Orchestra, and Royal Philharmonic. He has appeared on four PBS “Great Performances,” and has made two solo recordings on Jay Records as well as numerous cast albums.

DAVID ROSENMEYER, (Choral conducting and Vocal Technique for Choral Singing) conductor, vocal coach, pianist, and accompanist was born in Argentina and began his musical studies in Israel. Now in his sixth season as the Associate Conductor for the Oratorio Society of New York, he has led the Society in Carnegie Hall performances of Britten’s Te Deum Faure’s Cantique de Jean Racine and Stravinsky’s Mass, which marked his Carnegie Hall debut. He is on the artist roster of the Carnegie Hall Weill Music Institute, where he works with the Musical Connection series. He holds a master’s degree in conducting and music theory from the Mannes College of Music, and is currently a member of the Mannes conducting staff while serving on the faculty of the International Vocal Arts Institute.

DAVID RONIS (Musical Theatre Training and Casting for Classical Singers) 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 of 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 50 operatic roles with companies all over the world, concertized extensively, toured nationally in Disney’s Beauty and the Beast, and appeared in nationally televised commercials.

MITRA SADEGHPOUR, (Poster Session) soprano, is an Associate Professor of Music at the University of Wisconsin-Eau Claire, where she teaches applied voice and is the director of the opera program. She also serves as music director and conductor for musicals in collaboration with University Theatre. In 2012, Dr. Sadeghpour was elected to the National Board of the National Association of Teachers of Singing as a Vice President. She pursues an ambitious research agenda, often in collaboration with students at the University. Some of her recent teaching opportunities include a Young Artist Immersion Program in New York City.

STEPHANIE SAMARAS (Flexible Vocal Technique) has traveled widely lecturing and presenting master classes on teaching pop singers. She has been a pioneer in applying healthy classical technique to the training of voices in the pop field. In 2006 Stephanie was honored to be one of four teachers in the country to earn the title of Master Teacher by the NATS organizations. Her lecture and DVD, Classical Training Applied to the Pop Voice has been presented at the First International Congress of Voice Teachers in Strasbourg, France, and also at the National NATS convention in Los Angeles. She was a presenter at the NATS Music Theater Workshop in Dallas, the Voice Foundation in Philadelphia, as well as at many NATS events, both national and local, and college campuses across the country. Currently Stephanie teaches both privately in New
York City, at The CUNY-Doctoral program, and at Montclair State U. Her studio is represented on and off Broadway, on national tours and on recordings. Her students have included Tony Award winners Scott Wise, Andy Blankenbuehler (Choreographer of Spring Awakening), and Nikki James, (Book of Mormon), Broadway performer Evan Pappas (star of My Favorite Year and Parade), Patrick Swayze and his wife, actress Lisa Niemi, Jennifer Garner, soap star Ricky Paull-Goldin, Krysta Rodriguez (Addams Family Values, and Smash) and others whose faces are familiar on the TV screen.

CAROLINE SCHILLER (*Poster Session*) is Associate Professor of Voice and Opera at Memorial University of Newfoundland. Highlights include performances with The Banff Centre, The Tanglewood Music Center, The Ottawa International Chamber Music Festival, and L’Orchestre symphonique de Montréal. Releases include, *Great Britain Triumphant!,* 18th-century cantatas with *Capella Savaria* (*Centaur, 2011); *Voyage to Canada; Canadian Art Song* (*Centrediscs, 2014); and *The Canadian Song Companion: A Guide to Canadian Art Song* (Canadian Music Centre, 2014). She holds a DM in Voice Performance from Florida State University, a MMUS from New England Conservatory and a BMUS from Mount Allison University.

MARC A. SCORCA (*Musical America, A Presidential Panel*) joined OPERA America in 1990 as president and CEO. Under his leadership, OPERA America has administered landmark funding initiatives in support of the development of North American operas and opera audiences which have awarded more than $11 million to opera companies and their partners from a permanent endowment, *The Opera Fund,* which was created in 2000. Numerous new programs have also been introduced to support the career development of singers, composers and librettists, and stage directors and scenic designers. A strong advocate of collaboration, Scorca has led several cross-disciplinary projects, including the Performing Arts Research Coalition and the National Performing Arts Convention (2004 and 2008). He 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, as well as for numerous private organizations. He is currently a member of the US delegation to UNESCO, an officer of the Performing Arts Alliance, and serves on the Curtis Institute of Music Board of Overseers, on the Music Advisory Board of Hunter College (CUNY), and on the Boards of Opera.ca (Toronto) and Opera Europa (Brussels and London). Scorca also appears frequently in the media on a variety of cultural issues.

DAN SHORE (*2013 NOA Chamber Opera Competition Winner*) is an opera composer and playwright whose many works for the stage include *The Beautiful Bridegroom* (first prize, National Opera Association’s Chamber Opera Competition), *Travel* (first prize, Astoria Performing Arts Center Playwriting Contest), *The Chorus Girl, Works of Mercy,* and the forthcoming *Lady Orchid.* Premiering this season are the operas *Freedom Ride* and *Anne Hutchinson,* commissioned by Intermezzo. An alumnus of the BMI-Lehman Engel Musical Theatre Workshop and a Fulbright scholar, Dan 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 at Baruch College, Emerson College, and the Boston Conservatory, Dan is an Assistant Professor at Xavier University of Louisiana.

JEFFREY SNIDER (*Poster Session: A History of Operatic Voice Types*) is native of Buffalo, New York and received both the Bachelor of Music and Master of Music degrees from Indiana University. He received the Doctor of Musical Arts degree from the University of North Texas and now serves as an Associate Professor in the UNT College of Music. Recent operatic roles include Scarpia, the Count di Luna, and Germont. Dr. Snider’s recent concert appearances under the direction of Dallas Opera music director Graeme Jenkins, with the Plano (Texas) Symphony and a Fulbright scholar, Dan 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 at Baruch College, Emerson College, and the Boston Conservatory, Dan is an Assistant Professor at Xavier University of Louisiana.

TED SPERLING, (*The Intersection Between Opera and Musical Theatre*) is one of today’s leading theater artists. Mr. Sperling won the 2005 Tony and Drama Desk Awards for his orchestrations of *The Light in the Piazza.* Other Broadway credits as music director/conductor/pianist include the Tony Award-winning revival of *South Pacific,* *Guys and
Dolls, Dirty Rotten Scoundrels, The Full Monty, How to Succeed in Business Without Really Trying, Kiss of the Spider Woman, Angels in America, My Favorite Year, Falsettos, The Mystery of Edwin Drood, Les Miserables, Roza, and Sunday in the Park with George. Mr. Sperling's work as a stage director includes the world premieres of The Other Josh Cohen, See What I Wanna See, Charlotte: Life? Or Theater? And Striking 12, as well as a revival of Lady in the Dark. He has conducted the scores for the films The Manchurian Candidate and Everything Is Illuminated. Recent gala concerts include The Pirates of Penzance with Kevin Kline and Glenn Close, Cabaret with Anne Hathaway and Harvey Feinstein, Song of Norway with Judy Kaye, and The Mikado with Victoria Clark. He has an active concert career, working with many singers, including Audra McDonald, Victoria Clark, Patti LuPone, and Deborah Voigt, and conducted concerts with the New York Philharmonic. His television appearances include many Live from Lincoln Center broadcasts, as well as a Saturday Night Live Christmas show. Mr. Sperling received the 2006 Ted Shen Family Foundation Award for leadership in music theater and is the Director of the Music Theater Initiative at the Public Theater, as well as the Creative Director of the 24-Hour Musicals.

Dr. ARLENE SHRUT (Head of New Triad) 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 inaugural "Coach of the Year" in 2003 by Classical Singer Magazine. She coached for 14 summers at the Aspen Opera Theater Center, offering classes in Mozart and German operas. 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 Giordani Foundations.

ROBERT SWEDBERG, (Yoga for Performers) is Associate Professor of Music at the University of Michigan, where he directs university opera productions. He continues to have an active career as a stage director, with over 125 opera productions world-wide for companies in China, Spain, Italy, Germany, and the US. Previously he worked with Syracuse University and the University of Central Florida to develop training programs that have helped students make the transition from university to professional careers. Now in his capacity at the University of Michigan, he takes this a step further by offering a holistic approach to singing-actor training in his Green opera program. Swedberg has degrees in music and theater from California State University, Northridge, and earned a M.B.A. from the University of Central Florida.

RICHARD PEARSON THOMAS (Strong Female Characters in the Music of Kurt Weill) Composer and pianist, has had works performed by many companies and orchestras such as the Boston Pops, Covent Garden Festival, Houston Grand Opera and Chautauqua Opera. His songs have been sung places such as Carnegie Hall, Lincoln Center, Kennedy Center, and before the U.S. Congress by artists such as Audra McDonald, Lauren Flanagan and Kurt Ollmann. Mr. Thomas is currently on the faculty at Teachers College/Columbia University, and has taught at Yale and the University of Central Florida. His work with children was featured on CBS's The Early Show, and singled out for praise by President Clinton. He is a graduate of the Eastman School of Music and the University of Southern California,

ELIZABETH KIRKPATRICK VRENIOS (Cabaret, H.O.W. Roundtable) 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 has been associate director of the Crittenden Opera Studio for more than 26 years. She is the Past President of NOA.
STEPHEN WADSWORTH, *(Advanced Acting Techniques for Opera Singers)* a teacher, writer and educator, is The James S. Marcus Faculty Fellow and Director of Opera Studies at the Juilliard School, as well as Head of Dramatic Studies at the Metropolitan Opera's Lindemann Young Artists Development Program. For over thirty years he has taught acting to singers and reframed the conversation about acting in opera, culminating in his two-year intensive acting program at Juilliard. Mr. Wadsworth is also one of the leading American stage directors, with three productions in the repertory of the Met (*Rodelinda*, *Iphigénie en Tauride* and *Boris Godunov*), a famous and beloved production of Wagner’s *Ring* cycle at Seattle Opera, where he has enjoyed a 30-year collaboration with General Director Speight Jenkins, and stagings for La Scala, Vienna Staatsoper, Covent Garden, the Edinburgh Festival, Netherlands Opera, and many companies in the U.S. (Santa Fe, San Francisco, Los Angeles, New York City Opera, etc.). He recently directed Terrence McNally's *Master Class* on Broadway and in London’s West End, and his own series of translations of plays and operas by Marivaux, Molière, Goldoni and Handel throughout the States. In spring 2014, he stages the first two Figaro plays of Beaumarchais at the McCarter Theatre in Princeton, both in his own new translations, and in summer 2014 directs a new *Fidelio* for Santa Fe Opera. He wrote the opera *A Quiet Place* with Leonard Bernstein, and was named a Chevalier of the order of Arts and Letters by the French government for his services to French literature.

RICHARD WALTERS *(Lippa interviewer)* is Vice President of Classical and Vocal Publications at Hal Leonard Corporation, the world’s largest source for printed music. He directs G. Schirmer publications, Boosey & Hawkes publications, Musical Theatre publications, and the Hal Leonard European operation oversees publications of Ricordi, Durand and Salabert. As part of his long publishing career Walters has been responsible for a renaissance in vocal music editions, conceiving, editing and directing hundreds of classical and musical theatre publications, including more than 70 art song editions in *The Vocal Library* series. Walters is editor of the 27 volume series *The Singer’s Musical Theatre Anthology*, four-volume *G. Schirmer American Aria Anthology*, the four-volume *Oratorio Anthology*, *Bernstein Theatre Songs*, *Samuel Barber: 65 Songs*, the four-volume *Musical Theatre for Classical Singers*, and many others. Walters has published many concert arrangements for voice and piano. He was educated with a bachelor’s degree in piano from Simpson College, where he studied opera coaching with Robert Larsen, and graduate study in composition at the University of Minnesota with Dominick Argento.

WILLIE ANTHONY WATERS *(2013 Lift Every Voice Legacy Award honoree)* is a regular guest of the opera companies in North America, Europe, and Africa, including notable recent appearances with the Australian Opera, Arizona Opera (*Aida*, *La Fanciulla del West*), Boston Lyric Opera (*The Abduction from the Seraglio* and a gala concert), Deutsche Oper Berlin and Capetown, South Africa (*Porgy and Bess*), Chautauqua Opera (*The Daughter of the Regiment*), Cincinnati Opera (*Carmen*), Cologne(Germany) Opera, Dayton Opera (*Carmen*), Edmonton Opera (*Nabucco*), Fort Worth Opera (*Turandot*), Kentucky Opera (*Salome*), Manitoba Opera (*Nabucco*), Michigan Opera, Montreal Opera (*La Gioconda, Aida and Tosca*), New York City Opera (*Rigoletto and Of Mice and Men*), Opera Memphis (*Tosca, Rigoletto and La Traviata*), Opera Carolina (*Der Fliegende Holländer*), Opera Colorado (*Porgy and Bess*), Opera de Quebec (*Carmen*), Orlando Opera (*Lucia di Lammermoor, Falstaff, Cosi fan tutte, Don Giovanni*), San Diego Opera (*Lucia di Lammermoor*), San Francisco Opera, Vancouver Opera (*La Traviata*), and the Florida Grand Opera. He served as General and Artistic Director of the Connecticut Opera for twelve years, conducting more than thirty productions. He also served as Artistic Director and Principal Conductor of the Florida Grand Opera for seven seasons. During his tenure, he led a number of noteworthy productions, including *Salome, Manon Lescaut, Die Walküre, Macbeth, Aida, Of Mice and Men, Falstaff, Bianca e Falliero, Cristoforo Coolmbo, La Gioconda, Turandot, Tosca, Carmen, Trouble in Tahiti, and Lucia di Lammermoor*. He recently returned to the company as a guest to conduct *Carmen*.

On the concert stage, he has conducted the Brucknerhaus Orchestra(Linz, Austria), Cleveland Orchestra, Detroit Symphony, Essen(Germany) Philharmonic, Florida Philharmonic, Indianapolis
He has conducted recordings for Philips Records for Simon Estes and for Shirley Verrett, and conducted concerts for many of opera's notable artists. Mr. Waters is a native of Miami and graduate of the University of Miami. Following that, he served as Artistic Administrator of the San Francisco Opera under Kurt Herbert Adler. In 1991, he was the recipient of the "prix de Martell," in honor of his contributions to the community.

Composer STEFAN WEISMAN'S (The creation of The Scarlet Ibis) works include chamber, orchestral and choral pieces, and he has specialized in vocal pieces that explore edgy and compelling topics. His opera Darkling, commissioned by American Opera Projects, was included in the Guggenheim Museum's Works & Process series, premiered at the Classic Stage Company and toured Europe. His opera Fade, commissioned by Second Movement, premiered in London. Among his other commissions are works for Bang on a Can, Sequitur, and the Empire City Men's Choir. His song "I Would Prefer Not To," released on New Amsterdam Records, was selected by WNYC radio as one of the finest recordings of October 2010. A graduate of Bard College and Yale University, he recently received a Ph.D. from Princeton University.

KIM WHITENER (The Scarlet Ibis) co-curates and is Producing Director at the HERE Artist Residency Program, and co-curates the new Prototype opera-theatre festival. She is an independent producer and consultant with her own company, KiWi Productions. Ms. Whitener was the co-producer of Zero Church, a multi-artist concert/performance event. She served as Managing Director of the ensemble theater company, The Wooster Group, and served as Marketing Director for Playwrights Horizons. She has held theatre management and producing positions in Boston and Philadelphia with a specialty in new music-theatre, and has been invited to serve on many grant panels. She teaches seminars nationally and internationally on production, management, and development of projects for touring.

KIMBERLEY WOLFENBARGER-NAKAMOTO (Childrens Opera Performance) has been teaching voice in El Paso, TX for over fifteen years. In that time, her students have been consistently ranked among the top young area singers at Regional and State competitions, as well as receiving academic and vocal scholarships to noted schools nation-wide. She is the founder of Youth Opera of El Paso and Vice President of Young People's Musical Theater, a national organization dedicated to providing musical stage opportunities for youth. She has presented on the topic of youth opera at the National Opera Association Convention in Atlanta, 2010, and in San Antonio, 2011.

COPELAND WOODRUFF is Co-Director of Opera Studies at the University of Memphis. Over the course of his career, Woodruff has directed more than 100 productions of operas, plays and musicals. He has been on the directing staffs of the New York City Opera, Santa Fe Opera, Chautauqua Opera, Michigan Opera Theatre, Atlantic Coast Opera Festival (NJ), and Opera North (Philadelphia and New Hampshire). Mr. Woodruff has been on the faculties of the Oberlin Conservatory, Academy of Vocal Arts, Yale Opera, Universität Bamberg, the Harrower Opera Workshop and Temple University. He has also been a visiting faculty member of The Juilliard School.
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