National Opera Association

Crossroads and Challenges

NOA
National Opera Association

Compass Points for Creation

60th Annual Convention
Greensboro, NC
January 7-11, 2015
Voice and Opera
The University of North Carolina at Greensboro

Le nozze di Figaro, 2014. Gretchen Krupp (Marcellina) and Derek Gracey (Figaro)

Opera at UNCG
- At least four operas each year
- Seven 1st Place Awards in NOA Opera Production Competition
- Young Artist opportunities with Greensboro Opera
- YAP Audition location (Opera North, Seagle Music Colony)
- Educational Outreach Tour
- Exciting summer program: Greensboro Light Opera and Song

Notable Alumni
Sidney Outlaw
Jill Gardner
Joel Sorensen
Sandra Walker

Degrees
DMA, MM, BM, BME, BA

http://opera.uncg.edu

Voice & Opera Faculty
Robert Bracey, Voice
James Douglass, Vocal Coaching
Donald Hartmann, Voice
David Holley, Director of Opera
Carla LeFevre, Voice/Diction
Clara O'Brien, Voice/Vocal Literature
Carole Ott, Choral/Choral Conducting
Nancy Walker, Voice/Diction
Robert Wells, Voice/Pedagogy
Rebecca Walt, Vocal Coaching
Welborn Young, Director of Choral Activities

http://performingarts.uncg.edu/
60th Annual Convention

CROSSROADS AND CHALLENGES: COMPASS POINTS FOR CREATION

January 7-11, 2015
Sheraton Greensboro Hotel at Four Seasons
Koury Convention Center

David Holley, NOA President, Local Convention Chair
Ruth Dobson, NOA Vice President for Conventions
Julia Aubrey: Past-President, Advertising Committee
Paul Houghtaling: Vice-President for Regions, COSC Chair
Louise Lofquist: Accompanist Coordinator
Reginald Pittman: President Elect
Richard Poppino: Convention Photographer
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Brian Arreola
G. William Bugg
Robert Hansen, Executive Director
Thank You

to these contributors to

NOA's
2014 Annual Campaign

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A comprehensive opera training program
offering the BM, MM and DMA degrees.

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www.music.ua.edu/opera

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS & SCIENCES
SCHOOL OF MUSIC
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Sessions marked with an * are especially suited to our student attendees

WELCOME TO OUR EXHIBTORS
Opera Viva, TOI: Taos Opera Institute, University of Alabama, Bruce Trinkley, Moore Music

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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
Wednesday, January 7th

1:30 pm  
NOA BOARD OF DIRECTORS MEETING  
Augusta Room

6:00 pm  
Pre-Convention Dinner  
Downtown Greensboro

Pre-Convention Dinner at the International Civil Rights Museum, Woolworth's, 134 South Elm Street  
Pre-Convention Dinner at the International Civil Rights Museum, site of the birth of the "sit-in movement" in 1960. The evening includes a catered dinner IN the museum and a special tour just for NOA. Carpool to downtown Greensboro. Meet in Hotel Lobby at 5:30

6:00 pm to 10:00 pm  
Victoria Ballroom  
Collegiate Opera Scenes Competition closed rehearsal

TOI! Taos Opera Institute
An integrated and intensive training program focused on YOU!
June 2015
www.TaosOI.org
Thursday Morning, January 8th

8:00 am to 5:00 pm
Registration
Victoria Wing Foyer

8:00 am to 8:45 am
Grandover West
*Early Morning Session: Tennis Ball Massage
A Self-Help Protocol to Promote Vocal Health and Efficiency
Alissa Deeter, University of North Carolina at Chapel Hill
A session for singers, teachers of singing, directors, choreographers, or anyone who could benefit from muscular tension remediation.

8:45 am to 5:00 pm
Exhibits
Victoria Wing Foyer

8:45 am to 9:15 am
Get Acquainted Coffee!
Victoria Wing Foyer

9:30 am to 11:15 am
PLENARY SESSION
*MASTER CLASS: FROM A CONDUCTOR'S POINT OF VIEW!
WILLIE ANTHONY WATERS, INTERNATIONAL CONDUCTOR
NOA 2014 "Lift Every Voice" Legacy Award Winner
A session on aria preparation for singers and collaborative pianists from a conductor's perspective and referral to the orchestral score.

11:30 am to 1:30 pm
OPENING CEREMONIES AND LUNCHEON
KEYNOTE ADDRESS—WARREN JONES
Blue Ashe

Thursday Afternoon and Evening, January 8th

1:45 pm to 3:30 pm
PLENARY SESSION
MASTER CLASS
STEPHANIE BLYTHE, INTERNATIONAL MEZZO-SOPRANO
2014 FACE OF NOA
Victoria Ballroom
BREAKOUT SESSIONS  3:45-5:30 PM

3:45 pm to 4:30 pm  Victoria Ballroom

Douglas Moore:
Unearthing the Lesser Known Vocal and Operatic Work
Michael Ching, Miranda Beeson, Louise Toppin, Presenters
Faculty at University of North Carolina, Chapel Hill
The Douglas Moore Fund for American Opera

4:45 pm to 5:30 pm  Victoria Ballroom

*A New Approach to Training Singer-Actors: The Michael Chekhov Technique
James Haffner, University of the Pacific Conservatory of Music
The challenges faced by teachers in preparing students for work on the operatic stage demand a relevant, effective and efficient system of acting. The Michael Chekhov technique is a powerful tool for young singers as it employs an active physical approach in performance preparation. The fundamental principles of the Michael Chekhov technique will be introduced followed by a short coaching session that outlines the application of the technique specific to singer training.

4:45 pm to 5:30 pm  Grandover West

Staging the Song:
Libby Larsen's "Try Me Good King" as a One-act Opera
Kathleen Roland-Silverstein, Syracuse University
Zoe Johnson, 2014 Young Artist, Ash Lawn Opera
A discussion of the creation of a theater piece suitable for a university workshop, through the staging of an art song. Dr. Roland-Silverstein and Zoe Johnson will discuss the process by which they staged Larsen's song cycle, "Try Me Good King: the Last Words of the Wives of King Henry XIII." The session will conclude with a performance of the staged cycle.

5:30 pm to 6:45 pm  Dinner on your Own

7:00 pm to 9:00 pm  Victoria Ballroom

2015 Collegiate Opera Scenes Competition
(see program details on page 19)

9:00 pm  Blue Ashe

OPENING RECEPTION
Friday Morning, January 9th

8:00 am to 5:00 pm
Registration
Victoria Wing Foyer

8:00 am to 5:00 pm
Exhibits
Victoria Wing Foyer

8:00 am to 9:30 am
BOARD OF DIRECTORS MEETING
Augusta

8:00 am to 8:45 am
*Early Morning Session: Sing and Stretch
Yoga Practice for Your Opera Workshop
Linda Lister, University of Nevada, Las Vegas

This interactive session will share ways to incorporate yoga poses (asanas), chanting (kirtan), and breathing techniques (pranayama) into the movement training of an opera workshop class.

Come dressed to stretch!

9:00 am to 9:45 am
*Looking for not-so-overdone arias for auditions or recitals? Consider This!
Louise Toppin, University of North Carolina at Chapel Hill

Singers, young artists, students, and coaches often find selecting repertoire suitable for auditions and recitals quite challenging. Operas by composers of the African diaspora are a frequently untapped resource. This session will present arias from operas/works by composers from the African diaspora that may be used in auditions and/or recitals. Professional and student performers of varying voice types and ethnicities will perform.

9:00 am to 9:45 am
SCHOLARLY PAPER
Cultural Translatio And Arne Artaxerxes
Robert Torre, Winner, University of Wisconsin
Anthony Radford, Scholarly Paper Committee Chair
California State University, Fresno

10:00 am to 11:30 am
PLENARY SESSION
ARE YOUR STUDENTS WORKING?
Pros and Cons of Performance Majors' Curriculum
Amy Johnson, University of Cincinnati College-Conservatory of Music
Kimm Julian, Minnesota State University-Mankato
Darren Keith Woods, General Director, Fort Worth Opera

Our industry is changing. Is the curriculum keeping pace? Are we in touch with our students' marketplace? Three professional singers offer their perspective: Dr. Kimm Julian speaks to the challenges of a state university (Minnesota State University), Amy Johnson of a Conservatory (CCM), and Darren Keith Woods as an Artistic Director (Fort Worth Opera, Seagle Music Colony).
10:00 am to 12:00 pm

Victoria Wing Foyer

POSTER SESSIONS
Dr. Anthony Radford, Chair
California State University, Fresno

"Exceptional Students in the Voice and Opera Studio: Understanding and Training Students with High Functioning Autism"
Dr. Ann K. Cravero, Drake University

"Against the Odds: A Singer's Battle with Chiari Malformation and the Discovery of Her True Instrument"
Dr. Bonnie Cutsforth-Huber, Penn State University-Altoona

"The Ill Fated Queen: Lady Macbeth and Sexuality, Witchcraft, Patrilineage and Motherhood in settings of Verdi, Shostakovich, and Pasatieri"
Dr. Andrea Garritano, Washburn University

"The Future of Opera Project Case Study"
Dr. Kristin Kenning, Samford University

"Developing a Children Focused Opera Outreach Program for Opera Teachers"
Dr. Sooah Park, University of Texas at Tyler

"Eros and Psyche: Opera and Myth In the Twenty-First Century"
Dr. Linell Gray Moss, Mary Baldwin College

"Kurt Weill and the influences of Americana on Street Scene"
Dr. Mitra Sadeghpour, University of Northern Iowa

"Vocal Health and Repertoire for the Dramatic Mezzo-Soprano: A Suggested Course of Study"
Dr. Bonnie von Hoff, Georgia College & State University

"The Marschner Baritone-Profile of a Character and Voice Type"
Dr. Jeffery Williams, Austin Peay State University
Friday Afternoon and Evening, January 9th

11:30 am to 12:45 pm

Koury Center Restaurants

GOVERNOR’S LUNCH
Paul Houghtaling, Vice-President for Regions, Coordinator
Have lunch with your Regional Governor and other members from your region. (Reservation required.)

1:00 pm to 1:45 pm

Victoria Ballroom

NOA ANNUAL BUSINESS MEETING AND ELECTION OF OFFICERS
David Holley, NOA President
University of North Carolina, Greensboro

BREAKOUT SESSIONS 2:00 pm to 2:45 pm

2:00 pm to 2:45 pm

Grandover West

*Don’t Sing and Don’t Act:
Explicit Monitoring Theory and Opera Acting Training
Dr. Samuel Mungo, Texas State University
This session will provide simple yet specific exercises to incorporate into training of young opera students, de-mystifying the acting process and giving singers tools to succeed with high notes or difficult passages.

2:00 pm to 2:45 pm

Tidewater

Combining Musical Genres as a Means of Creating New Opera Audiences
Tracelyn Gesteland, University of South Dakota
Kelli Estes, Artistic Director, Lone Star Lyric Theater Festival
Opera is at a crossroads: major opera companies are closing, opera audiences are dwindling, and the art form is in danger of dying out. People are eager to attend musicals, plays, and even song recitals, but the word "opera" carries many negative stereotypes. This session advocates for the creation of imaginative, unique programs that incorporates opera into recitals alongside musical theater and art songs.

2:45 pm to 4:45 pm

Victoria Ballroom

DOMINICK ARGENTO CHAMBER OPERA COMPOSITION FINALS
Presentation of Scenes and Selection of Winner
(See session program on page 23)

4:45 pm to 6:00 pm

Victoria Wing Foyer

HIGH TEA
6:30 pm

**LA FILLE DU RÉGIMENT**
Presented by Greensboro Opera
Travel to University of North Carolina Greensboro
Buses depart promptly from front of lobby at 6:30 pm

**7:00 to 7:45 pm**

*PRE-CONCERT LECTURE*
*Secret Subsidies and Government Propaganda:*
*Behind the Scenes at the World Premiere of La Fille du Régiment*
Basil Considine, Musicologist and Opera Composer/Director
A lecture-presentation on the origins of Donizetti’s La Fille du Régiment that explains many unusual aspects of the opera’s content, structure, and original staging. Included are sketches of the original costumes, commentary on early reception history and staging, and an exhibition of visual elements from the original production.

**8:00 pm**

*LA FILLE DU RÉGIMENT* by Gaetano Donizetti
**PERFORMANCE** by GREENSBORO OPERA
Featuring International Stars
René Barbera as Tonio
Ashley Emerson as Marie

**Post-performance**
Weatherspoon Art Museum, UNCG
*Meet the Artists Reception*

**Time TBA**

Bus departs for hotel after reception
Saturday Morning, January 10th

8:00 am to 5:00 pm
Registration
Victoria Wing Foyer

8:00 am to 5:00 pm
Exhibits
Victoria Wing Foyer

8:00 am to 8:45 am
*Early Morning Session: Looking the Part
Body Mapping and Physical Expression for Singers
Kurt-Alexander Zeller, Clayton State University, Georgia
Participants will be encouraged to try exercises to explore how creating an alternate body map might affect their own movement.

8:45 am to 9:30 am
Coffee Get-Together!
Victoria Wing Foyer

9:30 am to 2:30 pm
27TH ANNUAL NOA CAROLYN BAILEY AND DOMINICK ARGENTO VOCAL COMPETITION
(see competition program on page 25)

BREAKOUT SESSIONS 9:30 AM TO 12 NOON

9:30 am to 10:15 am
*OPERA FOR YOUTH
Create-an-Opera Project
Gordon Ostrowski, Manhattan School of Music
The Create-an-Opera project is an immersive opera experience for elementary, middle or secondary school students. Gordon Ostrowski relates his experiences working the 7th grade Social Studies class at I.S. 289 in NYC. The entire class creates and performs an original opera: creating a libretto, writing original music, casting singers and orchestra, designing sets, costumes and make-up, plus stage management, house management, public relations, and documentation. The presentation will include a video interview with teachers Mark Todd and Yelena Bordichevsky.

9:30 am to 10:15 am
Opera Choruses: More than Texture
Archetypes, Scene Construction, and their Role
Creating Emotional and Musical Pillars within a Production
Welborn E. Young, University of North Carolina Greensboro
This session presents examples of the archetypical roles of the opera chorus and how they enhance the emotion and further the stories of an opera production.
10:30 am to 12:00 noon  
Grandover West

*SACRED IN OPERA INITIATIVE*
John Pfautz, SIO Committee Co-Chair
Kurt-Alexander Zeller, SIO Committee Co-Chair

**Symbols and Sources in the Music of BONHOEFFER**
Ann Gebuhr, Composer
A discussion with examples of spiritual and political symbols and source music embedded in the musical score of the opera *Bonhoeffer* with the composer, Ann Gebuhr. The opera enacts the passion and faith of the Lutheran Pastor and theologian Dietrich Bonhoeffer, who was involved in the plot to assassinate Hitler. The libretto focuses on his struggle as a pacifist and Christian to justify violent action against Hitler and the state. His involvement with the resistance to Hitler and Nazism resulted in his murder in April, 1945.

... and ...

**SIMEON: A New Sacred Opera**
David Burke, Librettist, Greenville Technical College
Darren Lawson, Stage Director, Bob Jones University

Librettist David Burke and stage director Darren Lawson introduce *Simeon*, a new sacred Christmas opera by composer Dwight L. Gustafson. The opera traces the story of aged candlemaker Simeon and his boy apprentice as they anticipate the coming of the Messiah. Burke and Lawson discuss the collaborative process in the creation of the new piece and share video clips from the fully-staged premiere in South Carolina.

11:15 am to 12:00 pm  
Tidewater

*Opera in the Trenches: Some Challenges with Education Outreach in Rural Alabama*
Nathan Wight, Jacksonville State University
Bruce Trinkley, Penn State University (retired)

The importance of developing 21st century audiences through educational outreach performance. Includes a discussion of the challenges of the collaboration process with a composer and librettist when developing an opera targeted to a specific audience. The session features a performance by undergraduate singers.

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**Saturday Afternoon, January 10th**

12:00 pm to 1:00 pm  
Koury Center Restaurants

Lunch on Your Own
BREAKOUT SESSIONS 1:00 PM TO 4:30 PM

1:00 pm to 1:45 pm  Grandover West

THE SECRET OF LUCA
Composition, Collaboration and Creativity: The University as New Opera Workshop
Anthony P. Radford, California State University, Fresno
Evan Mack, Skidmore College
Joshua McGuire, Vanderbilt University

The challenge and rewards of performing a fully staged opera and world premiere at a university opera program in a cross-regional collaboration. The session features director Anthony P. Radford (California State University, Fresno), composer Evan Mack (Skidmore College), and librettist Joshua McGuire (Vanderbilt University) of *The Secret of Luca*, which was presented in 2014 at California State University, Fresno.

1:00 pm to 1:45 pm  Tidewater

*Beyond Pirates, Pinafore and Mikado: Gilbert and Sullivan’s lesser known comic operas*
Dawn M. Harris, University of Illinois Urbana-Champaign

A list of scenes, music and dialogue from the lesser known operas by Gilbert and Sullivan, including arias, duets, trios, and ensembles that highlight female casting, with ideas for updating and creative solutions for limited budgets and stylistic considerations. The session will feature singers from the University of Illinois Opera Studio.

2:00 pm to 2:45 pm  Grandover West

**DIY Baroque Pastiche!**
Anne Basinski and David Cody, University of Montana

A Baroque opera pastiche works well for a university opera program, in the same way that *The Enchanted Isle* has been successful for the Metropolitan Opera. We will discuss our Baroque pastiche, *The Legend of Orpheus*, with music by Gluck, Monteverdi, Purcell, and others, sharing information about the process in developing the show, which was recently performed at the University of Montana.

2:00 pm to 2:45 pm  Tidewater

*From the Script to the Score: How to Write a Libretto, Score, and Produce a New Opera The Clever Artifice of Harriet and Margaret*
Dr. Emily Martin-Moberley, Bucknell University
Leanna Kirchoff, University of Denver

This session will discuss the evolution of creating a new opera from scratch, from choosing a subject, writing a libretto, developing and composing the music, to producing and performing the work. Specific details and challenges will be discussed.
2:45 pm to 4:30 pm
PLENARY SESSION
WARREN JONES:
BEL CANTO REPERTOIRE MASTER CLASS
2015 NOA Keynote Speaker
Victoria Ballroom

4:45 pm to 5:45 pm
PLENARY SESSION
Rene Barbera and Ashley Emerson Q & A
An opportunity to ask questions of the stars of Greensboro Opera's
La Fille du Régiment
Grandover West

Saturday Evening, January 10th

6:30 pm to 7:00 pm
Cocktails
Victoria Wing Foyer

7:00 pm
VOCAL COMPETITION WINNERS CONCERT
Victoria Ballroom

7:30 pm to 10:30 pm
20TH ANNUAL LEGACY GALA BANQUET AND AWARDS
Lifetime Achievement and Legacy Awards
Victoria Ballroom

Sunday Morning, January 11th

9:00 am to 12:00 am
BOARD OF DIRECTORS MEETING
Sponsored by Performers Voice Studio
Carol Notestine, Executive Director
Cincinnati, Ohio
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What do Ben Franklin and Igor Stravinsky have in common?

Two fascinating historical one-act operas by Pulitzer Prize-winning composer Paul Moravec with author and librettist Terry Teachout

The King's Man
Explore the Founding Father's adversarial relationship with his Loyalist son William

Danse Russe
Catch a glimpse into the drama leading up the controversial premiere of The Rite of Spring

Conceived as companion pieces utilizing the same chamber instrumentation, these one-act operas can also be performed individually.

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2015 Collegiate Opera Scenes Competition

(Thursday evening at 7 PM)

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

COSC Committee: Kristine Hurst-Wajszcuk, Co-chair, University of Alabama at Birmingham; Susan Gonzalez, Hunter College of CUNY; Kimm Julian, Minnesota State University, Mankato; Linda Lister, University of Nevada, Las Vegas; Dawn Neely, University of West Georgia; Ron Ulen, Texas State University


Preliminary Round Judges: William Cotten, The Boston Conservatory; Susan Gonzalez; Rachel Harris, Baton Rouge, Louisiana; Kimm Julian; Stacy Panitch, Aurora University; David Tayloe, University of Alabama; Ron Ulen; Susan Williams, University of Alabama

OPERADIVISION I

DePauw University - Greencastle, Indiana

L'infedeltà delusa, Act I, Finale

Vespina: Julie Strauser
Nencio: Lance Orta
Sandrina: Anna Gatdula
Filippo: Joseph Leppek
Nanni: Yazid Pierce-Gray

Stage and Music Director: Kerry Jennings
Pianist: Tony Weinstein

Samford University – Birmingham, Alabama

Falstaff, Act I, “Letter Quartet”

Alice Ford: Abi Benke
Meg Page: Lauren Marino
Dame Quickly: Maggie Gill
Nanetta: Christy Vest

Stage and Music Director: Kristin Kenning
Pianist: Wesley Ballew

Georgia State University - Atlanta, Georgia

A Midsummer Night’s Dream, Act II, “Fight Quartet”

Helena: Jessica Luffey
Lysander: Kirby Eicholtz
Hermia: Katie Oates
Demetrius: Stephen McCluskey

Stage Director: Carroll Freeman
Music Director: Grant Young
Pianist: Rebecca Wilt
Virginia Commonwealth University - Richmond, Virginia

*Carmen*, Act III, "Card Trio" Georges Bizet

Carmen: Margaret Mayes  Frasquita: Tess Ottinger  Mercedes: Emily Powers

Stage Director: Kenneth Wood  Music Director: Melanie Kohn Day  
Pianist: Louise Lofquist

-MUSICAL THEATRE DIVISION-

Sam Houston State University - Huntsville, Texas

*Guys and Dolls*, Act II, "Sky and the Crapshooters" Frank Loesser

Big Jule: Rene Vazquez  Harry the Horse: Allen Castle
Nathan Detroit: Gregory T. Broughton  Benny Southstreet: Jacob Averitt

Stage Director: Rebecca Grimes  Music Director and Pianist: Robert Hunt  
Choreographer: Travis Prokop

The University of Nevada, Las Vegas - Las Vegas, Nevada


Baker's Wife: Cheyna Alexander  Cinderella's Prince: Xavier Brown

Stage and Music Director: Linda Lister  Pianist: Jae Ahn-Benton

The University of Alabama - Tuscaloosa, Alabama

*The Secret Garden*, Act I, "Lily's Eyes" Lucy Simon

Neville Craven: Nicholas Aguirre  Archibald Craven: Nicholas Szoke

Stage and Music Director: Paul Houghtaling  Pianist: J. Bradley Baker

Missouri State University - Springfield, Missouri

*The Light in the Piazza*, Act II, "Aiutami!" Adam Guettel

Fabrizio: Adam Grimes  Signor Naccarelli: Tyler Schlesselman
Franca: Alyanna Williams  Signora Naccarelli: Brittany Griffin

Stage and Music Director: Ann Marie Wilcox-Daehn  Pianist: Jimmy Benecasa
OPERA DIVISION II

Georgia State University - Atlanta, Georgia

*Les Pêcheurs de Perles* Georges Bizet
Nadir: Cleyton Pulzi
Stage Director: Carroll Freeman
Pianist: Rebecca Wilt
Zurga: John Tibbetts
Music Director: Grant Young

The University of Texas at Tyler - Tyler, Texas

*The Old Maid and the Thief*, Scenes 10 & 11 Gian Carlo Menotti
Laetitia: Kelsey Pate
Miss Pinkerton: Lauren Cook
Miss Todd: Janis Newman
Bob: Jay Williams
Stage and Music Director: Sooah Park
Pianist: Vicki Conway

Wichita State University - Wichita, Kansas

*Die Fledermaus*, Act I, scene iii Johann Strauss
Falke: Constantine Novotny
Eisenstein: Andrew Fisher
Stage Director: Marie Allyn King
Music Director: Michael Hanawalt
Pianist: Bridget Hille

The University of Nevada, Las Vegas - Las Vegas, Nevada

Sancta Susanna*, scene from Act I Paul Hindemith
Klementia: Stephanie Weiss
Susanna: Lillian Roberts
Stage and Music Director: Linda Lister
Pianist: Jae Ahn-Benton

Brief pause followed by announcement of awards.
Opera Viva!

Opera Viva! offers young singers, stage directors and accompanists the opportunity to experience the musical and cultural riches of Italian opera through study and performance in Verona, Italy.

APPLICATIONS NOW BEING ACCEPTED FOR THE 2015 SEASON.

SESSION I
June 21 - July 13, 2015

SESSION II
July 19 - August 10, 2015

Katherine Ciesinski
Eastman School of Music

William E. McGraw
Cincinnati Conservatory of Music

Stanford Olsen
University of Michigan

Lisa Sylvester
University of Southern California

For more information visit www.italyoperaviva.com
DOMINICK ARGENTO CHAMBER OPERA COMPOSITION FINALS
(Friday afternoon at 2:45 pm)

The Dawn Makers
Allen Shearer, Composer
Claudia Stevens, Librettist

Cast
Victor: James Smidt
Gloria: Evangelia Leontis
Kiki: Allyson Goff
Bo: Richard Hodges
Nikki: Therese Pircon

David Holley, Stage Director
James Bumgardner, Pianist

The Clever Artifice of Harriet and Margaret
Leanna Kirchoff, Composer and Librettist

Cast
Margaret: Adrienne Leggett
Harriet: Natalie Rose Havens
Maggie: Jeanette Luna
Hetty: Holly Curtis

David Holley, Stage Director
James Bumgardner, Pianist

The Lady of Shalott
Christopher Weiss, Composer
S. O'Duinn Magee, Librettist

Cast
Elaine: Bridget Moriarty
Brother Johannes: Jacob Wright
Morgana: Emily W. Schuering

David Holley, Stage Director
Rachel AuBuchon, Pianist

All excerpts produced by the University of North Carolina Greensboro Opera Theatre. The winning opera will be presented in its entirety at the NOA national convention in 2016.

Chamber Opera Committee:
Darryl Cooper, San Francisco Conservatory of Music
Linda Lister, University of Nevada, Las Vegas
Reginald Pittman, Kansas State University
Copeland Woodruff, Lawrence University
Elizabeth Vrenios, American University (Emerita)

Finals Judges:
Anthony Dean Griffey, International Tenor
Timothy Myers, Artistic Director, North Carolina Opera
Scott Tilley, Conductor and Composer
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June 18-28
in beautiful Mendocino, California

Elizabeth Kirkpatrick Vrenios
Artistic Director

Open to just 15 participants, this intensive program focuses on scene performance and audition technique and offers an extraordinary level of personalized instruction from an outstanding faculty. Scholarships available to select students.

Application deadline: April 15
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### 27th Annual NOA Carolyn Bailey and Dominick Argento Vocal Competition

**Competition Chairs:**
Barbara Hill-Moore, Southern Methodist University
Benjamin Brecher, University of California Santa Barbara

**Preliminary Judges:**
Scholarship Division: Isabel Bayrakdarian, Emil Cristescu, Jumi Kim
Artist Division: Donnie Ray Albert, Martha Gerhart, Jason Smith

**Collaborative Pianists**
Louise Lofquist, Rebecca Witt, Inara Zandmare

**Finals Judges:**
Stephanie Blythe, International Mezzo-Soprano
Samuel Ramey, International Bass-Baritone
Darren Keith Woods, General Director, Fort Worth Opera

(The contestants are listed alphabetically and not in competition order)

**SCHOLARSHIP DIVISION**

<table>
<thead>
<tr>
<th>Contestant</th>
<th>School</th>
<th>Song(s)</th>
<th>Composer(s)</th>
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<tbody>
<tr>
<td>Todd Barnhill</td>
<td>Knoxville, TN</td>
<td>Una furtiva lagrima</td>
<td>Donizetti</td>
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<td></td>
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<td>Here I Stand</td>
<td>Stravinsky</td>
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<td>En fermant les yeux</td>
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<td>Dies Bildnis ist bezaubernd schön</td>
<td>Mozart</td>
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<tr>
<td>Angky Budiardjono</td>
<td>Syracuse, NY</td>
<td>Come un'ape ne' giorni d'aprile</td>
<td>Rossini</td>
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<td>Pierrot's Tanzlied</td>
<td>Korngold</td>
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<td>Hai già vinta la causa</td>
<td>Mozart</td>
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<td>Sois immobile</td>
<td>Rossini</td>
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<tr>
<td>Julia Di Fiore</td>
<td>Tallahassee, FL</td>
<td>Where Shall I Fly?</td>
<td>Handel</td>
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<td>Non piu mesta</td>
<td>Rossini</td>
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<td>I have dreamt</td>
<td>Hermann</td>
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<td>Que fais-tu?</td>
<td>Gounod</td>
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<td>Deon'te Goodman</td>
<td>Greensboro, NC</td>
<td>Si la rigueur</td>
<td>Halévy</td>
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<td>In diesen heil'gen Hallen</td>
<td>Mozart</td>
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<td>Arise Ye Subterranean Winds</td>
<td>Purcell</td>
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<td>Vechhia Zimarra</td>
<td>Puccini</td>
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<td>Name</td>
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<tr>
<td>Ethan Greene</td>
<td>Greenbelt, MD</td>
<td>Come dal ciel Arise, Ye Subterranean Winds Epouse quelque brave fille Gremin's Aria Macbeth The Tempest Manon Eugene Onegin Verdi Purcell Massenet Tchaikovsky</td>
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<tr>
<td>Addison Hamilton</td>
<td>Dunwoody, GA</td>
<td>Quel guardo, il cavaliere Laurie's Song Je suis encore tout étourdie Ach, ich fühls Don Pasquale The Tender Land Manon Die Zauberflöte Donizetti Copland Massenet Mozart</td>
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<tr>
<td>Helen Zhibing Huang</td>
<td>Germantown, NY</td>
<td>Tiny's Song Presentation of the Rose Tornami a vagheggiar Du gai soleil Paul Bunyan Der Rosenkavalier Alcina Werther Britten Strauss Handel Massenet</td>
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<tr>
<td>Suzanne Karpov</td>
<td>Hyattsville, MD</td>
<td>Prendi, per me sei libero Ach ich fühls The Silver Aria Par le rang...Salut à la France L'elisir d'amore Die Zauberflöte Ballad of Baby Doe La fille du regiment Donizetti Mozart Moore Donizetti</td>
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<tr>
<td>Shelley Mihm</td>
<td>St. Paul, MN</td>
<td>Caro nome Ach ich fühls Je dis que rien ne m'épouvante Willow Song Rigoletto Die Zauberflöte Carmen The Ballad of Baby Doe Verdi Mozart Bizet Moore</td>
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<tr>
<td>Jack Swanson</td>
<td>Houston, TX</td>
<td>Ecco ridente in cielo Ah mes amis Lonely House Un'aura amorosa Il Barbiere di Siviglia La fille du régiment Street Scene Cosi Fan Tutte Rossini Donizetti Weill Mozart</td>
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<tr>
<td>John Tibbetts</td>
<td>Atlanta, GA</td>
<td>Bella siccome un angelo Largo al factotum In Praise of Women Pierrot's Tanzlied Don Pasquale Il barbiere di Siviglia A Little Night Music Die tote Stadt Donizetti Rossini Sondheim Korngold</td>
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<tr>
<td>Chary Williams</td>
<td>Baton Rouge, LA</td>
<td>Summertime Depuis le jour Oh! quante volta Non mi dir Ave Maria Porgy and Bess Louise I Capuleti e i Montecchi Don Giovanni Otello Gershwin Charpentier Bellini Mozart Verdi</td>
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<tr>
<td>Artist</td>
<td>Location</td>
<td>Aria or Role</td>
<td>Composer</td>
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<tr>
<td>Sarah Benzinger</td>
<td>Eugene, OR</td>
<td>Ah! douce enfant, Steal Me, Sweet Thief, Sui fil d'un soffio etesio, Ach ich füh'ls</td>
<td>Cendrillon</td>
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<td>The Old Maid and Thief, Falstaff, I Capuleti e i Montecchi, Die Zauberflöte</td>
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<tr>
<td>Olivia Betzen</td>
<td>New York, NY</td>
<td>Ach ich füh'ls, Take Me Back Up the Hill, Je veux vivre, Oh! quant' on volte, No Word From Tom</td>
<td>Die Zauberflöte, Our Town, Romeo et Juliette, I Capulet e i Montecchi, The Rake's Progress</td>
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<tr>
<td>David Blalock</td>
<td>Jonesville, NC</td>
<td>Dal l'abbraccio il canto, De' miei bollenti spiri, Salut! demeure chaste et pure, Lenski's Aria, New York Lights</td>
<td>Falstaff, La Traviata, Faust, Eugene Onegin, A View from the Bridge</td>
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<tr>
<td>Mandy Brown</td>
<td>Greenbelt, MD</td>
<td>The Silver Aria, Durch Zärtlichkeit, Audition Aria, Je suis encor, Quel guardo...So anch'io la virtù magica</td>
<td>Ballad of Baby Doe, Die Entführung aus dem Serail, Die Fledermaus, Manon, Don Pasquale</td>
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<tr>
<td>Jesse Enderle</td>
<td>Mansfield, TX</td>
<td>Sois immobile, Ah per sempre io ti perdei, Tickling a Trout, Onegin's Arioso, Hai già vinta la causa</td>
<td>Guillaume Tell, I Puritani, Albert Herring, Eugene Onegin, Le nozze di Figaro</td>
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<tr>
<td>Yekaterina Gruzglina</td>
<td>Morristown, NJ</td>
<td>Deh vieni, non tardar, Iolanta's Arioso, Barbaro, partiro, Comme autrefois, Where is the Old, Warm World</td>
<td>Le Nozze di Figaro, Iolanta, Radamisto, Les pêcheurs de perles, The Great Gatsby</td>
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<tr>
<td>Michelle Johnson</td>
<td>Philadelphia, PA</td>
<td>Sola perduta abbandonata, Io son l'umile ancella, Pleurez, pleurez mes yeux, Do not utter a word, Come scoglio</td>
<td>Manon Lescaut, Adriana Lecouvreur, Le Cid, Vanessa, Così fan tutte</td>
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<tr>
<td>Name</td>
<td>Location</td>
<td>Opera/Work</td>
<td>Composer</td>
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<tr>
<td>Alison King</td>
<td>New York, NY</td>
<td>Iolanta's Arioso</td>
<td>Tchaikovsky</td>
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<td>Come scoglio</td>
<td>Mozart</td>
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<td>Je dis que rien ne m'epouvante</td>
<td>Bizet</td>
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<td>No word from Tom</td>
<td>Stravinsky</td>
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<td>Donde lieta</td>
<td>Puccini</td>
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<td>Erika Person</td>
<td>Sunnyside, NY</td>
<td>Dead Man Walking</td>
<td>Heggie</td>
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<td>Ariadne auf Naxos</td>
<td>Strauss</td>
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<td>La clemenza di Tito</td>
<td>Mozart</td>
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<td>Werther</td>
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<td>Carmen</td>
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<td>Suzanne Rigden</td>
<td>Montreal, Quebec</td>
<td>Je suis Titania</td>
<td>Thomas</td>
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<td>Tornami a vagheggiar</td>
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<td>Der Holle Rache</td>
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<td>Les oiseaux dans la charmille</td>
<td>Offenbach</td>
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<td>Glitter and Be Gay</td>
<td>Bernstein</td>
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<td>Brent Turner</td>
<td>New York, NY</td>
<td>It’s about the way people is made</td>
<td>Floyd</td>
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<td>Wintersturme</td>
<td>Wagner</td>
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<td>Ah la paterna mano</td>
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<td>La fleur que tu m’avais jetée</td>
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<td>Durch die Walder, durch die Aug</td>
<td>Weber</td>
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<td>Jeffrey Williams</td>
<td>Clarksville, TN</td>
<td>Onegin’s Act 1 Aria...</td>
<td>Tchaikowsy</td>
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<td>Hal Welche Lust!</td>
<td>Marschner</td>
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<td>Sois immobile</td>
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<td>Hai già vinta la causa</td>
<td>Mozart</td>
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<td>Sleep - Epilogue</td>
<td>Gordon</td>
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SAVE THE DATES!

January 9-12, 2016

The 61st Annual Convention of the National Opera Association and

The NATS Winter Workshop

The Conrad Hotel INDIANAPOLIS

Congratulations to DR. REBECCA GRIMES
Winner of the 2012-2014 Biennial Dissertation Competition

SPEED DATING
Tonight!!

A One-Act Opera
Conceived by:
Dean Anthony
Words and Music by:
Michael Ching

2013-2015

Janiec Opera, Brevard (Premiere, 2013)
Amarillo Opera
Ithaca College
Southern Utah University
University of Central Florida
Microscopic Opera (Pittsburgh)
Winter Opera (St. Louis)
Poor Richard's Opera (Philadelphia)
Texas State University, San Marcos
University of Memphis
Opera-on-Tap (Seattle)
University of Texas at Austin

Unprecedented casting flexibility and fun!
Small ensemble or piano accompaniment

Catch composer Michael Ching at the conference

MrBillow@gmail.com
The 20th Annual NOA Legacy Gala Banquet

VICTORIA WING FOYER and VICTORIA 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
David Holley, Master of Ceremonies

Invocation
Robert Hansen, Executive Director of NOA

Dinner
Menu
Chef’s Choice Salad
Petite Filet of Beef with Madeira Wine Sauce
and
Norwegian Salmon with Butter-Dill Sauce
Seasonal Vegetables
Warm Rolls and Sweet Cream Butter
Dessert

Presentation of Awards

2013-2014 Opera Production Awards
Presented by Kenneth Wood

2013-2014 Collegiate Opera Scenes Awards
Presented by Paul Houghtaling

Lift Every Voice Legacy Award
Louise Toppin
Presented by Gail Robinson-Oturu

NOA Lifetime Achievement Award
Samuel Ramey
Presented by David Holley
The Roll of Honor

“Lift Every Voice” Legacy Award Recipients

1995
Todd Duncan
Mattiwilda Dobbs
Camilla Williams
Robert McFerrin

1997
Inez Mathews
Etta Moten Barnett
Sylvia Olden Lee
Anne Wiggins Browne

1998
Everett Lee
Fred Thomas
Margaret Tynes
Adele Addison

1999
Leontyne Price
Charlotte Halloway
William Warfield

2000
Betty Allen
Andrew Frierson
Gloria Davy

2001
Martina Arroyo
Reri Grist

2002
Annabelle Bernard
Lola Hayes

2003
Gary Burgess
Andrew Montal

2004
Simon Estes
Arthur Herndon

2005
Raoul Abdul
Wayne Sanders

2006
H. Leslie Adams

2007
Vera Little-Augustitus
Donnie Ray Albert

2008
Anthony Davis
Elia Lee

2009
Robert Owens

2010
Marie Hadley Robinson

2011

2012

2013
Gwendolyn Bradley

2014
Louise Toppin

2015

Boris Goldovsky Excellence in Opera Award Recipients

1999
Tony Randall
Bernie Dobroski
Davarieste Curry

2006
Fred Popper
Flora Laney Thornton

2008

NOA Lifetime Achievement Award Recipients

1998
Seymour Barab
Carlisle Floyd
Kirke Mechem
Mary Elaine Wallace

1999
Regina Resnick
Anne Moffo

2001

2002

2003
Dominick Argento
Phyllis Curtin

2004

2005
Phyllis Curtin

2006

2007
Ryan Edwards

2009
Marilyn Horne

2011

2013

2014

2015

Jack Beeson
Robert Gay
Ruby Mercer
Sherrill Milnes

Gilda Cruz-Romo
Beverly Sills
David DiChiera

Jonathan Pell
Speight Jenkins
Johanna Meier
Samuel Ramey

Rudolph Fellner

Ruth Martin
Thea Musgrave
Robert Ward

Jon Vickers
Robert Merrill

Colin Graham
Joseph Volpe

Matthew Epstein
Evelyn Lear
NOA Opera Production Competition
Ken Wood, Chair
Anne Basinski, Christine Seitz, Mary Kay McGarvey, Jacque Trussel, Richard Poppino, Carleen Graham
2014 Winners

Division I

1st Place – Messiah College
The Medium by Gian Carlo Menotti
Directed by Damian Savarino, Conducted by Timothy Dixon

2nd Place – University of Texas-Brownsville
Die Zauberflöte by W. A. Mozart
Directed by Nicole Asel and Daniel Hunter-Holly

3rd place – Southern Utah University
Speed Dating Tonight by Michael Ching
Directed by Carol Ann Modesitt, Conducted by Willem van Schalkwyk

Honorable Mention for Outstanding Performance by Children
Lucky Ten Young Talent Studio
The Pirates of Penzance by Gilbert & Sullivan
Directed by Alexander Prokhorov and Anna Kravets
Conducted by Alexander Prokhorov

Division II

1st Place – University of Montana
The Legend of Orpheus (A Baroque Pastiche)
Stage Direction by Anne Basinski, Musical Direction by David Cody
Conducted by Luis Millan

2nd Place – University of Missouri-St. Louis
The Mikado by Gilbert & Sullivan
Directed by Stella Markou

3rd place – University of Alabama-Birmingham
La Finta Semplice by W. A. Mozart
Directed by Kristine Hurst-Wajszczuk, Conducted by Les Fillmer

Division III

1st Place – Western Washington University
A Midsummer Night’s Dream by Benjamin Britten
Directed by Amber Sudduth Bone, Conducted by Roger Briggs

2nd Place – Rutgers University
The Rape of Lucretia by Benjamin Britten
Directed by Pamela Gilmore, Conducted by Kynan Johns
3rd Place – Jacksonville State University
   Carousel by Rodgers & Hammerstein
   Directed by Nathan Wight, Conducted by Jeremy Benson

Division IV
1st Place – Michigan State University
   The Magic Flute by WA Mozart
   Directed by Melanie Helton, Conducted by Kevin Noe

2nd Place – Purchase College-SUNY
   A Midsummer Night’s Dream by Benjamin Britten
   Directed by Jacque Trussel, Conducted by Hugh Murphy

3rd Place (tie) – Miami University of Ohio
   Albert Herring by Benjamin Britten
   Directed by Leland Kimball, Conducted by Benjamin Smolder

3rd Place (tie) – Queens College-CUNY
   Dialogues of the Carmelites by Francis Poulenc
   Directed by David Ronis, Conducted by James John

Division V
1st Place – University of Memphis
   Cosi fan tutte by W. A. Mozart
   Directed by Copeland Woodruff, Conducted by Mark Ensley

2nd Place – University of Houston, Moore Theatre Opera
   Cold Sassy Tree by Carlisle Floyd
   Directed by Buck Ross, Conducted by Ward Holmquist

3rd Place (tie) – University of Houston, Moore Theatre Opera
   The Barber of Seville by Gioachino Rossini
   Directed by Buck Ross, Conducted by Jake Sustaita

3rd place (tie) – University of Houston, Moore Theatre Opera
   The Italian Straw Hat by Nino Rota
   Directed by Buck Ross, Conducted by Brian Suits

Professional Division
1st Place – Commonwealth Lyric Theater
   Mozart and Salieri by Nikolai Rimsky-Korsakov
   Directed by Alexander Prokhorov, Conducted by Zachary Schwartzman

2nd Place – Bob Jones University
   Aida by Giuseppe Verdi
   Directed by Darren Lawson, Conducted by Steven White
Biographies of Convention Presenters and Honorees

Tenor RENÉ BARBERA (Tonio in La Fille du Régiment; Q & A Session) has swiftly established himself as a young artist on the rise. At Plácido Domingo’s Operalia 2011 in Moscow, he was awarded first prize for opera, for Zarzuela, and the audience prize, the first artist to be the sole recipient of all three awards since the competition began in 1993. Mr. Barbera’s 2014-2015 season includes singing Almaviva in Il barbiere di Siviglia with Opera National de Paris and Los Angeles Opera, Ramiro in San Francisco Opera’s La Cenerentola and Iopas in Berlioz’s Les Troyens, and Tonio in La fille du Régiment with Greensboro Opera. He debuted as Elvino in La Sonnambula with Washington Concert Opera, Almaviva with Michigan Opera Theater, Ernesto in Don Pasquale with Lyric Opera of Chicago, and Almaviva at the Stanislavsky Music Theatre in Moscow. In the summer of 2013, he made his Santa Fe Opera debut as Rodrigo in Rossini’s La Donna del Lago.

ANNE BASINSKI (DIY Baroque Pastiche!) is on the faculty of the University of Montana, where she teaches voice, vocal literature, and is director of the opera theater, which was a recent winner of the NOA Opera production competition for Le Nozze di Figaro. Professional credits include soprano soloist with the Northwest Mahler Festival, Zerlina in Don Giovanni, Rosina in Il barbiere di Siviglia, Susanna in Le Nozze di Figaro, a lecture “The Musical Life of Goethe’s Faust” for the Huntington Library in San Marino, California, and stage direction of Le Nozze di Figaro for the Helena Symphony. She taught the Von Trapp children, great-grandchildren of the Captain Von Trapp of Sound of Music fame, and produced their debut CD (The Von Trapp Children, Vol 1). Her graduate degrees in stage directing for opera and vocal performance are from Indiana University. She has been a regional officer for NATS, and served on the Board of Directors for the National Opera Association.

MIRANDA BEeson (The Douglas Moore Fund for American Opera) is a poet, writer and intellectual property consultant. She represents artists’ estates and provides rights and permissions services for the use of music, film, photography, literature and fine art. Her poems appear in publications including the recent anthology The Grave’s a Fine and Private Place, edited by Russ Kick, and Volume 26 of The Comstock Review. Other publications include Poetry After 9/11: An Anthology of New York Poets, The Southampton Review, Bateau, Barrow Street, and The Malahat Review. Her poetry and prose have been broadcast on NPR. She’s been nominated for a Pushcart Prize and been the recipient of several New York State Council on the Arts Grants. Her chapbook Ode to the Unexpected is available through Shrinking Violet Press. Miranda’s father, the composer Jack Beeson, was a close associate and family friend of Douglas Moore. Contact: miranda@mirandabeeeson.com

STEPHANIE Blythe (2014 Face of NOA; Master Clinician; Vocal Competition Finals Judge) is considered to be one of the most highly respected and critically acclaimed artists of her generation. She 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, Toncled, Mignon, and Giulio Cesare; Frugola, Principessa, and Zita in Il Trittico, Fricka in both Das Rheingold and Die Walküre, Waltraute in Götterdämmerung, Azucena in II Trovatore, Ulrica in Un Ballo in Maschera, Baba the Turk in The Rake’s Progress, Ježibaba in Rusalka, Jocasta in Oedipus Rex, Marie Marie in Dialogues des Carmélites; Mistress Quickly in Falstaff, and Ino/Juno in Semele. She also created the role of Gertrude Stein in Ricky Ian Gordon’s 27 at the Opera Theatre of Saint Louis. 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 Carnegie Hall, Lincoln Center in its Great Performers Series, and its American Songbook Series, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. She has also been presented in recital by the Vocal Arts Society and at the Supreme Court 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. This season, Ms. Blythe’s many engagements include her returns to the Metropolitan Opera for The Rake’s Progress, the Lyric Opera of Chicago for Il Trovatore, the Seattle Opera in Semle, and a recital in Carnegie Hall. Her awards include the 2007 Opera News Award, the 1999 Richard Tucker Award, and Musical America’s Vocalist of the Year for 2009.

The American tenor, BENJAMIN BRECHER (Co-Chair Vocal Competition) has received great acclaim for his many performances on the opera and concert stages. He has performed over fifty operatic roles at many of the world’s most prestigious venues, including New York City Opera, Opera Orchestra of New York, Opera de Montreal, and Opera de Nice, and has sung with over forty orchestras spanning New York to Tel Aviv. He was the first-place winner in the NOA vocal competition and was awarded the Richard and Sarah Tucker Scholarship in 1999 and the Shoshana Foundation Richard F. Gold Career Grant in 1994. A graduate of The Juilliard Opera Center, New England Conservatory of Music, and Bowling Green State University, he joined the University of California Santa Barbara in 2008 and has also served as Assistant Professor of Music at the University of Wisconsin in Green Bay.

DR. DAVID BURKE (Sacred in Opera: Simenon) is head of speech and communication at Greenville Technical College in South Carolina. Dr. Burke is a free-lance playwright with over fifty different titles, ranging from stage plays, cantatas and an award-winning film script to sacred lyrical works. He received a PhD in speech communication and theatre, specializing in playwriting from Southern Illinois University in Carbondale in 1994, and has acted in such diverse roles as Hamlet, Iago and Petruchio in Shakespearean productions as well as the role of Jesus in a seasonal passion play. He is the winner of several awards for dramatic writing.

MICHAEL CHING (The Douglas Moore Fund for American Opera; COSC Finals Judge) is a composer, conductor, songwriter and arts administrator. His most recent opera, Speed Dating Tonight! was commissioned and premiered by the Janiec Opera of the Brevard Music Center. Since its 2013 premiere, it has been scheduled many times, including nine productions in 2014-15. Michael’s 2011 opera, A Midsummer Night’s Dream, opera a cappella, has just been released on Albany Records. Michael is the chair of the Douglas Moore Fund for American Opera. His reduced orchestration of Moore’s opera The Ballad Of Baby Doe will premiere in July at Brevard. He is the Music Director of Nickel City Opera in Buffalo, New York. From 1992-2010 he was Artistic Director of Opera Memphis. He studied composition with Robert Ward at Duke, and with Carlisle Floyd at the Houston Opera Studio. He is currently working on new one act projects for the Savannah Voice Festival and Nickel City Opera. Contact: MrBillow@gmail.com.

DR. DAVID CODY (DIY Baroque Pastiche) is very active in the opera and concert scene as a tenor soloist. He has sung many leading and supporting operatic roles with The Opera Theater of St. Louis, The Ohio Light Opera, Intermountain Opera, Rimrock Opera, Nevada Opera Theater and Montana Lyric Opera. He is an accomplished recitalist, specializing in German lieder. Within the last six years he has performed Schubert’s three great song cycles, Die Schöne Müllerin, Die Winterreise, and Schwanengesang, as well as Schumann’s Dichterliebe and Kernerlieder, and Hugo Wolf’s Italienisches Liederbuch. He holds a Bachelor of Music Education degree from Truman State University, and the MM and DMA degrees in vocal performance from The Indiana University School of Music. A member of the music faculty of The University of Montana, he teaches voice and lectures in opera history and musical theater history and serves as music director for the UM Opera Theater.
DR. BASIL CONSIDINE (Pre-Concert Lecture–Secret Subsidies and Government Propaganda) is a Minneapolis-based musicologist and opera composer-director. He holds a PhD in music and drama from Boston University and a BA in vocal and piano performance from the University of San Diego. He studied opera composition with Samuel Headrick and playwriting with Lydia Diamond, and writes works for the spoken and musical theatres. His opera The Frat Party will appear in the 2014 Minnesota Fringe Festival. Basil is currently an administrator at Walden University and Artistic Director of the Twin Cities-based Really Spicy Opera Company. His research examines opera in France from the last decades of the Ancien Régime to the July Monarchy, with a special emphasis on French overseas opera. His dissertation Priests, Pirates, Opera Singers, and Slaves: Séga and European Art Music in Mauritius, the Little Paris of the Indian Ocean, is a musical and military history of a famous overseas haven of French culture.

DR. ANN K. CRAVERO (Poster Session: Exceptional Students in the Voice and Opera Studio: Understanding and Training Students with High Functioning Autism) is an Associate Professor of voice and director of the opera theater at Drake University. She holds the Doctor of Musical Arts and MM degrees from the University of Iowa, and a BME from Bradley University. Dr. Cravero is the recipient of the Donald Walker Vocal Scholarship for outstanding vocal achievement at the University of Iowa, and outstanding academic achievement in the field of Music Education from Bradley University. Research includes her thesis, Contemporary Opera Scenes for Countertenor: A Stage Director’s Guide, as well as her current endeavor to draw awareness to the vocal education of students on the autistic spectrum. An acclaimed mezzo-soprano, she has been heard on stages in Italy and the US including performances at Weill Recital Hall in Carnegie Hall. She was an apprentice artist for the Des Moines Metro Opera, and was a NATSAA district winner.

DR. BONNIE CUTSFORTH-HUBER (Poster Session: Against the Odds: A Singer’s Battle with Chiari Malformation and the Discovery of Her True Instrument) is active in the oratorio, cantata, and operatic circuits. She has performed in prestigious venues across the world, including New York’s Carnegie Hall and Lincoln Center, Cemal Resit Rey Concert Hall in Istanbul, Turkey, Strasbourg Cathedral, and Vienna’s St. Stephen’s Cathedral. Highlights include Bach’s St. John Passion, Mozart’s Requiem, Handel’s Messiah, Mendelssohn’s Elijah, and Beethoven’s Ninth Symphony. Her operatic credits include Dalila in Saint-Saëns’s Samson et Dalila, Marcellina in Mozart’s Le Nozze di Figaro, Carmen in Bizet’s Carmen, Meg in Verdi’s Falstaff, Isabella in Rossini’s L’Italiana in Algeri, and Zita in Puccini’s Gianni Schicchi. Ms. Cutsforth-Huber is also in frequent demand as a recitalist and concert performer of new works. She has performed several world premieres, including song cycles and concert works by Robert S. Cohen, Martha Hill Duncan, and Timothy Meibinger. She is Assistant Professor of Music at Penn State Altoona.

DR. ALISSA DEETER (Early Morning Session: Tennis Ball Massage) associate professor of applied voice and vocal pedagogy at The University of North Carolina at Charlotte, is a nationally recognized performer with a penchant for French mélodie as well as the treasured compositions of Gershwin, Porter, Berlin, and Weill. Her book, The Mélodies of Francis Poulenc: A Study Guide, was recently released by Rowman and Littlefeld (2014). Understanding human physiology and anatomy has been a methodology cornerstone for Dr. Deeter, and she became certified in therapeutic massage during her doctoral work to integrate that knowledge with her singing and teaching practices. She is a regular contributor to the Journal of Singing and presents and teaches at conferences and academic institutions nationwide. Her current research and practices focus on the development, assessment and implementation of health and wellness education for transformation and efficiency as well as learning through multimodal, interdisciplinary, and embodied relationships.

RUTH DOBSON (Vice-President for Conventions) received the Oregon Governor’s Arts Award 2007 for her distinguished work as an opera educator. A retired Professor of Music at Portland State University, she has also been a faculty member at the University of Oregon and Oregon State University. At PSU she was director of the Opera Theater program whose productions of Le Nozze di Figaro in 2000 and Don Giovanni in 2003 won first place in the NOA opera production competition. She was Co-Founder of the
Astoria Music Festival, Artistic Director of Portland SummerFest Opera in the Park, and for ten years Artistic Director of Bel Canto Northwest Vocal Institute. She holds a Bachelor’s Degree from the University of Montana and a Master’s Degree in Vocal Performance from the University of Cincinnati College-Conservatory of Music, where she held a graduate fellowship as an opera coach/accompanist. She has been soprano soloist with most of the major performing arts organizations in the Northwest.

With her sparkling voice and stage presence, soprano ASHLEY EMERSON (Marie in La Fille du Régiment; Q & A Session) has been described as a "vocal and dramatic delight". In the 2014-15 season, she will be busy at the Metropolitan Opera singing Papagena in Die Zauberflöte, the Bloody Child in Macbeth, and Barbarina in Le nozze di Figaro, in a new production by Richard Eyre. She will also perform Soeur Constance in Dialogues des Carmelites at Washington National Opera, and Tebaldo in Don Carlo in a new production for Opera Philadelphia. At the Met, which serves as her artistic home, Ms. Emerson sang in the highly anticipated productions of Two Boys and Die Frau ohne Schatten. Additional engagements at the Met include performances in Le comte Ory and the classic Jonathan Miller production of Le nozze di Figaro. Notable recent North American engagements include her debut with the Washington National Opera as Papagena, as well as Olympia in Les Contes d’Hoffmann at Palm Beach Opera, and Soeur Constance in Dialogues of the Carmelites at Opera Theatre of St. Louis.

KELLI ESTES (Combining Musical Genres) is an original cast member of Opera Company of Brooklyn, Opera in the Heights, Allentown Concert Opera, and Philadelphia’s Center City Opera Theater, a member of Actor’s Equity Association and The Lambs Professional Theater Club. Estes holds a B.A. from California State University Fresno and an M.M. from the University of Houston. Currently, she is Artistic Director and Co-Founder of Lone Star Lyric Theater Festival, The Recital Exchange, The Other Side, Imagine That!, Your Songs and Lyric Cabaret. Recent singing engagements include Leonard Bernstein’s Mass and On the Twentieth Century, the premieres of Michael Remson’s Sorry, Wrong Number and Clever Gretel, and Kurt Erickson’s Chicago Songs. She is on the adjunct faculty of Wharton County Junior College, has a private voice studio, is a frequent clinician for master classes and workshops, and guest judges for the Greater Houston NATS competition as well as Houston Grand Opera’s high school voice studio. Upcoming: Cookie in Granger’s Talk Opera with LSLTF.

DR. ANDREA GARRITANO (Poster Session: The Ill Fated Queen: Lady Macbeth and Sexuality, Witchcraft, Patrilineage and Motherhood in settings of Verdi, Shostakovich, and Pasatieri) is a full-time Lecturer in voice and director of the Washburn University Opera Studio in Topeka, KS. She is currently working on her D.M.A. degree at the University of Kansas where she is a student of Joyce Castle. She holds a BM in Voice Performance from the Manhattan School of Music, and an MM in Voice Performance from the University of Oregon where she was a Graduate Fellow in conjunction with an Artist Apprenticeship with Eugene Opera. Her recent performances include First Lady with Kansas City Lyric Opera’s production of The Magic Flute and the title role in Aida with Rimrock Opera in Billings, MT. She has sung with the Oregon Mozart Players, Eugene Opera, Hudson Opera Theatre and Kansas Concert Opera. As an orchestral soloist she has sung at the Lied Center for the Performing Arts in Lawrence, KS and at Kansas City’s Kauffman Center for the Performing Arts.

DR. ANN K. GEBUHR (Sacred in Opera: Bonhoeffer) holds the BM in Piano Performance, MM in Theory, and PhD in Music Theory from Indiana University. Her music has been performed throughout the United States and in Europe, including performances by the Houston Symphony, Indianapolis Symphony, Louisville Orchestra, and the Filharmonia George Enescu of Bucharest. 2013 included performances of Eight Contemplations in Houston and Germany, the Houston premiere of Gigolamba, an invitation to present Hildegard for the World Community of Christian Meditation Root Courses, and an invitation to co-present a paper at the international conference, Generation ’33 Bujarski, Gorecki, Penderecki in Krakow, Poland with Dr. Robert Hatten (UT Austin). In April 2014 Drs. Gebuhr and Hatten co-presented a paper at the 18th Annual Beethoven International Festival in Warsaw on Beethoven and the Idea of Freedom. Dr. Gebuhr is the composer of the opera Bonhoeffer, with Dr. Hatten as the librettist.
DR. TRACELYN GESTELAND (Combining Musical Genres; COSC Finals Judge) is an active performer, voice teacher, and opera director. She frequently performs across the United States and Canada in opera, concert, and recital, most recently as Zweite Dame in Die Zauberflöte with the Sounds of South Dakota Opera, in solo appearances with the South Dakota Symphony and Sioux City Symphony, and in recital at the University of Manitoba. As associate professor of voice/opera at the University of South Dakota, she teaches applied voice, vocal pedagogy, song literature, lyric diction, and directs the USD Opera. She has presented at the International Congress of Voice Teachers, Hawaii International Conference on Education, College Music Society, and the National Opera Association. She holds the D.M.A. in voice performance from the University of Houston's Moores School of Music and has served as an apprentice director with the Harrower Opera Workshop in Atlanta. Upcoming: Announcer in Gallantry (Lone Star Lyric Theater Festival), and Dinah in Trouble in Tahiti (National Music Museum).

American tenor ANTHONY DEAN GRIFFEY (Chamber Opera Competition Finals Judge) has captured critical and popular acclaim on opera, concert and recital stages around the world. He has appeared in the world's most prestigious opera houses including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Santa Fe Opera, Houston Grand Opera, and Paris Opera. His many roles include the title roles in Peter Grimes, Idomeneo, Oedipus Rex, and Kurka's The Good Soldier Schweik; Florestan in Fidelio, Erik in Die Fliessende Holländer, Male Chorus in The Rape of Lucretia, Alfred in Die Fledermaus, and Jim Mahoney in The Rise and Fall of the City of Mahagonny. Mr. Griffey has also been presented with his long-time pianist and collaborator Warren Jones by many prestigious recital series throughout the U.S. He holds degrees from Wingate University, the Eastman School of Music, the Juilliard School and was a member of the Metropolitan Opera's Lindemann Young Artists Program. He was inducted into the North Carolina Music Hall of Fame in 2011. He currently holds the position of Distinguished Artist in Residence at the University of North Carolina School of the Arts.

REBECCA GRIMES (Dissertation Winner: 'The Student of Voice and the French Baroque Aria: Practical Applications and an Annotated Anthology') is Assistant Professor and director of the opera workshop at Sam Houston State University in Huntsville, Texas. She currently holds degrees in music from Sam Houston State University (BM), The New England Conservatory of Music (MM), and University of Connecticut (DMA). As an undergraduate at Sam Houston State University, Dr. Grimes also earned a degree in Accounting (BBA). Under Dr. Grimes' direction, SHSU Opera was the 2014 winner of the American Prize in Collegiate Opera, and was selected as the 2012 second place winner of the NOA Division I Production Competition. Dr. Grimes is a co-founder of Opera del West, a regional opera company based in the Boston area, and an executive board member of Greater Worcester Opera in Massachusetts.

JAMES HAFFNER (A New Approach to Training Singer-Actors) is Professor of Opera at the University of the Pacific Conservatory of Music. He is a certified teacher of the Michael Chekhov acting technique, and an Artistic Associate with the Great Lakes Michael Chekhov Consortium. His production of Rossini's La Cenerentola was a finalist both at the regional and national levels in the Kennedy Center/American College Theatre Festival. La Cenerentola holds the distinction of being the first opera to be invited to perform in the KC-ACFT national festival. Recently, his work was recognized by NOA for Pacific's 2013 production of Nicolai's The Merry Wives of Windsor. He is a presenting member of the Lincoln Center Directors' Lab-West and currently works with the Stockton Opera and Bay View Music Festival. He is a Fulbright Scholar (Komische Oper, Berlin) and an active participant with the University Studies Abroad Consortium (USAC).

ROBERT HANSEN (NOA Factotum) succumbed to intense pressure from the late Sunny Van Eaton and joined the NOA in 1984 following a performance he directed for the Dallas convention that year. He has attended every NOA convention since, having first been brought on to the editorial staff of the Opera Journal in 1985. He soon after was elected to the Board of Directors. In a conspiracy to block his escape from the board, he was appointed just as his term was to expire to succeed Leland Fox as editor of the
Opera Journal. In 1995, he became the youngest and longest-serving president of NOA following the untimely passing of Randall Holden. Upon completion of his term, he served briefly as treasurer, and then since there was nothing else left to prolong his service on the board, he was appointed Executive Director. He may be held personally liable for hotel selection and menu planning for the past 15 or so conventions. In his other life, he is Regents' Professor of Voice and Opera, and Director of the School of Music at West Texas A&M University.

DAWN HARRIS (Beyond Pirates, Pinafore and Mikado) is a versatile artist who has won critical acclaim for her performances of opera, operetta, concerts and musical theatre in a wide range of repertoire. In her many seasons at Ohio Light Opera, Ms. Harris was featured in over 30 roles written by major operetta composers. As artistic director and stage director of Prairie Fire Theatre, Ms. Harris launched a ten year Gilbert and Sullivan Festival and directed The Mikado, Pirates of Penzance, H.M.S. Pinafore, The Gondoliers, Ruddigore and Iolanthe. She is instructor of voice, co-director of the Opera Studio and director of the ISYM Musical Theatre Camp at The University of Illinois Urbana-Champaign. Previously she was the director of opera and Assistant Professor of voice at DePauw University and on the voice and opera faculty at Illinois Wesleyan University.

BARBARA HILL MOORE (Vocal Competition Co-Chair), 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 thirty-nine 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 has presented Master Classes for teachers and singers at universities in England, Germany, Korea, South Africa and North America and served as Master Teacher for the NATS Internship Program. She is president and founder of the Bruce Foutee Memorial Scholarship Foundation, established to encourage and support minority singers in opera, a NATS Foundation Board Member, National Vice President for the NATS Foundation Circle of Friends, and Regional Governor of NOA.

DAVID HOLLEY (President of NOA) is Artistic Director of Greensboro Opera and Director of Opera at UNCG. Recent directing/producing credits include Il Trovatore for Opera Roanoke, Sing to Love for the Eastern Music Festival/Greensboro Opera, and GO to the Movies, the 2014 Greensboro Opera/UNCG Opera Theatre GALA. Mr. Holley is also the founder and artistic director of Greensboro Light Opera and Song (GLOS), UNCG’s summer Young Artist Program. In 2009, he produced and directed the World Premiere of Picnic, an opera by the prominent American composer Libby Larsen, commissioned by the UNCG Opera Theatre, for which he also wrote the libretto. His productions have consistently won awards in the National Opera Association's annual Opera Production Competition, including seven first place and three second place NOA awards since his arrival at UNCG. In 2005, four audio excerpts from UNCG's production of Adamo's Little Women were released and distributed to opera companies world-wide on Thirty New Operas, a CD sampler produced by G. Schirmer, Inc.

Bass-baritone PAUL HOUGHTALING (Vice President for Regions; Chair, Collegiate 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. The New York Times hailed him as "Thrilling, noble and expressive." Opera News called him “striking” and the Boston Globe has said “Paul Houghtaling has tremendous verve, backed by personality and a splendid voice.” Dr. Houghtaling can be heard on the Albany, New World, Balkanton, EMI, and Euphorbia labels. www.paulhoughtaling.com.
KRISTINE HURST-WAJSZCZUK (Co-Chair, Collegiate Opera Scenes Competition, COSC Finals Judge) is Associate Professor of Voice and Opera at the University of Alabama at Birmingham. A specialist in the lute songs of John Dowland, her solo CD of Dowland lute songs was released by Centaur Records in 2008. Dr. Hurst-Wajszczuk debuted with the Boulder Bach Festival in 2004 and with the Alabama Symphony Orchestra in 2011. She participated in composer Bill Mayer's 70th birthday celebration concert in Carnegie Hall's Weill Recital Hall, in the role of Madelaine in the composer's "The Eve of St. Agnes." In 2006, she appeared on Wisconsin Public's Radio's broadcast of "Live from the Chazen Museum." An avid student of several languages, Dr. Hurst-Wajszczuk has won grants to participate in Middlebury College's German for Singers program and for extended study in Vienna. She has presented workshops and lectures nationally and internationally for NOA, NATS, ICVT, the College Music Society, the Athena Festival, and others.

AMY JOHNSON (Are Your Students Working?) has been a professional singer for over twenty years. Best known for her portrayals of the title roles in Tosca and Salome, her repertoire encompasses over two dozen other roles ranging from Donna Anna, to Aïda and Madama Butterfly. Her career has taken her to the major regional theatres in the US and appearances in the UK, Belgium, South Africa, Italy, Mexico and China. She has been co-director of The Professional Advantage Career Development program in Italy and is a principal of impresario Productions, LLC. Ms. Johnson is a graduate of Grinnell College and holds a Masters degree from Manhattan School of Music. She joined the voice faculty at The University of Massachusetts-Amherst in 2008. She currently serves as Assistant Professor of Voice and Co-Director of the undergraduate opera workshop at the Colleaga-Conservatory of Music of the University of Cincinnati.

ZOE JOHNSON (Staging the Song) is from Los Angeles, California, and has been performing professionally since the age of eight. Regional credits include Donna Anna in Don Giovanni (Syracuse University Opera), Miss Tittmouse in Too Many Sopranos (Syracuse University Opera), Ghost of Christmas Past in A Christmas Carol (Glendale Centre Theatre), and Cunegonde in Candide (Kentwood Players' Theatre). In Germany and Austria, she has performed as Norina in Don Pasquale, as well as Lakmé, and Cunegonde. She is a 2013 Semi-Finalist and recipient of the encouragement award from the Western Regional Metropolitan Opera National Council. In April of 2013, she won the Syracuse University concerto and aria competition, where she completed her Masters in Music degree. Miss Johnson holds the Kenneth Janes Prize in Theatre from Barnard College, Columbia University where she did her undergraduate work. She will be performing as a Young Artist with the Ash Lawn Opera in Charlottesville, Virginia this summer.

WARREN JONES (Keynote Speaker, COSC Finals judge), who was named "Collaborative Pianist of the Year" for 2010 by the publication Musical America, performs with many of today's best-known artists: Stephanie Blythe, Christine Brewer, Anthony Dean Griffey, Bo Skovhus, Eric Owens, John Relyea, and Richard "Yongjae" O'Neil—and is principal pianist for the exciting California-based chamber music group Camerata Pacifica. In the past he has partnered such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Samuel Ramey, Barbara Bonney, Carol Vaness, Judith Blegen, Salvatore Licitra, Tatiana Troyanos, James Morris, and Marti Talvela. He is a member of the faculty of Manhattan School of Music as well as the Music Academy of the West, and received the Achievement Award for 2011 from the Music Teachers National Association of America, their highest honor. He has been an invited guest at the White House to perform for state dinners in honor of the leaders of Canada, Russia, and Italy; and three times he has been the invited guest of the justices of the United States Supreme Court for musical afternoons in the East Conference Room at the court. A graduate of New England Conservatory, he currently serves on the board of visitors for that institution; and has been honored with the Doctor of Music degree from San Francisco Conservatory. His discography contains 29 recordings on virtually every major label. His newest musical ventures include conducting, having led sold-out critically-acclaimed performances of Mascagni's L'Amico Fritz, Rossini's Il barbiere di Siviglia, and Mozart's Die Zauberflöte. He will return to the Merola Opera Program at the San Francisco Opera for performances of Donizetti's Don Pasquale in the summer of 2015. For more information please visit his website, www.warrenjones.com.

DR. KIMM JULIAN (Are Your Students Working?) has sung 97 opera, oratorio and musical theater roles
over a span of nearly 4 decades. He is well known for his portrayals of Verdi and Puccini roles, most particularly Scarpia. Now teaching at Minnesota State University, Mankato, he is responsible for voice, music education and opera. His opera career was inspired while doing his music education degree at Simpson College, when Des Moines Metro Opera was founded. His beginnings were as a stage director and vocal soloist in the chorus. He later went to The University of Iowa for both his Master and Doctorate Degrees.

**DR. KRISTIN KENNING** (Poster Session: The Future of Opera Project Case Study) is assistant professor of music at Samford University where she teaches voice and directs the opera program. Kristin moved to Birmingham from St. Paul, Minnesota, where she worked as a freelance stage director and vocalist. She previously taught voice at Luther College, Iowa, and opera workshop at the University of Minnesota. As a stage director, her recent productions include *The Pirates of Penzance*, *Hansel and Gretel*, *Trouble in Tahiti*, and *The Telephone* for Samford Opera, *Mme. Modiste* and *The Vagabond King* for Skylark Opera, *The Match Girl’s Gift* on the Minnesota Centennial Showboat, and the premiere of Christopher Gable’s opera *The Ladiesmith Story* at the Red Eye Theater in Minneapolis. She is a champion of new opera, recently directing *Grace Out of Place*, *Beach and Moon*, and *Edward’s Eatery* for Atlanta Opera’s 24-Hour Project, and is passionate about teaching acting to young singers.

**LEANNA KIRCHOFF** (From the Script to the Score) is a Colorado-based composer, who writes vocal and instrumental chamber music, choral music, and opera. Her music has been included in concerts at Carnegie Hall, the New London Wind Festival, the Ernest Block Festival in Oregon, the Chamber Music Conference in Missouri, the Colorado Music Educators Association conference, as well as frequent performances in the Denver area. Her recent chamber opera, *The Clever Artifice of Harriet and Margaret* was premiered in November 2013 at the University of Colorado in a collaborative project among current students and recent alumni. She holds a Master of Arts in Composition from the University of Minnesota where she studied with Dominick Argento and Judith Zaimont. Currently she teaches at the University of Denver while pursuing a Doctorate of Musical Arts at CU. Complete information about her music is available at: www.leannakirchoff.com.

**JOHN KRAMAR** (COSC Finals Judge) has displayed his sensitive artistry in a wide variety of concert and operatic repertoire. This season features the release of his latest recording “The Collected Songs of Alva Henderson” – recorded on the Albany label, as well as appearances as baritone soloist in Samuel Barber’s *The Lovers* with Concert Singers of Cary. Mr. Kramar received his undergraduate degree in vocal performance, as well as performers’ certificates in both voice and opera from the Eastman School of Music where he was a student of Jan DeGaetani. He completed his graduate studies in opera at the Curtis Institute. Mr. Kramar joined the voice faculty of East Carolina University School of Music in 1998, where he is an associate professor of voice, and also serves as chair of the Department of Vocal Studies, and director of the East Carolina University Opera Theater. He teaches voice and theater arts at the New York State Summer School of the Arts and is a member of the Voice Faculty of the Tennessee Governor’s School for the Arts.

**DARREN LAWSON** (Sacred in Opera: Simeon) is dean of the School of Fine Arts and Communication at Bob Jones University in Greenville, SC. Dr. Lawson has been an active stage director for BJU’s award-winning opera association and has directed productions of *Aida*, *Andrea Chenier*, *Mefistofele*, *Samson et Dalila*, *Rigoletto*, *l’Elisir d’Amore*, *Simeon*, and *Il Trovatore*. He is also a frequent actor in BJU’s Classic Players, performing such roles as Cyrano in *Cyrano de Bergerac*, Leontes in *The Winter’s Tale*, King Henry IV in *Henry IV*, Bottom the weaver in *A Midsummer Night’s Dream*, Feste in *Twelfth Night*, and Jaques in *As You Like It*.

**DR. LINDA LISTER** (Early Morning Session: Yoga Practice for Your Opera Workshop) is a Phi Beta Kappa graduate of Vassar College. She received her M.M. from the Eastman School of Music and her DMA from the University of North Carolina at Greensboro. Her solo credits include performances with the
Washington Symphony Orchestra, Buffalo Philharmonic, Evansville Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Greensboro Oratorio Society, Cambridge Gilbert and Sullivan Society, and the Maine State Music Theatre. She created the role of Madge in the world premiere of Libby Larsen’s opera Picnic (2009). A certified CorePower Yoga teacher, she wrote the book Yoga for Singers: Freeing Your Voice and Spirit through Yoga (2011). She has done YFS presentations at regional ACDA symposiums, national conferences of NATS and the College Music Society, as well as the International Congress of Voice Teachers. Dr. Lister is Director of Opera Theater and Assistant Professor of Voice at the University of Nevada, Las Vegas. www.linda.lister.com

OLIVE MOOREFIELD MACH (2015 NOA “LIFT EVERY VOICE” LEGACY AWARD WINNER) attended the Carnegie Institute of Fine Arts and the Pennsylvania College for Women. Her first engagements were with the Civic Light Opera Pittsburgh and in New York in the play My Darlin’ Aida. In 1956 she sang at the Volksoper in Vienna in the musical Kiss Me Kate, first as Bianca and later as Kate. She became well known in Europe during her long tenure in Vienna, and was invited to guest in other houses in Central Europe, most notably at Frankfurt Opera. Her repertoire was varied and ranged from operetta and opera (especially by Kurt Weill and George Gershwin) to musicals. She had a considerable career as a recording artist with contracts with Polydor, Ariola and Heliodor. Starting in 1956, she appeared in German films as a singer and actress and in the 60s, began to make appearances in German and Austrian television where she was seen in Between Bach and Beat, Vienna Side Story and a rare serious role in Requiem for a Nun based on a novel by William Faulkner. 1964 she appeared as the slave Cassy in the film adaptation of the famous novel Uncle Tom’s Cabin. In the fall of 1965 she starred with great success in Bess in George Gershwin’s musical Porgy and Bess. As a result of marriage to Dr. Kurt Mach in 1969, she gradually pulled out of the limelight back into private life. In later years, her name appeared (now known as Olive Moorefield-Mach) on the administrative side at music festivals.

EVAN MACK (Composition, Collaboration, and Creativity) is the composer and librettist of Angel of the Amazon, which was premiered in May 2011 by Encompass New Opera Theatre at the Baryshnikov Arts Center in New York City and released worldwide by Albany Records. He is the 2013 winner of Atlanta Opera’s 24-hour Opera Project. His new opera, The Secret of Luca, premiered in Cincinnati in 2012 and is being work-shopped across the country. An acclaimed pianist, he has toured the United States, Barcelona, and South Africa. He is currently published with Hal Leonard. Mack’s newest opera is an adaptation of the best-selling novel, Roscoe, by Pulitzer Prize-winning author William Kennedy. Evan will be a composing fellow at the John Duffy Composers Institute and a resident artist at Yaddo starting mid-2014.

DR. EMILY MARTIN-MOBERLEY (From the Script to the Score) has a diverse career that includes directing, performing and education. As director and assistant director, she has worked with Opera Colorado, Central City Opera and the University of Colorado. Most recently she served as visiting Assistant Professor of Voice and Opera and Director of the Bucknell Opera Company at Bucknell University. Highlights of this past season include producing and directing Hansel and Gretel and a staged version of Mussorgsky’s The Nursery for BOC as well as producing and directing the world premiere of The Clever Artifice of Harriet and Margaret by Leanna Kirchoff at the TLAS Black Box Theatre in Boulder, Colorado. She was selected by NOA as the recipient of their inaugural director Internship. She continues to be active as a classical singer and has performed over twenty operatic roles including productions with the Santa Fe Opera, Chautauqua Opera and Palm Beach Opera. Her websites: www.emilycmartin.com and www.emilymartinmoberley.com.

JOSHUA MCGUIRE (Composition, Collaboration, and Creativity) in collaboration with composer Evan Mack is the librettist of two full-length operas, The Secret of Luca and Roscoe based on the bestselling novel by William Kennedy. He is also the author of the non-fiction book, The Secret of Music (Clermont Press, 2013) and was a resident artist at Yaddo in 2014. As a classical guitarist he is frequently in demand as a soloist and collaborator. He has presented recitals in the United States as well as abroad at the Seminari e Festival di Primavera in Imperia, Italy and the Museo del Chopo in Mexico City. Praised for his “gently expressive, noble sound” (The Cincinnati Enquirer), he specializes in the commission and premiere
of new works for guitar. Joshua teaches at Vanderbilt University, where he serves as Senior Lecturer in Musicianship.

**Dr. LInell Gray Moss (Poster Session: Eros and Psyche: Opera and Myth In the Twenty-First Century)** has published in *Perspectives of New Music* and *The International Association of Women in Music Journal*. She examined operas by Adams, Argento, and Musgrave in her dissertation, *The Chorus As Character in Three American Operas*. Moss teaches at Mary Baldwin College and for Blue Ridge Community College. She received her DMA from the University of Cincinnati College/Conservatory of Music, her MA from the University of Iowa, and her BA from Macalester College.

**Dr. Samuel Mungo (Don't Sing and Don't Act)** is the Director of Opera Studies at Texas State University, and has been involved in opera as a director, singer and teacher for 23 years. Beginning as an acting student before a career in opera, Dr. Mungo has a unique viewpoint toward opera performance, focusing particularly on acting and character development. This expertise has been strengthened with his work with movie and television directors Garry Marshall and John DeLancey. He now works with aspiring singers on the faculties of the Actor’s Studio Drama School, New York University, University of Colorado and Texas State University. A sought-after master clinician, he has presented acting master classes at NATS, Sparkling City Opera, New York University and Texas A&M. He received his MM from the New England Conservatory, his DMA from the University of Colorado and holds an Artist’s Diploma from the Boston Conservatory.

Conductor **Timothy Myers (Chamber Opera Competition Finals Judge)** is the Artistic Director and Principal Conductor of North Carolina Opera. One of the youngest artistic leaders in American Opera, Myers’ recent and upcoming engagements include the Atlanta, Portland, Toledo, Chautauqua and Tulsa symphony orchestras, the Malaysian Philharmonic, Washington National Opera, Opera Philadelphia, and the Wolf Trap Festival. In 2013-2014, he conducted three significant world premieres: Ricky Ian Gordon’s *A Coffin in Egypt* at Houston Grand Opera featuring Frederica von Stade, Crozier’s *With Blood, With Ink* at Fort Worth Opera, and John Supko’s *All Souls* at Washington D.C.’s National Gallery of Art. Other engagements have included the Beijing National Center for the Performing Arts, the North Carolina and Milwaukee symphony orchestras, the Wolf Trap and Central City festivals, and numerous other projects spanning four continents. He holds a Master of Music from Florida State University, and a Bachelor of Arts in Philosophy from Southwestern College in Kansas.

**Gordon Ostrowski, (Create-An-Opera Project)** Assistant Dean/Opera Producer, serves as administrator, artistic producer, stage director, and teacher at Manhattan School of Music. He recently taught a class for the Metropolitan Opera Guild on art song and aria interpretation for secondary school students. He created and taught an opera workshop for the Manhattan School of Music precollege for nine years, has taught acting style and career classes for the Chautauqua Opera Young Artist’s program and at MSM. He serves on the board of directors of the Douglas Moore Fund for American Opera, placing promising young composers in opera residencies with professional opera companies. He has served on the board of directors of the National Opera Association as Vice President for Conventions, the board of directors of Opera America, and is past president of Opera for Youth, Inc. An expert in educational outreach, he directs the Discover Opera and Amato Opera-in-Brief productions at the Manhattan School of Music.

**Dr. Sooah Park (Poster Session: Developing a Children Focused Opera Outreach Program for Opera Teachers)** is an active performer whose operatic roles include Oscar, Countess, Susanna, Micaela, Pamina, Antonia, and Goldentrill. She has performed in Brazil, Costa Rica, Mexico, Finland, and South Korea. Currently, she serves as Assistant Professor of voice at the University of Texas at Tyler. She holds the doctorate and master of music degrees from UT at Austin, and her bachelor’s degree from Eastman School of Music. She has worked with Teresa Zylis-Gara, Grace Bumbry, Mary Dunleavy, Renee Fleming, and Lucy Schaufer in Master Classes at the University of Texas at Austin.
JOHN PFAUTZ (Sacred in Opera Initiative, Committee Co-Chair) began his relationship with the National Opera Association shortly after starting to teach at Augustana College in 1987. Under his direction, Opera @ Augustana has presented over 40 titles ranging from standard full-length operatic productions to one-acts, many with the composer in attendance. This year he took on the role of Chair of the Division of Fine and Performing Arts at Augustana. Having served NOA as president as well as all of the vice presidential roles, he is now editor of the Sacred in Opera Newsletter and co-chair of Sacred in Opera committee. He 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.

DR. REGINALD PITTMAN (President Elect, NOA) teaches voice, directs the opera program and serves as Head of the Voice Division at Kansas State University. He serves as advisor to the K-State Opera Guild and Friends of K-State Opera and is the director of the Flint Hills Masterworks Chorale. He served as Resident Artist with the Wichita Grand Opera from 2003-2008. His WGO credits have included Don José in Carmen, Arturo in Lucia di Lammermoor, Benvolio in Roméo et Juliette, Parpignol in La Bohème and soloist in the Stars of Kansas Gala Concert. He has also performed leading roles with the opera companies of Des Moines, San Diego, Arizona, New Orleans, Shreveport, Dallas, Mississippi and Lyric Opera of Dallas. Dr. Pittman received the Bachelor and Master Degrees of Music from The University of North Texas and the Doctor of Music Degree from Indiana University. He studied voice with Dr. Ed Baird and Metropolitan Opera Soprano Margaret Harshaw.

DR. ANTHONY P. RADFORD (Composition, Collaboration, and Creativity); Poster and Scholarly Papers Chair) is Associate Professor of Voice and Opera at California State University, Fresno. In addition to coordinating the voice program at Fresno State he leads one of the most exciting and innovative opera programs in California, the Fresno State Opera Theatre. He introduced Fresno State to regular full opera productions with sets, costumes and orchestra and co-produced and coordinated Fresno State's first summer opera festival in 2013 with performances at Disney Hall Los Angeles and in Fresno. He is frequent adjudicator and master class presenter; giving classes in vocal technique and stage movement across the U.S. and Canada. He sits on the Board of Directors at the National Opera Association where he also serves as chair of Research. For the past four years he has been on faculty at the Halifax Summer Opera Festival. In 2015 his opera theatre program at Fresno State will mount a full production of Carmen.

SAMUEL RAMEY (NOA Lifetime Achievement Award; Vocal Competition Finals Judge) has reigned for almost three decades as one of the music world’s foremost interpreters of bass and bass-baritone operatic and concert repertoire. With astounding versatility he commands an impressive breadth of repertoire encompassing virtually every musical style from the fioratura of Argante in Handel's Rinaldo, which was the vehicle of his acclaimed Metropolitan Opera debut in 1984, to the dramatic proclamations of the title role in Bartok's Bluebeard's Castle, which he sang in a new production at the Metropolitan Opera televised by PBS. Mr. Ramey’s interpretations embrace the bel canto of Bellini, Rossini, and Donizetti; the lyric and dramatic roles of Mozart and Verdi; and the heroic roles of the Russian and French repertoire. He has appeared on the stages of the Metropolitan Opera, Teatro alla Scala, Royal Opera, Covent Garden, Vienna Staatsoper, Opéra de Paris, Arena di Verona, Deutsche Oper Berlin, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Teatro la Fenice, Teatro Colon, and the operas of Munich, Hamburg, Geneva, Florence, Zürich and Amsterdam, among others. In concert, he has performed with the London Philharmonic Orchestra, New York Philharmonic, Berlin Philharmonic, Vienna Philharmonic, La Scala Orchestra, National Symphony Orchestra, and the symphonies of Chicago, Philadelphia, Cleveland, and San Francisco. Throughout his career, Mr. Ramey has worked with every major conductor including Claudio Abbado, the late Leonard Bernstein, James Conlon, Sir Colin Davis, Valery Gergiev, Bernard Haitink, James Levine, Lorin Maazel, Riccardo Muti, Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Julius Rudel, the late Sir Georg Solti, and the late Herbert von Karajan. Samuel Ramey holds the distinction of being the most recorded bass in history. His more than eighty recordings include complete operas, recordings of arias, symphonic works, solo recital programs, and popular crossover albums on virtually every major label. His recordings have garnered nearly every major award including three Grammy Awards, Gran Prix du Disc Awards, and "Best of the Year" citations from journals including
Stereo Review and Opera News. His exposure on television and video is no less impressive, with video recordings of the Metropolitan Opera’s Don Giovanni, Carmen, Bluebeard's Castle, Semiramide, Nabucco, I Lombardi, and the compilation “The Met Celebrates Verdi,” San Francisco Opera’s Mefistofele, The Rake’s Progress from the Glyndebourne Festival, Attila and Don Carlo from La Scala, and the Salzburg Festival’s Don Giovanni. Mr. Ramey is seen frequently on television in appearances with “Live from the Met” and “Live from Lincoln Center” as well as other productions taped for PBS.

DR. KATHLEEN ROLAND SILVERSTEIN (Staging the Song) is a highly regarded concert soloist well known for her interpretation of the music of the 20th and 21st century. She has been a featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, and has performed with conductors James Conlon, Kent Nagano, Reinbert de Leeuw, James Maceré, and Oliver Knussen. Recordings include a CD created with American composer Libby Larsen of her song cycle, Songs from Letters, from Calamity Jane to her daughter Janey, and Aura, for soloists and orchestra by Cambodian composer Chinary Ung. Dr. Roland Silverstein is a member of the faculty at the Setnor School of Music, Syracuse University, where she teaches voice, pedagogy, diction and vocal literature. She is the author of Romanser: 25 Swedish Art Songs with Guide to Lyric Diction, published by Gerhman’s Musikförlag.

DR. MITRA SADEGHPOUR (Poster Session: Kurt Weill and the influences of Americana on Street Scene) joined the faculty of the University of Northern Iowa in the fall of 2014 as Director of Opera where she is currently directing a production of The Merry Wives of Windsor. In 2013, she was selected as the University of Wisconsin-Eau Claire Max Schoenfeld Distinguished Professor, which recognizes achievement in scholarship and a commitment to student learning and life. At UW-Eau Claire, Sadeghpour staged productions of Die Fledermaus, Die Zauberflöte, Albert Herrning, Dido and Aeneas, The Merry Widow, Suor Angelica, Gianni Schicchi, and children's touring productions of Cinderella and Britten's The Little Sweep.

SCOTT TILLEY, North Carolina-based conductor and composer, served as Artistic Director of Triangle Opera in Durham, conducting and co-producing the company’s productions from 1989 until 2001. Mr. Tilley has appeared with the Memphis Opera and the Asheville Lyric Opera in productions of The Mikado, Madame Butterfly and The Barber of Seville. Most recently, he guest conducted Amarillo Opera’s productions of Rigoletto and La Boheme, the latter a performance that was broadcast on Texas public television. As a composer, Mr. Tilley has created works in a wide variety of genres, including the one-act opera The Last Straw, two String Quartets, an Orchestral Suite, and numerous art songs, including two commissions for his wife (opera singer Susan Dunn), Song Offerings (2002), and Five Questions (2014). He resides in Durham, North Carolina.

DR. LOUISE TOPPIN (2015 NOA “LIFT EVERY VOICE” LEGACY AWARD WINNER, The Douglas Moore Fund for American Opera; Looking For Not-So-Overdone Arias for Auditions or Recitals) was a finalist in the Munich International Competition and winner of the Metropolitan Opera regional auditions. Her international opera career has included the title role in the world premiere of the opera Luyala by composer William Banfield, Treemonisha in Scott Joplin’s Treemonisha, Mary in William Grant Still’s Highway One, Lucy in Menotti’s The Telephone, both Clara and Bess in Gershwin’s Porgy and Bess, and Donna Anna in Mozart’s Don Giovanni. Her many orchestral appearances include the Norrköping Symphony (Sweden), the Manhattan Chamber Orchestra, the Chicago Sinfonietta, the Czech National Symphony, Malmö Symphony Orchestra, Tokyo City Orchestra, The Montevideo Philharmonic, the Scottish Festival Orchestra, the Honolulu, Bermuda, Petersburg, Fayetteville, Fairfield, Toledo, Canton, North Carolina, Charlotte, Lafayette, Erie Chamber and Raleigh Chamber Symphony Orchestras, The Bach Aria Group, Phoenix Bach Consort, and the Washington DC Bach Consort with conductors Paul Freeman, Richard Aulden Clark, Justin Brown, James Meena, and Gearhart Zimmerman. She is director of Videmus, Inc. and recorded on eleven compact discs. Her research interests include composers of the African diaspora. Dr. Toppin is a graduate of The University of Michigan (DMA voice), Peabody Conservatory (MM voice, MM piano) and The University of North Carolina (BM piano). She is the chair of the Music Department at UNC Chapel Hill, where she developed and taught the course Introduction to African American Music.

ROBERT TORRE (SCHOLARLY PAPER WINNER: Cultural Translato And Arne Artaxerxes) is a Ph.D. candidate in historical musicology at the University of Wisconsin, Madison, and holds a B.A. in music (violin and voice) from the University of Northern Iowa, where he teaches voice, pedagogy, diction and vocal literature. She is the author of Romanser: 25 Swedish Art Songs with Guide to Lyric Diction, published by Gerhman’s Musikförlag.
University of South Carolina. He specializes in the music and cultural history of the eighteenth century, with his specialty in the history of opera. His primary research interests center on opera seria, and historical performance practices. He is currently working on a project investigating the role of rhetorical dynamics in the translation and adaptation of opera libretti (especially those by Pietro Metastasio) as they migrated across Europe. His research has received grants and fellowships from the U.S.-German Fulbright Commission, the U.S. Foreign Language and Area Studies Program, Harvard University's Houghton Library, as well as joint support from the Mellon Foundation and the University of Wisconsin, Madison. He has presented at the American Musicological Society Annual Meeting and the Biennial International Conference on Baroque Music. Other contributions appear in Eighteenth-Century Music, Music Research Forum, and Fontes Artis Musicae.

**BRUCE TRINKLEY, (Opera in the Trenches)**, composer of musicals, operas, ballets, and numerous choral compositions and arrangements, is best known for the *Pennsylvania Bicentennial Wagon Train Show*, which during 1975-76 received more than 2000 performances throughout the United States. His *Santa Rosalia*, a cantata based on the painting by Fernando Botero, has aired on PBS, and his *Mountain Laurels*, a choral symphony commissioned by State College, Pennsylvania to celebrate the town's centennial, was premiered by nearly 1000 performers in 1996. Mr. Trinkley retired in 2005 from his position as Professor of Music at Penn State University where he taught composition, orchestration and opera literature. As Music Director for Pennsylvania Centre Stage and Festival Theatre, he has conducted more than fifty full productions. He holds Bachelor's and Master's degrees from Columbia University where he studied composition with Otto Luening, Jack Beeson, Peter Westergaard, Mario Davidovsky, Chou Wen-Chung, and Charles Wuorinen.

**DR. BONNIE VON HOFF** *(Poster Session: Vocal Health and Repertoire for the Dramatic Mezzo-Soprano: A Suggested Course of Study)* is an adjunct voice faculty member at Georgia College and State University. She earned her Doctor of Arts degree in Vocal Performance from Ball State University, received a Certificate of Performance from Northwestern University, and holds a Master of Music Degree from Manhattan School of Music. In addition to solo recitals, her performance experience includes appearances as mezzo- soprano soloist in Verdi's *Requiem* with the Denver Opera Company, Handel's *Messiah* with Symphony of the Lakes in Warsaw, Indiana, and Brahms *Alto Rhapsody* with the St. Alban's Festival Choral Society and Symphonia in Staten Island, New York.

**MAESTRO WILLIE ANTHONY WATERS, (Master Class: From a Conductor's Point of View)** conductor and arts administrator, has an extensive background in all facets of opera; vocal music; vocal coaching and piano accompanying, young artist programs, orchestral literature and arts administration. He has worked with major opera companies, opera luminaries, and orchestras on four continents—North America, Europe, Africa, and Australia, collaborated with opera and art song luminaries, conducted master classes and devised educational outreach programs and materials. He studied diction and art song literature with Elizabeth Schwarzkopf and Leontyne Price among other notables. He is a frequent panelist on the quiz of the Saturday afternoon broadcasts of the Metropolitan Opera. He was chosen to present a tribute to the career of Leontyne Price during the 2007 re-broadcast of her 1967 historic Met performance of *Aida*. Maestro Waters was the 2014 recipient of the National Opera Association “Lift Every Voice” award.

**DR. NATHAN WIGHT** *(Opera in the Trenches)* has been the general director of Jacksonville Opera Theatre (JOT) with Jacksonville State University since 2003. He founded JOT in its first year with a whopping budget of $200, and an audience of 150 for the first production. It has since grown to a company performing three productions a year for more than 5,000 patrons in four different theatres. A baritone from Kermit, Texas, he received his DMA in performance from Arizona State University, MM from Rice University, and bachelor degrees in voice and biology from Abilene Christian University. Before teaching, he performed with the Houston Grand Opera, including a production of *Four Saints in Three Acts* for the 50th International Festival in Edinburgh, Scotland. Dr. Wight participated in the Santa Fe Opera Apprentice Artist Program for singers, and performed with Opera-To-Go, an education outreach program of the Houston Grand Opera.

**DR. JEFFREY WILLIAMS** *(Poster Session: The Marschner Baritone-Profile of a Character and Voice Type)* has been hailed by *Baltimore Sun*, as "very likable, a winning performance sung with much confidence, phrasing everything stylishly." and *Miami Herald* as possessing a "commanding, sizeable, effortless, manly baritone." In addition to
being a Nashville Opera and Seagle Music Colony Young Artist, he received the Cynthia Vernardakis Award at the Orpheus National Voice Competition and was a Metropolitan Opera National Council Auditions Mid-South Regional Finalist. He received his DMA in vocal pedagogy and performance from the University of Miami, Frost School of Music, and MM in voice performance from the Peabody Conservatory.

DARREN K. WOODS (Are Your Students Working?; Vocal Competition Finals Judge) was appointed General Director of the Seagle Music Colony in the summer of 1996 and has transitioned to Artistic Director as of January 2008. Darren is also General Director of the Fort Worth Opera, where he has been since 2001. Expanding on Mr. Woods' dedication to young artists, the Fort Worth Opera Studio was founded during the 2002-2003 season with four members who participate in main stage productions, perform for more than 50,000 children each year and receive coaching and lessons from resident and guest artists. Prior to his appointment in Fort Worth, he was the General Director of the Shreveport Opera in Louisiana. Mr. Woods performed as a professional operatic tenor for twenty years in such venues as the New York City Opera, Carnegie Hall, the Washington Opera, L'Opera Madrid, Opera Trieste, Seattle Opera, the Dallas Opera, Baltimore Opera, and the Santa Fe Opera.

WELBORN E. YOUNG (Opera Choruses: More Than Texture) is director of Choral Activities and Associate Professor of Music at the University of North Carolina at Greensboro where he was the recipient of the 2007 Outstanding Teacher of the Year award. In 2005 Young was named artistic director and conductor of Bel Canto Company, an ensemble of professional singers. In March 2012 Young appeared with Bel Canto and the University Chamber Singers as a featured performer for Southern Division ACDA for a performance of Richard Einhorn’s Voices of Light, an oratorio performed with the 1928 film The Passion of Joan of Arc. He served for seven years as the conductor of the Choral Society of Greensboro in performances of major choral/orchestral works. He has also worked with Nashville Opera Association, Greensboro Opera, and UNCG Opera Gala. He has been a featured festival conductor at the Concertgebouw in Amsterdam, Netherlands, at the York Minster International Choral Festival in Great Britain, and at Carnegie Hall.

DR. KURT-ALEXANDER ZELLER (Early Morning Session: Body Mapping and Physical Expression for Singers; Sacred in Opera Initiative, Committee Co-Chair) is a licensed Andover educator and is co-author, (with Melissa Malde and MaryJean Allen,) of What Every Singer Needs to Know about the Body (San Diego: Plural Publications, 2009; 2nd edition, 2012), for which he wrote the chapter on physical expression. He began performing professionally as a boy treble and child actor at age eight and became the first undergraduate to earn concurrent degrees in voice performance and theatre from Southern Methodist University. He holds the D.M.A. in voice performance, with cognate studies in opera directing and musicology, from the University of Cincinnati College-Conservatory of Music. He has worked as a singer, actor, and director throughout North America, including the Tony® Award-winning Oregon Shakespeare Festival. He is Director of Vocal Studies and Opera and Coordinator of the Division of Music in the Department of Visual and Performing Arts at Clayton State University in Atlanta, Georgia. He directed the Sacred in Opera performance at the 2013 NOA Convention in Portland.
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