WEDNESDAY, JANUARY 4

2:00PM – 5:00PM  
Board of Directors Meeting  
Anacapa

6:00PM - 9:00PM  
Pre-Conference Dinner & Wine Tasting  
Villa Wine Bar  
618 Anacapa Street, Santa Barbara

7:00PM – 10:00PM  
Opera Scenes Competition Rehearsal  
Grand Ballroom

THURSDAY, JANUARY 5

8:00AM – 5:00PM  
Registration  
Grand Foyer

9:00AM – 5:00PM  
EXHIBITS  
Grand Foyer

9:00AM – 9:30AM  
MORNING COFFEE  
Grand Foyer  
Sponsored by the University of Colorado at Boulder College of Music

9:30AM-10:45AM  
The 21st Century Way: Redefining the Opera Workshop  
Justin John Moniz, Florida State University

Training programs have begun to include repertoire across varying genres in order to better equip young artists for prosperous careers in today’s evolving operatic canon. This session will address specific acting and movement methods geared to better serve our current training modules, offering new ideas and fresh perspectives to help redefine singer training in the 21st century. Panelists include: Scott Skiba, Director of Opera, Baldwin Wallace Conservatory; Carleen Graham, Director of HGOco, Houston Grand Opera; James Marvel, Director of Opera, University of Tennessee-Knoxville; Copeland Woodruff, Director of Opera Studies, Lawrence University.

11:00AM-12:45PM  
Opening Ceremonies & Luncheon  
Plaza del Sol  
Keynote Speaker: Kostis Protopapas, Artistic Director, Opera Santa Barbara

1:00PM-2:15PM  
The Janus Face of Contemporary American Opera  
Barbara Clark, Shepherd School of Music, Rice University

The advent of the 21st century has proven fertile ground for the composition and performance of opera in America. This significant body of literature spans a variety of musical styles. For practical purposes, several American composers have been organized into three categories that will feature performances of each style that will lead to a discussion exploring the following questions: What is the most effective means of learning and practicing this aria? How does tonality, ambiguous tonality or atonality impact storytelling, suspense and drama? How does musical repetition impact creative choices? What defines each aria as “American?”

2:30PM-3:20PM  
BREAKOUT SESSIONS I

Puccini’s Grotesque West: Exoticism and Appropriation in “La fanciulla del west”  
C.A. Norling, MMUS Teaching Assistant, University of Iowa  
Winner of the Scholarly Papers Competition
Typical of the Puccini’s verismo practices, the majority of La fanciulla del west draws on the historical context of the California Gold Rush of 1849. However, it succumbs to certain sensationalized fictive elements that distort the reality for American Indians. This study contextualizes the highly problematic dialogue of the characters Wowkle and Billy Jackrabbit within the setting’s historical realities. Ultimately, Puccini’s indigenous characterizations, supported with an abundance of what the composer himself described as “grotesque” compositional markers of indigeneity, have little connection to his attempted authenticities and thus rely solely on a stereotyped exotic image.

2:30PM-3:20PM BREAKOUT SESSIONS I continued

The Sacred in Opera Initiative   Sierra Madre
Exploring Contemporary Issues on Race and Religion

Isai Jess Muñoz (Chair), University of Delaware; Andrew Jamieson, Oakland, CA; Megan A Meyer, Oakland, CA

This session will present and discuss excerpts from composer Andrew Barnes Jamieson’s avant-gospel chamber opera, Heaven Down Here, which explores contemporary racial and religious conflict through the lens of the Jonestown Massacre. Jamieson and his creative team will discuss the philosophy behind his recent opera in light of ongoing world calamities charged by religious conflicts. The composer will also explain the full experience of the work’s production process, which seeks to explore the use of African American Pentecostal Hymnody and Spirituals infused with experimental harmonies and improvisation, to mirror the radical and provocative theology that the congregants of People’s Temple hoped to embody.

3:20PM – 3:40PM NETWORKING COFFEE BREAK   San Rafael Patio

Sponsored by the University of Colorado at Boulder College of Music

3:40PM – 4:30PM BREAKOUT SESSIONS II

Using the “Reggio Emilia” Approach to Update Opera Outreach Pedagogy for the 21st c.   Anacapa
Mitra Sadeghpour, Kelly Noltner,
University of Northern Iowa

In 2016-2017, the University of Northern Iowa Opera program is collaborating with the UNI School of Education to create Reggio Emilia inspired opera outreach as taught by music and education students and faculty in an elementary school in Waterloo, one of the most diverse in Iowa. This session will begin with an introduction to the Reggio approach as it is applied in Italy and Alliance schools in the United States. The approach refers to the philosophy of early childhood education that originated in Reggio Emilia, Italy following the destruction of World War II. Rather than teaching subjects separately, it advocates holistic learning by allowing students to explore the connection between music, art, math, science, reading, and other disciplines. The session will explore these connections as inspired by operatic music.

The Pedagogy of Style: The Synthesis of Technique and Artistry   Santa Rosa
Maryann Kyle, University of Southern Mississippi

During the session, Ms. Kyle will guide participants to access emotion in the voice via the use of color, inflection, and knowledge of performance practice related to the composer’s musical language. Breath is foundational for vocal technique, but if we think of it less as control and more an infusion of air (spirit) into the text, then breath – both inhalation and exhalation, become part of the character. This approach manifests itself in a more truthful and organic performance.

5:00PM-7:00PM DINNER ON YOUR OWN
Master of Ceremonies: Paul Houghtaling, University of Alabama, COSC Chair

COSC Committee: Co-Chair, Linda Lister, University of Nevada, Las Vegas; Susan Gonzalez, Hunter College of CUNY; Rachel Harris, Louisiana State University; Kimm Julian, Reno, Nevada; Dawn Neely, University of West Georgia; David Ronis, University of Wisconsin-Madison; David Tayloe, University of Alabama; Susan Williams, University of Alabama

Finals Judges: Barbara Clark, Rice University; Jay Dean, University of Southern Mississippi, Mississippi Opera, Natchez Festival of Musical; Suzanna Guzmán, Los Angeles, California; James Marvel, University of Tennessee, Marvel Arts Management; Dawn Neely, University of West Georgia

Preliminary Round Judges: The COSC Committee and Sandra Moon, Louisiana State (Division I); Matthew Valverde, Adams State University, Colorado (Division II); and Monte Ralston, University of Arizona (Musical Theatre)

OPERA DIVISION I

Samford University – Birmingham, Alabama

Street Scene, Act I, “The Ice Cream Sextet” Kurt Weill

Mrs. Olsen: Katie Thompson Mr. Davis: Terrence Parkes Mr. Jones: Samuel Robertson
Mr. Fiorentino: Robert Turnage Mr. Olsen: Even Gunter Mrs. Fiorentino: Ruth Whitmore
Stage and Musical Director: Kristin Kenning Pianist: Kathryn Fouse Costumes: Mary Gurney

Central Washington University – Ellensburg, Washington

Old Maid and the Thief, Act I, Scene I Gian Carlo Menotti

Miss Pinkerton: Jessica Reed Miss Todd: Alyssa Henniger Laetitia: Tatiana Kruse
Stage Director: Gayla Blaisdell Musical Director and Pianist: Mia Spencer

Pepperdine University – Malibu, California

Don Giovanni, Act I, Scene I W.A. Mozart

Leporello: Fernando Grimaldo Don Giovanni: Turner Staton Donna Anna: Michelle Pina
Don Ottavio: Alexander Papandrea Il Commendatore: Matthew Soibelman
Supernumeraries: Members of the Pepperdine Opera Program
Stage and Musical Director: Henry Price Pianist: Louise Lofquist

University of Nebraska Omaha – Omaha, Nebraska

Street Scene, Act II, Scene II duet scene Kurt Weill

Rose Maurrant: Grace Kolbo Sam Kaplan: Elijah Brown
Stage Director: Shelby VanNordstrand Musical Director: Hal France
Pianist: Kevin Chance
MUSICAL THEATRE DIVISION

West Texas A&M University — Canyon, Texas

On the Town, Act I, Scene 5 duet, “Come up to My Place” Leonard Bernstein
Hildy: Andrea Martinez Chip: Jimmy Morgette
Stage and Musical Director: Suzanne Ramo Pianist: Jeremy Duck

Virginia Tech — Blacksburg, Virginia

Me and My Girl, Act I duet, “Me and My Girl” Noel Gay
Bill Snibson: Jack Chandler Sally Smith: Allison Harris
Stage Director: Ariana Wyatt Musical Director: Richard Masters
Pianist: Tracy Cowden

University of Nevada — Las Vegas, Nevada

Kiss Me, Kate, Act I duet, “I Hate Men/Were Thine That Special Face” Cole Porter
Kate: Nichole Jarlson Petruchio: Ranon Pador
Stage and Musical Director: Linda Lister Pianist: Kevin Chance

University of Nebraska — Omaha, Nebraska

Annie Get Your Gun, Act 2, Scene 8 duet, “Anything You Can Do I Can Do Better” Irving Berlin
Annie Oakley: Roni Shelley Perez Frank Butler: Marcel Daly
Stage Director: Shelby VanNordstrand Musical Director: Hal France Pianist: Kevin Chance

OPERA DIVISION II

University of Colorado — Boulder, Colorado

Die Fledermaus, Act 2, “The Watch Duet” Johann Strauss
Rosalinda: Neila Getz Eisenstein: Joshua Devane
Stage Director: Leigh Holman Musical Director: Nicholas Carthy
Pianist: Kevin Chance Costumer: Tom Robbins

Sam Houston State University — Huntsville, Texas

Le nozze di Figaro, Act III duet, “Crudel! Perche finora”
Susanna: Gisela Gonzales Count Almaviva: Eric Morgan
Stage Director: Rebecca Renfro Grimes Musical Director: Roger Keele Pianist: Kevin Chance
University of Missouri – Columbia, Missouri

Pagliacci, Act I duet, “Sylvio! A quest’ ora”  Ruggiero Leoncavallo

Nedda: Cassandra Gal  Silvio: Samuel Wright

Stage and Musical Director: Christine Seitz  Pianist: Sarah Amos

Central Washington University – Ellensburg, Washington

Falstaff, Act I, Part 2  Giuseppe Verdi

Anne: Bonnie Blanchard  Alice Ford: Amanda Baggett  Dame Quickly: Holly Osborne

Meg Page: Kathryn Kibota  Mr. Ford: Josh Johnson  Fenton: Theo Olson

Pistol: Nathaniel Heard  Bardolph: Keenan Dolan  Dr. Cajuis: Tom Albertson

Stage Director: Tor Blaisdell  Musical Directors: Aaron Hirsch and Mia Spencer

Pianist: Mia Spencer

9:30PM  RECEPTION  Grand Foyer and Anacapa Patio

FRIDAY, JANUARY 6

8:00AM – 5:00PM  Registration  Grand Foyer

8:00AM – 5:00PM  EXHIBITS  Grand Foyer

8:00AM – 8:50AM  Sierra Madre

A Yogic Approach to Aid Singers in Gaining Freedom in the Head, Neck, and Upper Torso

Susan E. Williams, University of Alabama

Modern technology usage has a dual effect on our busy lifestyles, both keeping us immediately connected to the world around us, while simultaneously limiting the body’s range of motion throughout the day. The dynamic postures compiled in this class are designed to help decrease tension and improve mobility through the head, neck, and upper torso, i.e., the corporeal areas nearest the larynx. Over time, this discipline can create new movement and postural patterns resulting in lasting, positive change.

*Attendees are encouraged to wear clothing that will facilitate ease of movement.

9:00AM-11:00AM  POSTER SESSION  Santa Cruz, Anacapa Patio

A Dia de los Muertos Hansel and Gretel: Looking to folk art and culture as inspiration for a children’s opera

Nicole Asel, Assistant Professor of Voice, Sam Houston State University

A D.I.Y Guide to Revitalizing Underperformed Works: Translating and Reducing Ambroise Thomas’s Hamlet for University Forces and Budgets

Bonita Bunt, Doctoral Candidate, University of Nevada

From Meisner to Mozart: Combining Theatre and Opera in a Workshop Setting
Marc Callahan, Assistant Professor of Voice, University of North Carolina at Chapel Hill

*El gato con botas: A Multicultural Approach to Building a New Audience in the New Millennium*
Karen Esquivel, Florida State University & Gustavo Castro, Eugene Opera

*Entrepreneurship as a Core Competency: Preparing Voice Students for a Career in Singing in the 21st Century*
James Harrington, Graduate Student, Florida State University

*Reviving Instinct: Pedagogy and Assessment of Movement and Improvisation Education*
Dr. Daniel Hunter-Holly, Associate Professor of Voice, University of Texas at Rio Grande Valley

*Opera on the Prairie: The Forgotten Opera’s of Felix Vinatieri*
Ryan Landis, Mississippi State University

*Massage for Singers*
Christopher Meerdink, Assistant Professor of Voice at West Texas A&M University

*Not Just Clowning Around Anymore: Commedia dell’Arte for the Modern Opera Actor*
Jennifer Stephenson, Assistant Professor and Director of Vocal Studies, Tabor College
10:00AM-10:50AM

**Breakout Sessions III**

### The Gamification of Opera Workshop: Increasing Student Engagement by Harnessing the Power of Game Theory

*Anacapa*

Ashley Stone, University of Nevada Las Vegas

As we continue the cultural trend toward near constant media engagement, finding new ways to capture and keep our students' attention in the classroom becomes an increasing concern. One of the biggest distractors we've encountered next to social media platforms is gaming. Table-top role playing games like Dungeons & Dragons inspire participants to develop social connections with teammates, solve problems collaboratively, and interact with each other as carefully crafted characters containing traits and personal histories that are as diverse as each player. By harnessing the components of gaming that keep players engaged, we can help our students develop a healthy, creative, and playful outlook toward role exploration, stagecraft, and performance troubleshooting.

### 21st-century Opera’s Power to Create Conversations that Matter

*Santa Rosa*

Susan Naruki & Pablo Gómez, University of California San Diego

Increasingly, new operas have contemporary issues as their focus. Can opera become a springboard for meaningful public conversation and contribute to positive societal change, building collaborations and partnerships across cultural, civic and political institutions? This presentation focuses on *Cuatro Corridos* (2013) a chamber opera which was commissioned and performed, that addresses one of the critical issues of our time: human trafficking. Based on true events in the San Diego-Tijuana border region with libretto by renowned Mexican novelist Jorge Volpi, the sixty-minute opera includes music of distinctive composers from both sides of the border.

### Baroque Opera as a Pedagogical Tool in Undergraduate Opera

*Sierra Madre*

Rebecca Renfro Grimes & Mario Aschauer, Sam Houston University

The study of Baroque opera is often characterized as a specialized discipline outside of the norm of collegiate opera programming, but can yield many benefits when incorporating a study of this genre into the undergraduate opera curriculum. This presentation will demonstrate how Baroque opera can be performed successfully by undergraduate singers, and outline how the intrinsic nature of historically informed performance practice enhances students’ vocal, dramatic and musical training and discuss different aspects of preparation, pedagogy and performance results that contribute to the success of the performance. Following a multi-media presentation and discussion, there will be a performance of excerpts by SHSU opera students.

11:00AM – 11:55AM

**NOA Annual Meeting**

Grand Ballroom

All members are urged to attend.

12:00PM-1:30PM

**Regional Networking Luncheon**

Café Restaurant

Pick up a Dutch-treat lunch from a custom buffet in the Café, then join your regional governor and other members of your region for a networking opportunity to meet your colleagues and discuss regional activities.

1:30PM-2:45PM

**Insurgent Opera: Promoting social justice through student engagement**

*Sierra Madre*

Stacy Brightman, moderator, Vice President of Education & Community Engagement, LA Opera

The panel will focus on a three-pronged approach: access to the opera and the opera house; K-12 classroom integration of opera content; community participation in performances. The panel will include diverse voices and perspectives including an LA Opera Teaching Artist, a Los Angeles Unified School District classroom teacher, and a student ambassador. Panelists will discuss the needs, challenges and best practices for working within the linguistically, culturally, ethnically, and socioeconomically diverse neighborhoods of Los Angeles County.
3:15PM- 4:05PM
**BREAKOUT SESSIONS IV**

*Taking the Scenic View: New Ideas for Opera Scenes Programs*  
**Anacapa**
Paul Houghtaling, University of Alabama, Linda Lister, University of Nevada Las Vegas &  
Carol Ann Modesitt, University of Southern Utah

Opera scenes programs have been a standard component of college and university opera workshop training for generations. The challenge is to create performance and teaching experiences which are relevant for students and interesting for audiences. This session will offer fresh approaches and reimagine the boundaries of traditional scenes presentations while retaining the pedagogical importance of scenes study (variety of styles, skills demonstrated and appropriate challenges).

*Fostering Collaboration: Exploring Models for Collaboration in Collegiate Opera*  
**Santa Rosa**
Shelby VanNordstrand, University of Nebraska – Omaha

This session explores ideas to foster collaboration in your opera workshop or opera program by engaging collaborators inside and outside of your community. Traditional and non-traditional models for collaboration will be explored, including collaborations with professional opera companies, guest artists, campus programs, academic departments, students, community non-profit organizations, for-profit organizations, and grant awarding organizations. The intention of this session is to share and discuss creative collaboration models to spark energy and action. Attendees will walk away with ideas for collaboration that can be implemented at their home institutions.

4:15PM-5:05PM
**BREAKOUT SESSIONS V**

*Training Transgender Singers for Opera Performance: Gender Bending Beyond the Pants Role*  
**Sierra Madre**
Loraine Sims, Louisiana State University

Many transgender choirs have sprung up across the country suggesting movement toward a new acceptance of transgender singers in our culture. More and more of these individuals are looking to the arts as a means of personal expression. Many university schools of music are enrolling transgender students thus projecting that transgender opera singers will become more visible in the future. This presentation will explore special considerations for successful inclusion of transgender singers in opera workshops and young artist programs.

*OPERAcraft: Creating live virtual opera*  
**Anacapa**
Ariana Wyatt, Tracy Cowden, Ivica Ico Bukvic, Virginia Tech

This session will feature the arts outreach project, OPERAcraft, through which high school students created an original opera using a custom Minecraft game mod. The final score was sung by Virginia Tech Opera Workshop singers, while the virtual drama was projected on a 32 foot by 18 foot scrim with the avatars controlled by the high school students. This project received national press coverage, and an online audience of over 30,000. The presenters will discuss the success of the project both in its efficacy for the participants and impact within the musical, education, and gaming fields.
5:30PM – 6:30 PM  
DINNER ON YOUR OWN

6:30PM & 7:00PM  
BUS DEPART FOR MUSIC ACADEMY OF THE WEST

6:45PM – 7:30PM  
INFORMAL WINE RECEPTION  
Hahn Hall, Music Academy of the West

7:30PM – 9:30PM  
DOMENICK ARGENTO CHAMBER OPERA COMPETITION  
Hahn Hall

**Competition Finals Judges**

- Michael Ching, Composer, Conductor, Music Administrator
- Robin Guarino, J. Ralph Corbett Distinguished Chair in Opera, University of Cincinnati, College Conservatory of Music
- Henry Price, Professor of Voice, Pepperdine University, NOA 2015 Lifetime Achievement Award
- Kostis Protopapas, Artistic Director, Opera Santa Barbara

**Competition Finalists**

**After Life**

Music by Tom Cipullo, Libretto by David Mason

Gertrude Stein  
Julie Davies
Pablo Picasso  
Luvi Avendano
Youth  
Naomi Merer

**Letters from Quebec to Providence in the Rain**

Music & Libretto by Jeremy Gill, based on a play by Don Nigro

Petrus  
Byron Mayes
Vanessa  
Molly Clementz
Jonathon  
Zach Mendez
Marianne  
Carol Tsai

**The Scarecrow**

Music by Joseph Turrin, Libretto by Bernard Stambler

Dicken/Narrator  
Zack Mendez
Mother Rigby  
Molly Clementz
Feathertop (scarecrow)  
Tyler Reece

**Produced by the University of California, Santa Barbara**

Sara Widzer – Stage Director
Benjamin Brecher – Producer, Music Director/Conductor
John Scoville - Pianist
Skip Stecker – Set Design and build
Lise Lange – Costume designer

**Chamber Opera Composition Committee and Preliminary Judges**

Linda Lister, Chair
Elizabeth Vrenios, Vice-Chair
Darryl Cooper, Kerry Jennings, Copeland Woodruff
SATURDAY, JANUARY 7

8:00AM – 5:00PM  Registration       Grand Foyer
9:00AM – 5:00PM  EXHIBITS            Grand Foyer

8:00AM – 8:50AM  Sierra Madre

*A Yogic Approach to Aid Singers in Gaining Freedom in the Head, Neck, and Upper Torso*  
(2nd of 2 sessions)  
Susan E. Williams, University of Alabama

Modern technology usage has a dual effect on our busy lifestyles, both keeping us immediately connected to the world around us, while simultaneously limiting the body's range of motion throughout the day. The dynamic postures compiled in this class are designed to help decrease tension and improve mobility through the head, neck, and upper torso, *i.e.*, the corporeal areas nearest the larynx. Over time, this discipline can create new movement and postural patterns resulting in lasting, positive change.  
*Attendees are encouraged to wear clothing that will facilitate ease of movement.

9:00AM– 1:00PM  NOA CAROLYN BAILEY AND DOMINICK ARGENTO VOCAL COMPETITION  Grand Ballroom

**Competition Finals Judges**
John Churchwell, Head of Music Staff, San Francisco Opera
Elizabeth Hynes, Associate Professor of Vocal Arts & Opera, USC Thornton School of Music
Peter Kazaras, Professor, Director of Opera UCLA, Herb Albert School of Music
LaVergne Monette, NOA 2017 Legacy Award Honoree

**Preliminary Round Judges**

**Scholarship Division**
Johnathon Pape, Director of Opera Studies, Boston Conservatory
Wei-En Su, Répétiteur, the Hong Kong Academy of Performing Arts
Valery Ryvkin, Artistic Director and Conductor, Temple Opera, Temple University

**Artist Division**
Isabel Bayrakdarian, Soprano, University of California Santa Barbara
Juliana Gondek, Soprano, UCLA Herb Alpert School of Music
Curt Pajer, Musical Manager and Director of Opera, San Francisco Conservatory of Music

**Collaborative Pianists**
J. Bradley Baker, Kevin Chance, Amanda Johnston, Victoria Kirsch, Kirk Severtson
### SCHOLARSHIP DIVISION

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<th>Name</th>
<th>Division</th>
<th>City</th>
<th>Opera or Song</th>
<th>Performer</th>
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<tbody>
<tr>
<td>Emily Ann Helenbrook, Soprano</td>
<td>Rochester, NY</td>
<td>Alla selva, al parto</td>
<td>Il Re pastore</td>
<td>Mozart</td>
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<td>Air du Feu</td>
<td>L’enfant et les Sortilèges</td>
<td>Ravel</td>
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<td>Du gai soleil</td>
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<td>Massenet</td>
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<td>Be Kind and Courteous</td>
<td>A Midsummer Night’s Dream</td>
<td>Britten</td>
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<td>Matthew Soibelman, Bass</td>
<td>Tarzana, CA</td>
<td>Madamina</td>
<td>Don Giovanni</td>
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<td>In diesen heil’gen Hallen</td>
<td>Die Zauberflöte</td>
<td>Mozart</td>
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<td>Arise, Ye Subterranean Winds</td>
<td>The Tempest</td>
<td>Purcell</td>
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<td>Vi ravviso</td>
<td>La sonambula</td>
<td>Bellini</td>
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<td>Nicholas Szeke, Tenor</td>
<td>Humble, TX</td>
<td>Il mio tesoro</td>
<td>Don Giovanni</td>
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<td>Dein ist mein ganzes Herz</td>
<td>Das Land des Lächelns</td>
<td>Léhar</td>
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<td>Dal labbro il canto</td>
<td>Falstaff</td>
<td>Verdi</td>
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<td>It’s about the way people is made</td>
<td>Susannah</td>
<td>Floyd</td>
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<td>Liv Redpath, Soprano</td>
<td>North Hollywood, CA</td>
<td>Presentation of the Rose</td>
<td>Der Rosenkavalier</td>
<td>Strauss</td>
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<td>Regina nel silenzio</td>
<td>Lucia di Lammermoor</td>
<td>Donizetti</td>
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<td>Lady With the Hand Mirror</td>
<td>Postcard from Morocco</td>
<td>Argento</td>
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<td>Großeinhoch Prinzessin</td>
<td>Ariadne auf Naxos</td>
<td>Strauss</td>
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### ARTIST DIVISION

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<td>Samantha Hankey, Mezzo-soprano</td>
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<td>Non più mesta</td>
<td>La Cenerentola</td>
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<td>Wie du warst</td>
<td>Der Rosenkavalier</td>
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<td>Am i in your light?</td>
<td>Doctor Atomic</td>
<td>Adams</td>
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<td>Parto, parto</td>
<td>La Clemenza di Tito</td>
<td>Mozart</td>
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<td>Amber Evans, Soprano</td>
<td>New York, NY</td>
<td>S’podruzhkami po jogadu khodit</td>
<td>Snegurochka</td>
<td>Rimsky-Korsakov</td>
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<td>Měšižku na nebi hlubokém</td>
<td>Rusalka</td>
<td>Dvorák</td>
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<td>Non disperar</td>
<td>Giulio Cesare</td>
<td>Handel</td>
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<td>How beautiful it is</td>
<td>The Turn of the Screw</td>
<td>Britten</td>
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<td>Abigail Dock, Mezzo-soprano</td>
<td>Medford, OR</td>
<td>Cruda sorte</td>
<td>L’Italiana in Algiers</td>
<td>Rossini</td>
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<td>Minskwom’an’s aria</td>
<td>Flight</td>
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<td>Cor ingrate</td>
<td>Rinaldo</td>
<td>Handel</td>
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<td>Olga’s Aria</td>
<td>Eugene Onegin</td>
<td>Tchaikovsky</td>
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<td>Rudy Giron, Countertenor</td>
<td>Brighton, MA</td>
<td>Svegliavero nel core</td>
<td>Giulio Cesare</td>
<td>Handel</td>
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<td>Welcome Wanderer A Midsummer Night’s Dream</td>
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<td>Chacun à son goût</td>
<td>Die Fledermaus</td>
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<td>Dawn Still Darkness</td>
<td>Lost in the Stars</td>
<td>Dove</td>
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<td>Magdalena Wor, Mezzo-soprano</td>
<td>Duluth, GA</td>
<td>O mio Fernando</td>
<td>La Favorita</td>
<td>Donizetti</td>
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<td>L’amour est un oiseau rebelle</td>
<td>Carmen</td>
<td>Bizet</td>
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<td>Parto, parto</td>
<td>La Clemenza di Tito</td>
<td>Mozart</td>
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<td>Podrugi milye</td>
<td>Pikovaya Dama</td>
<td>Tchaikovsky</td>
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<td></td>
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<td>Trouble Man</td>
<td>Lost in the Stars</td>
<td>Weill</td>
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<td>Chelsea Meegan Basler, Soprano</td>
<td>Waltham, MA</td>
<td>Chi il bel sogno</td>
<td>La ronde</td>
<td>Puccini</td>
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<td></td>
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<td>Curly’s Wife’s Lament</td>
<td>OF Mice and Men</td>
<td>Floyd</td>
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<td>Je dis que rien ne m’épouvante</td>
<td>Carmen</td>
<td>Bizet</td>
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<td>Son pochi flori</td>
<td>L’amico Fritz</td>
<td>Mascagni</td>
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<td>Ain’t it a pretty night?</td>
<td>Susannah</td>
<td>Floyd</td>
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<tr>
<td>Evan Bravos, Baritone</td>
<td>Santa Barbara, CA</td>
<td>E fra quest’anise</td>
<td>I Pagliacci</td>
<td>Leoncavallo</td>
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<td>Vedrò m’entr’io sospiro</td>
<td>Le nozze di Figaro</td>
<td>Mozart</td>
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<td></td>
<td></td>
<td>O vin, disippe ia tristesse</td>
<td>Hamlet</td>
<td>Thomas</td>
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<td>Lieben, Hassen, Hoffen, Zagen</td>
<td>Ariadne auf Naxos</td>
<td>Strauss</td>
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<td></td>
<td>I Keep My Nose Clean</td>
<td>The Grapes of Wrath</td>
<td>Gordon</td>
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<tr>
<td>Christine Taylor Price, Soprano</td>
<td>New York, NY</td>
<td>Je dis que rien ne m’épouvante</td>
<td>Carmen</td>
<td>Bizet</td>
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<td></td>
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<td>Presentation of the Rose</td>
<td>Der Rosenkavalier</td>
<td>Strauss</td>
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<td>Du sollist der Kaiser</td>
<td>Der Favorit</td>
<td>Stolz</td>
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<td>Steal me, sweet thief</td>
<td>The Old Maid and the Thief</td>
<td>Menotti</td>
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<td></td>
<td>Non, monsieur mon mari</td>
<td>Les mamelles de Tirésias</td>
<td>Poulenc</td>
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<tr>
<td>Michelle Drevor, Soprano</td>
<td>Toluca Lake, CA</td>
<td>Měšižku na nebi hlubokém</td>
<td>Rusalka</td>
<td>Dvorák</td>
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<td></td>
<td></td>
<td>Donde lieta</td>
<td>La Bohème</td>
<td>Puccini</td>
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<td></td>
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<td>Steal me, sweet thief</td>
<td>The Old Maid and the Thief</td>
<td>Menotti</td>
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<td></td>
<td></td>
<td>Chacun le salt</td>
<td>La file de le régiment</td>
<td>Donizeti</td>
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<td></td>
<td></td>
<td>Qui la voce</td>
<td>I Puritani</td>
<td>Bellini</td>
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</tbody>
</table>
9:15AM-10:05AM  BREAKOUT SESSIONS VI

**Fundraising for University Opera Programs:**
**Ways to Enhance Your Official Budget to Improve Production Values**
Melanie Helton, Michigan State University

This session will explore thoughtful and creative ways in which to pay for or underwrite high-quality productions that will engage student interest and increase audience attendance. The session will include strategies for university programs of all sizes and include private donors, events, grants and foundations.

**Interview with Simon Williams on Operatic Acting**
David Ronis, University of Wisconsin – Madison

Simon Williams is a professor in the Department of Theater and Dance at the University of California, Santa Barbara. He is internationally recognized as an authority on the history of acting and Shakespearean performance, opera as drama and the history of the operatic stage. This session will engage Professor Williams in a discussion of operatic acting including internal vs. external techniques, specific issues of teaching acting skills to university students, and the evolution and future of operatic acting.

10:15AM-11:30AM  Anacapa/Santa Cruz

**Effective Practice and Rehearsal Strategies for Singers: Lessons from Cognitive Neuroscience**
Indre Viskontas, San Francisco Conservatory/University of San Francisco

What can studying the brain tell us about how to become more effective performers? Are there any insights that we can glean from neuroscience that can influence our artistic choices? Indre Viskontas has been pioneering ways in which findings from cognitive neuroscience, often misinterpreted by the lay public, can enhance musical training. She works to debunk myths such as the idea that we only use 10% of our brains or that creative people are right-brain dominant. Instead, she applies research on learning and memory to help singers, teachers and artistic staff craft the most effective and dependable performances.

11:30AM-1:00PM  LUNCH ON YOUR OWN

1:00PM-2:15PM  Grand Ballroom

**Challenging Gender Norms in Opera:**
**Performance of Operatic Repertoire that features Gay, Lesbian, Bisexual or Transgendered Characters**
Christopher Meerdink and Robert Hansen, West Texas A&M University; Bruce Trinkley; Jason Charnesky, Penn State University.

In opera, gay characters are underrepresented or portrayed as caricatures of gay stereotypes, if presented at all. In real life, the LGBT community are the leading characters in their own lives; they experience the full spectrum of emotions that straight, cis-gendered people experience, but do not often see realistic portrayals of their relationships in most performing mediums. Though this is changing in film, television and on the dramatic stage, opera remains gender normative for a variety of reasons. This session will feature performances and discussion of song and operatic literature that portray sexual minorities in leading roles without reducing their experiences to side-kick oddities, shock value characters, or people whose sexuality is central to who they are as human beings.

2:30PM-5:30PM  SANTA BARBARA EXPERIENCE SESSIONS

Tour of the historic Old Mission of Santa Barbara
Visit to the Goleta Monarch Butterfly Grove
Busses will depart from lobby entrance at 2:30

**Surfing Lessons at Surf Country:** transportation in private cars; wear your swimsuit!
The 22nd Annual NOA Legacy Gala Banquet

GRAND BALLROOM FOYER, ANACAPA PATIO and GRAND BALLROOM

6:00 PM  Cocktail Reception

7:00 PM  Annual Legacy Gala

Winners Concert and Awards
Introduced by Benjamin Brecher and David Ronis

7:30 PM  Welcome
Reginald Pittman, Master of Ceremonies
Invocation
Robert Hansen, Executive Director of NOA

Dinner
Menu
Pairings of Canyon Road Vineyards White and Red Wines
Chicory, Baby Spinach, Grapes, Candied Pecans, Berries, Goat Cheese, Tomato, Herb-Shallot Vinaigrette
~ ~ ~
Fresh Baked Rolls, Sweet Cream Butter
~ ~ ~
Parmesan Almond Crusted Chicken Breast Stuffed with Spinach and Artichoke Hearts, Creamy Polenta, Marsala Jus, Seasonal Vegetables
~ ~ ~
Raspberry Feuilletine and White Chocolate Mousse Cake
~ ~ ~
Coffee & Tea Service

Presentation of Awards

2015-2016 Opera Production Awards
Presented by Melanie Helton

2015-2016 Collegiate Opera Scenes Awards
Presented by Paul Houghtaling

2016 Lift Every Voice Legacy Award
LaVergne Monette
Presented by George Shirley

2016 NOA Lifetime Achievement Awards
Robert Larsen
Presented by Reginald Pittman

Henry Price
Presented by Louise Lofquist
# The Roll of Honor

## “Lift Every Voice” Legacy Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient(s)</th>
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</thead>
<tbody>
<tr>
<td>1995</td>
<td>Todd Duncan, Camilla Williams</td>
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<tr>
<td></td>
<td>Mattiwilda Dobbs, Robert McFerrin</td>
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<tr>
<td>1997</td>
<td>Inez Mathews, Sylvia Olden Lee</td>
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<td></td>
<td>Etta Moten Barnett, Anne Wiggins Browne</td>
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<tr>
<td>1998</td>
<td>Everett Lee, Adele Addison</td>
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<td></td>
<td>Fred Thomas, Margaret Tynes</td>
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<tr>
<td>1999</td>
<td>Leontyne Price, William Warfield</td>
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<td></td>
<td>Charlotte Holloman, Gloria Davy</td>
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<td></td>
<td>Boris Goldovsky</td>
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<tr>
<td>2000</td>
<td>Betty Allen, Martha Flowers</td>
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<td></td>
<td>Andrew Frierson, Rawn Spearman</td>
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<tr>
<td>2001</td>
<td>Martina Arroyo, Grace Bumbry</td>
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<td></td>
<td>Reri Grist, Shirley Verrett</td>
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<td></td>
<td>Lola Hayes, Eileen Southern</td>
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<tr>
<td>2002</td>
<td>Annabelle Bernard, Nadyne Brewer</td>
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<td></td>
<td>Elinor Harper, Leslie Savoy Burrs</td>
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<td>2003</td>
<td>Gary Burgess, Andre Montal</td>
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<td>George Shirley</td>
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<td>2004</td>
<td>Simon Estes, Arthur Herndon</td>
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<td>Willis Patterson</td>
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<td>2005</td>
<td>Raoul Abdul, Wayne Sanders</td>
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<td>Ben Matthews</td>
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<td>2006</td>
<td>H. Leslie Adams, Phillip Creech</td>
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<td>Leona Mitchell, Andrew Smith</td>
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<td>2007</td>
<td>Vera Little-Augustitus, William Ray</td>
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<td>George Walker</td>
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<td>2008</td>
<td>Anthony Davis, Ella Lee</td>
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<td>Faye Robinson</td>
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<td>2009</td>
<td>Robert Owens, Luther Saxon</td>
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<td>Curtis Rayam</td>
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<td>2010</td>
<td>Marie Hadley Robinson, Donnie Ray Albert</td>
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<tr>
<td>2011</td>
<td>Felicia Weathers, Gwendolyn Bradley</td>
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<td>2012</td>
<td>Edward Pierson, Anne Wiggins Browne</td>
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<td>2013</td>
<td>Willie Anthony Waters</td>
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<td>2014</td>
<td>Olive Moorefield Mach</td>
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<tr>
<td>2015</td>
<td>Esther Hinds</td>
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<tr>
<td>2016</td>
<td>LaVergne Monette</td>
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</tbody>
</table>

## Boris Goldovsky Excellence in Opera Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient(s)</th>
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<tbody>
<tr>
<td>1999</td>
<td>Tony Randall, Bernie Dobroski</td>
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<td>Davarieste Curry</td>
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<tr>
<td>2006</td>
<td>Fred Popper</td>
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<td>2008</td>
<td>Flora Laney Thornton</td>
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## NOA Lifetime Achievement Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient(s)</th>
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<tbody>
<tr>
<td>1998</td>
<td>Seymour Barab, Jack Beeson, Rudolph Fellner</td>
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<td></td>
<td>Carlisle Floyd</td>
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<td>Robert Gay, Ruth Martin, Ruby Mercer</td>
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<td>Kirke Mechem</td>
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<td>Thea Musgrave, Mary Elaine Wallace</td>
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<td>Robert Ward</td>
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<tr>
<td>1999</td>
<td>Sherrill Milnes</td>
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<td>2001</td>
<td>Regina Resnick</td>
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<td>2002</td>
<td>Anna Moffo</td>
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<td>2003</td>
<td>Gilda Cruz-Romo</td>
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<td>2004</td>
<td>Colin Graham</td>
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<td>2005</td>
<td>Phyllis Curtin, Beverly Sills</td>
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<td>Joseph Volpe</td>
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<td>2006</td>
<td>David DiChiera</td>
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<td>2007</td>
<td>Ryan Edwards</td>
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<td>2009</td>
<td>Marilyn Horne</td>
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<td>Matthew Epstein</td>
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<td>2011</td>
<td>Jonathan Pell</td>
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<td>2012</td>
<td>Speight Jenkins</td>
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<td>2013</td>
<td>Johanna Meier</td>
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<td>2014</td>
<td>Samuel Ramey</td>
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<tr>
<td>2015</td>
<td>George Shirley</td>
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<tr>
<td>2016</td>
<td>Robert Larsen</td>
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<td>Henry Price</td>
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</table>
2016 OPERA PRODUCTION COMPETITION WINNERS

Division I
1st place: Jackie O, Oklahoma City University, David Herendeen, Director, Chuck Koslowske, Conductor
2nd place: Trial by Jury/The Beautiful Bridegroom, University of Nevada at Las Vegas, Linda Lister, Director, Faustino Solis/Linda Lister, Conductors
3rd place (tie): Expressions of Acceptance, Lawrence University, Copeland Woodruff, Director
3rd place (tie): Postcard from Morocco, San Jose State University, Layna Chianakas, Director, Fred Cohen, Conductor. Judges: Mary Kay McGarvey, Lisa Dawson, Dawn Neely

Division II
1st place: Cosi fan tutte, Western Washington University, Amber Suddeth Bone, Director, Jay Rozendaal, Conductor
2nd place (tie): The Blue Forest, Oregon State University, Marc Callahan, Director, Lauren Servias, Conductor
2nd place (tie): The Tender Land, Messiah College, Damian Savarino, Director, Timothy Dixon, Conductor
3rd place: The Gondoliers, University of Montana, Anne Basinski, Director, David Cody, Conductor Judges: Christine Seitz, Marc Schapman, Melanie Helton

Division III
1st Place: Transformations, University of Wisconsin, David Ronis, Director, Kyle Knox, Conductor
2nd Place: Don Pasquale, Oklahoma City University, David Herendeen, Director, Jan McDaniel, Conductor
3rd Place: L’Enfant et les Sortilèges, University of Mississippi, Julia Aubrey, Director, Amanda Johnston, Musical Director, Selim Giray, Conductor
Judges: Marc Embree, Amy Johnson, Samuel Mungo

Division IV
1st Place: A Room with a View, Michigan State University, Melanie Helton, Director, Marcello Cormio, Conductor
2nd Place: Le nozze di Figaro, University of Wisconsin, David Ronis, Director, James Smith, Conductor
3rd Place: Evita, Oklahoma City University, David Herendeen, Director, Jan McDaniel, conductor
Judges: Copeland Woodruff, Steven Tharp, Susan Fleming

Division V
1st Place: La Tragédie de Carmen, Fletcher Opera Institute (University of North Carolina School of the Arts), Director Nicholas Muni, Conductor Neal Goren
2nd Place: Anna Karenina, Moores Opera Center (University of Houston), Buck Ross, Director, Raymond Harvey, Conductor
3rd Place: Lady Bird, Texas State University, Samuel Mungo, Director, Carolyn Watson, Conductor
Judges: Marc Verzatt, Jane Bunnell, Christopher Meerdinck

Division VI
1st Place: The Beggar’s Opera, Lawrence University, Copeland Woodruff, Director, Hal France, Conductor
2nd Place: La Cenerentola, Bob Jones University, Jeffrey Stegall, Director, Michael Moore, Conductor
3rd Place (tie): Higglety-Pigglety Pop/The Magic Flute, Bard College, Nicholas Muni, Director, James Bagwell, Conductor
3rd Place (tie): The Crucible, State University of New York at Purchase, Jacque Trussel, Director, Hugh Murphy, Conductor. Judges: Julia Aubrey, Daniel Beckwith, Jacque Trussel, Melanie Helton
SUNDAY, JANUARY 8

8:30AM – 12:00PM    BOARD OF DIRECTORS BREAKFAST AND MEETING    Anacapa