

Southeastern NOA Convention Grid

8:45-9:10 – Registration, welcome, and coffee.

9:15-10:05 Sessions

IF you build it, we WILL come: Eileen S. Moremen, Kennesaw State University

The panel discussion seeks to create awareness around the need for a non-degree continuing education for the university directors of opera, focusing on future collaboration with NOA (regionally and nationally). With varying levels of training for the producing and directing aspects of these academic needs, we hope to recognize and imagine how to develop constructive collaboration and educational workshops.

Forgotten Opera: The Works of Antônio Carlos Gomes: Guilherme Coelho Godoi, Florida State University

This session will examine the life and operatic works of Brazilian composer Antônio Carlos Gomes (1836-1896). The goal is to expose the American public to 'new' repertoire, even though his works were written over a century ago. Even though his output includes other instrumental and piano works, his métier in the treatment of the voice is unmatched among Brazilian composers, demonstrating perfect knowledge of its capabilities and strengths.

10:15-11:05 Sessions

Back to Before: The Immortal Music of Ivor Novello and the Unlikelihood of the Return of "The Novello Show": JR Fralick, Baldwin Wallace College

The shows of Ivor Novello (1893-1951) were the mainstay of the British stage from the 1920s through the 1950s, yet, as actor, director and writer Simon Callow points out, have now "disappeared without a trace." This lecture recital will provide background on Ivor Novello's fascinating career and what made his musical extravaganzas so popular yet nearly impossible to produce today. The presentation will also include a few performances of some of Novello's most popular music to demonstrate its lasting quality and usefulness to the modern opera theater director.

Picking a Winner: Finding Repertoire for Opera Workshop: Richard Masters and Ariana Wyatt, Virginia Tech

In this presentation, Ariana Wyatt and Richard Masters will discuss an organized way to approach choosing repertoire for Opera Workshop, from the initial planning stages to lining up a program. Solutions to common problems will be offered, and resources for teachers to use to make the process easier will be discussed in detail.

Lee Hoiby's Bon Appetit: An Example of Creative Collaboration: Carroll Freeman, Georgia State University, and Dr. Christy Lee, Mississippi State University

The very definition of the operatic art form is the combination of a multitude of theatrical and musical elements. The lack of any of these elements will result in a lesser caliber performance of the intended work. The most important combination in the operatic creative process is the relationship between stage and music. In this lecture demonstration, we will discuss our approach to this relationship in an academic environment and use Lee Hoiby's *Bon Appetit* to serve as an example of the importance of collaboration between stage director, music director and singing-actor. **(student friendly)**

11:15-12:05 Sessions

French Operetta: An Exploration of Repertoire for Undergraduate and Graduate Performance from Recital to Stage: Dr. Joshua May, University of Michigan-Flint

This session will provide a background on the history and development of French Operetta from 1825-1925 with direct connection to programming for collegiate training programs. Session attendees will have the opportunity to hear live and recorded excerpts from a variety of composers of the genre, which will include works by Offenbach, Cuvillier, Lecocq, Bizet, Hahn, and Hervé. Since French repertoire is often one of the most difficult languages and styles introduced to the undergraduate singer, this session will provide excerpts set to English translation to help provide access to scenes that can be utilized for introduction in operatic scenes programs, mainstage productions, or recitals. Graduate singers will present select advanced works in the original language to demonstrate the comparison of literature available to utilize in programming for various levels of developing singers.

Stop being polite: physical truthfulness in opera: Dr. Kristin Kenning, Samford University

Far too many operatic and theatrical performers look presentational, stilted, over-rehearsed, awkward, and untruthful on stage. One of the main things getting in the way of young performers is an upbringing where they have been told to stand/walk/talk/sing/play a certain way in order to be "polite,"

“accurate,” “sophisticated,” or “genteel.” We all need to learn to shut these cultural expectations off when we hit the rehearsal room and stage, but they can be so ingrained that it seems impossible. This workshop will take you through numerous exercises that will challenge you to leave politeness offstage and teach you to be honest in your physical actions and reactions on stage. Your skill as a performer will increase, and your characters will crackle with authenticity!

(student friendly)

12:15-1:30 – Lunch and keynote address with **Jerome Shannon:**

Praised for this "skill and verve" (New York Times), Jerome Shannon celebrates 25 seasons as a professional operatic pianist, coach and conductor. During these two and one-half decades, Maestro Shannon has held leadership positions with Sarah Caldwell's Opera Company of Boston (Artistic Administrator, Assistant Conductor, Conductor), Virginia Opera (Artistic Administrator, Associate Artistic Director, Conductor), Pensacola Opera (Music Director & Principal Conductor), and Mobile Opera (General & Artistic Director, Principal Conductor). In addition, Jerome Shannon has enjoyed successful and repeated engagements as guest conductor with Washington National Opera, Nashville Opera, Tulsa Opera, San Antonio Opera, Shreveport Opera, Anchorage Opera, Fresno Grand Opera, Opera Naples, Opera Roanoke, Lake George Opera, Chautauqua Opera, and Ash Lawn-Highland Festival.

1:45-2:35 – Sessions

Reclaiming Bel Canto through Fact-based Voice Pedagogy and Acoustics: Dr. Loraine Sims, Louisiana State University

This session will begin with a review of some of the foundations of past Golden Ages of Singing. The presentation will include voice-teaching techniques to help modern singers achieve some of these standards. Particular attention will be given to the concepts of *appoggio*, *coup de glotte*, *chiaroscuro*, *messa di voce*, *portamento*, *fioratura*, trills, and registration. Modern scientific tools such as spectrogram and power spectrum will be used to help the audience visualize these concepts. There will be group singing of vocalises/exercises used to teach some of the concepts.

Storytelling in Opera: Justin John Moniz, Milliken University

We use stories to make sense of our world and to share that understanding with others. We tell stories because there is something to share, something to be learned, and encouragement to be gained. In this session, singers and audiences members will explore the challenges of storytelling in opera, and discover techniques to help become more transparent and vulnerable artists. Topics to be discussed include how to establish a clear set of given

circumstances, marking beat changes with clarity, and maintaining an elevated sense of urgency throughout a performance. **(student friendly)**

2:35-2:55 – Afternoon coffee and networking

3:00-4:00 – Master Class

A Musical Crossroads: The Synthesis of Musical Style and Vocal Technique in Operatic Literature Master class – Dr. Maryann Kyle, University of Southern Mississippi

Opera is one of the most demanding of the vocal art forms. Is it possible to train singers to be fit bodily and vocally to project their voices in a large space over hours of singing, yet maintain the poignancy and realism of the drama? In my workshop I will guide the 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. This is where the word "infusion" becomes important. Breath is foundational for vocal technique, and singers work for years to learn to "control" it for singing. 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 much more truthful and organic performance.

(student friendly)

4:15-5:45 – Members' Recital: Arias and Scenes from Opera and Operetta performed by members and students.

Recital Repertoire

Pianists, Dr. Kevin Chance, Dr. Christy Lee, Grant Jones

Scene from Act 2 of *The Marriage of Figaro* W.A. Mozart
Auburn University Opera Workshop: Anne S. Duraski, Director and Dr. Matthew Hoch, Assistant Director

Hai gia vinta la causa...Vedro mentr'io sospiro from *Don Giovanni* W.A. Mozart
Dr. Christopher C. Jordan, Savannah State University

Scene from *Une Devinette* August Pilati
Clayton State University Music Drama Workshop: Dr. Kurt-Alexander Zeller, Director

Dein ist mein ganzes Herz from *Das Land des Lächelns* Franz Lehár
Dr. Ryan Landis, Mississippi State University

Ce n'est qu'un rêve from *La Belle Hélène* Jacques Offenbach
Joshua May, Paris
Dawn Neely, Hélène
Dr. Joshua May, University of Michigan-Flint and Dr. Dawn Neely,
University of West Georgia

Scene Four from *Found Objects* Roger Tréfousse
Soprano 1: Christina Howell
Soprano 2: Jeanette Simpson
Mezzo-Soprano: Laurie Tossing
Tenor 1: Brendan Callahan-Fitzgerald
Tenor 2: Christopher Connelly
Baritone: José Caballero
Roger Tréfousse, Composer

Ah! forse é lui...Sempre libera from *La Traviata* Giuseppe Verdi
Dr. Jennifer Bryant Pedersen, Mars Hill University

Soave sia il vento from *Così fan tutte* W.A Mozart
Lydia Beasley, Fiordiligi
Marie Smithwick, Dorabella
Paul Houghtaling, Don Alfonso

Bei Männern, welche Liebe fühlen from *Die Zauberflöte* W. A. Mozart
Susan Williams, Pamina
Paul Houghtaling, Papageno
University of Alabama Opera Theatre: Dr. Paul Houghtaling, Dr. Susan
Williams, and UAOT students