

Schedule for NOA Great Lakes Regional Conference: Jumpstarting Your Best Season Yet!

Saturday, September 15, 2018
Phillippe Performing Arts Center
Indiana Wesleyan University
4201 S. Washington Street
Marion, IN 46953

Registration: \$75.00 for NOA members and \$95.00 for non-members
\$35.00 for Students

Optional Lunch at Baldwin Dining Commons: \$7.50

Optional Ticket to “La Bohème” at Indianapolis Opera (One hour and ten minute drive from Conference Venue): 10% discount code provided by Indy Opera to NOA registrants for use at:

<http://www.indyopera.org/la-boheme.html>

8:00 a.m. Registration Opens

9:00 a.m.-10:00 a.m. Keynote Address: Dr. Philip Seward, PPAC Auditorium

Philip Seward has worked internationally as a composer, pianist, tenor and teacher. In 2013, *How To Date A Coloratura*, Philip’s chamber opera was one of three finalists at the [National Opera Association](#) Chamber Opera Competition. In the same year another opera, *The Proposal (Eve)*, premiered as a part of [Midwest New Musical](#)’s series of new works in concert. Highlight’s of Mr. Seward’s compositions include productions of *Les Dames á trios...et piano* at the Kaye Playhouse in New York City and the Stages Festival in Chicago; *High Fidelity* at the Royal George Theatre in Chicago, Merkin Hall in New York City and in the Chicago Humanities Festival; and Jeff Award-winning *Hans Brinker*, which ran for five seasons at Theatre Building Chicago and *And Piano Make Three...* at the Edinburgh Fringe Festival and the Philadelphia Fringe.

The world renowned [Lyric Opera of Chicago](#) commissioned numerous piece that include, *Stone Soup*, *A Noteworthy Tale*, and *African Stories*. These works were produced in Chicago, Toledo Opera, Memphis Opera, and Pensacola Opera among others. [The Lira Ensemble of Chicago](#) also commissioned works by Philip Seward including *Blessing* premiering on WFMT radio. Another piece for chorus and orchestra, *Sonnet*, was performed at the Chicago’s Symphony Center.

As a pianist Philip Seward has performed his compositions for piano as well as other contemporary composers all over the United States and in Europe including stops in Holland, Germany and Poland. As a singer Seward sang a variety of roles including Eisenstein in *Die Fledermaus* for Intimate Opera; John

Jasper in *The Mystery of Edwin Drood*; Lt. Cable in *South Pacific*; the prince in *R & H Cinderella*. Other productions featuring Philip Seward – *The Beggar's Opera*, *A Chorus Of Disapproval*, *The American Clock*, *Happy End*, and *The Phantom of the Opera*. Internationally he has concertized in Amsterdam as well as Rzeszów and Wrocław in Poland.

Philip Seward is the recipient of the Excellence in Teaching Award from [Columbia College Chicago](#) where he is a Professor of Instruction in the Music Department teaching foundational courses, composition and piano. He currently serves on the board for the National Opera Association. He also serves as the music director at Epiphany United Church of Christ and as Artistic Director/Conductor for the Edgewater Singers. He completed his doctoral work in Composition with Dr. Stephen Davismoon at the University of Salford.

Mr. Seward's publisher for his choral music – [Porfiri & Horvath](#).

10:15 a.m. – 11:10 am. Jumpstart Your Staging with Technology: Using the “Stagewrite” app to stage an opera, by Dr. Jon Truitt, Band Room

As any stage director can attest, the documentation of the staging process can be tedious. The traditional method of recording blocking in hand-written staging books often results in an inaccurate record that is difficult to share legibly. However, this traditional method has been “reborn” using the Ipad interface in a tool called the “Stagewrite” app. Using this software, a director can easily create detailed staging charts and notes that can be distributed to singers and technical staff in a .PDF format and can be stored digitally for future reference. At the same time, the software's ease of use often results in more accurate notes that are created more quickly than hand-written notes. Stagewrite was created by Broadway Director/ Choreographer Jeff Whiting to remove the need to carry around 1000+ page choreography and staging books (see link to an ABC Broadway Backstage story: https://www.youtube.com/watch?feature=player_embedded&v=0nWnDwaFG7M).

In the session, the basic functions of the app will be demonstrated in the context of staging an opera scene. This will include setting up stage parameters, creating icons for actors and representations of scenery, and using the app to show movements of actors through the scene. Following the demonstration, session attendees will be able to ask questions about the app's functions and features.

As both a professional and an academic opera stage director I have found the use of this tool to be invaluable. Also, I am **not** a paid representative of the company and am not compensated to promote this product in any way.

11:10 a.m. Stretch Break

11:15 a.m. – 12:10 p.m. Thirteen Women and a Countertenor: Proposing a Solution to a Common Problem in Teaching Opera Workshop at the University Level, by Dr. Kathleen Maurer, Band Room

This presentation will suggest a creative solution to a common problem in university opera workshop courses – what opera or opera scenes can be performed with a mainly all-female cast? Once faced with a student registration of thirteen women and a countertenor for my Opera Workshop class, I was challenged to answer exactly this question. My solution included having one mezzo-soprano sing a “pants” role, casting the countertenor in a male role, and writing my own one-act opera. This new opera was a *pastiche*, incorporating duets, arias, and ensembles from several operas combined within the framework of an existing opera to create performing opportunities for each student in the class.

In writing the script for the final production my goal was to retain the character and plot from the original operas, enabling students to learn their excerpts with specific characters in mind. The dialogue that I wrote connected the opera excerpts together; I chose to have all the dialogue spoken in English for the audience’s ease of understanding. The opera excerpts were sung in the original language, contributing to the usefulness of this workshop for future auditions and performances of roles for each student. Translations were provided for the audience along with the programs.

This lecture will include a list of excerpts and roles appearing in the new production, photographs, video clips, set diagrams, and notes on budget, costumes, props, lighting, accompaniment, and other performance considerations. A question/answer session will follow.

12:15 a.m.-1:00 Lunch at Baldwin Dining Commons

1:15 p.m. – 2:15 p.m. The Effects of Childhood Abuse on the Adult Singing Voice: A Paradigm for Healing, By Dr. Grace Johnson & Mrs. Heidi Hunt with guests Lisa Pay and Dr. Keith Brautigam, Band Room

Classical singing can be an out-of-the-ordinary experience for adults with a history of childhood abuse. Research indicates that the effects of post-trauma can disrupt established practices of singing technique and frustrate conventional voice rehabilitation. Nonetheless, research also indicates that singers with voices affected by post-trauma can overcome these difficulties. Healing can begin by understanding post-trauma effects on singing technique and by acquiring awareness of available therapies.

The presentation is three-fold: (1) A review of the dissertation *The Effects of Childhood Sexual Abuse on the Adult Singing Voice* G. Johnson, Shenandoah University, 2004; (2) A review of the Senior Seminar thesis *The Effects of*

Childhood Abuse on the Adult Singing Voice: A Paradigm for Healing, H. Hunt, Indiana Wesleyan University, 2018. Hunt's work expands upon Johnson's research by covering additional components of abuse (physical and psychological) and, most important, describing a paradigm for healing; and, (3) a Question and Answer session with selected members of Heidi Hunt's "Voice Team." The establishment of a multi-disciplinary voice team is one of the first steps of Hunt's "Healing Paradigm."

2:30 p.m. – 4:30 p.m. Master Class with George Shirley, PPAC Auditorium

If there is one person who can be credited with opening the doors for modern black tenors it would have to be George Irving Shirley, a remarkable man of remarkable firsts who balances his joy of performing with a joy of developing talent in others.

Currently the Joseph Edgar Maddy Distinguished University Emeritus Professor of Voice at the University of Michigan, Mr. Shirley, known as one of opera's most versatile tenors, has enjoyed a trail blazing international career in music.

Born in Indianapolis on April 18, 1934, George as a four year old joined his mother Daisy and father Irving performing for their local church. At 5, George won a local talent competition singing a Bing Crosby song.

When the family moved to Detroit in 1940 where his father went to work building cars, George continued his to develop his musical abilities, going on to win a scholarship to Wayne State University where he graduated with a B.S. in Music Education.

In 1955, George became Detroit's first black high school music teacher. The following year, drafted into the Army, he became the first black man to sing with the U.S. Army chorus. It was during this time that he was encouraged to pursue opera.

His first public opera performance, *Die Fledermaus*, took place in 1959 with a small Woodstock, NY opera company. A year later, George won the American Opera Auditions and was offered the role of Rodolfo in Puccini's *La Boheme* in Milan, Italy. This was followed in 1961 by an offer from the Metropolitan Opera after winning first prize in the Metropolitan Opera Auditions where he performed *Nessun Dorma*. There, George Shirley became the first black male to receive a contract from the Met and the second black male to perform there. The first was Robert McFerrin (father of Bobby McFerrin), a baritone, in 1953.

George performed 28 major roles in 26 operas during his 11 seasons with the Met, appearing more often than any other tenor. With a voice praised for its richness and flexibility, he was in demand by major opera houses in the US and internationally. He performed for the Royal Opera (Covent Garden), the Chicago

Lyric, Netherlands, Scottish, San Francisco, New York City and Michigan opera companies.

George Shirley has, in a career that spans more than 50 years, performed more than 80 operatic roles with many of the world's most renowned conductors (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Ozawa, Haitink, Boult, Leinsdorf, Boulez, DePriest, Krips, Cleva, Dorati, Pritchard, Bernstein, Maazel and others).

4:45 p.m. – 5:45 p.m. NOA Recital Showcase, PPAC Auditorium

A performance celebration of our favorite opera arias, ensembles & scenes by NOA members and their students!

5:45 p.m. Supper on your own, with option to travel to see Puccini's "La Bohème" performed by the Indianapolis Opera at: (tickets need to be purchased in advance)

Booth Tarkington Civic Theatre

3 Center Green #300,

Carmel, IN 46032

<http://www.indyopera.org/la-boheme.html>

DIRECTIONS to the Phillippe Performing Arts Center

The Phillippe is located just inside the east entrance of campus off of South Adams Street. From SR-15 (South Adams Street), enter campus at the main east entrance (just north of East 45th Street) by turning west onto University Boulevard. At the "T" intersection 100 yards ahead, turn left and follow University Boulevard a short distance before turning right (north) into the parking lot. The Phillippe is straight ahead, on the west end of the lot.

[See it on the map.](#)

PARKING

Parking is available to guests in the large lot east of the Phillippe. Additional parking is to the south of the Phillippe across University Boulevard.

Hotel Information

Holiday Inn Express & Suites

1000 N Baldwin Ave, Marion, IN 46952

Phone: (765) 573-6656

<https://www.ihg.com/holidayinnexpress/hotels/us/en/marion/mzznb/hoteldetail>

Comfort Suites

1345 N Baldwin Ave, Marion, IN 46952

Phone: (765) 651-1006

<https://www.choicehotels.com/indiana/marion/comfort-suites-hotels/in409?source=gyxt>

Hampton Inn Marion

1502 N Baldwin Ave, Marion, IN 46952

Phone: (765) 662-6656

<http://hamptoninn3.hilton.com/en/hotels/indiana/hampton-inn-marion-MRNINHX/index.html>

Burke Place Bed & Breakfast

722 W 4th St, Marion, IN 46952

Phone: (765) 664-7228

<http://www.burkeplace.com/>

College Inn Bed & Breakfast

3902 S Washington St, Marion, IN 46953

Phone: (765) 667-9161

<https://collegeinnbb.com/>