



**West Central Regional Convention
Saturday, September 29, 2018
Tabor College
Hillsboro, Kansas**

- 8:30-5:30 **Graduate and Young Artist Program fair** (Regier Atrium)
8:30-4:15 **Opera Scenes Rehearsals** (see separate rehearsal schedule)
- 8:15-9:05 **Registration and welcome** (Regier Atrium)
- 9:10-10:00 **Plenary Session**

Thoughts from the Director's Chair:

Copeland Woodruff, Lawrence Conservatory

Copeland Woodruff, Director of Opera Studies at the Lawrence Conservatory of Lawrence University, has directed more than 90 opera productions, and has been on the directing and production staffs of the New York City Opera, Santa Fe Opera, Chautauqua Opera, Michigan Opera Theatre, Yale Opera, Atlantic Coast Opera Festival (NJ), and Opera North (Philadelphia and New Hampshire). Mr. Woodruff has been on the faculties of the Oberlin Conservatory, Academy of Vocal Arts, Temple University, Universität Bamberg, the Harrower Opera Workshop, La musica lirica (Italy) and Festival of International Opera of the Americas (Brazil), and a visiting faculty member of The Juilliard School.

Woodruff is dedicated to expanding the role of opera in the communities it serves, including disenfranchised and marginalized populations. His training in devised theatre exposes casts, both vocalists and instrumentalists, to improvisation and to techniques building a narrative from research material from the surrounding populace. He, also, is a vanguard in recital reimagining, bringing a personal approach to the concert stage.

Mr. Woodruff holds a Bachelor of Music degree and Master of Music degree in Vocal Performance from the University of South Carolina and a Master of Science in Opera Stage Direction from Indiana University. He is a proud member of the American Guild of Musical Artists (AGMA) and Actors' Equity Association (AEA).

10:10-11:00 Breakout Sessions

Personality and Performer: Defining a satisfying collaborative relationship

Dr. Jamie Reimer, University of Nebraska – Lincoln

Ms. Stacie Haneline, University of Nebraska at Omaha

How many collaborative experiences in one's career can be defined as 'satisfying collaborations?' Whether a young artist or one with decades of experience, the average is 3-5 collaborations, which seems implausible at best. It is remarkable that performers have such a low rate of satisfaction. What have we missed as educators, performers and passionate artists? We believe through our research that personality awareness is a key factor. Performers must know our strengths and weaknesses before we can identify a compatible collaborative partner.

It is the aim of this session to empower every musical collaborator with information to continue to make intelligent and informed choices when choosing collaborative partners. Through the use of the personality factors espoused by the Meyers-Briggs personality profile, the researchers will identify traits that predict the most satisfying partnerships. Specific questions addressed include: What are the characteristics of the best collaborative relationships? How may those characteristics be defined in order to identify the most compatible collaborative partners, as well as to maximize the collaborative experience with partners of all personality types.

While not every collaborative partnership allows for discrete selection, artists can learn from those partnerships that are most satisfying by identifying the personality elements that define a potentially satisfying collaborator. This research will enable and empower potential collaborators to identify early in the musical process those partners who will potentially be the "best fit" for their own personality types, leading to a more satisfying musical rehearsal and performance experience.

Essential Somatics for Musicians - Targeting Head, Jaw, Neck, and Shoulder Tensions (based on the teachings of Thomas Hanna and Moshe Feldenkrais)

Dr. Cristina Castaldi, Wichita State University

Somatic education provides the missing link for obtaining consistent and optimal performance. Typically this is a practice for the full body with floor exercises. However, this workshop will be modified with movements limited to chairs and standing. This workshop will give the basic science behind the practice and targeted movements to release chronic tensions in the skull, jaw, neck and shoulder cradle. From the words of Thomas Hanna: "Somatic education is the use of sensory-motor learning to gain greater voluntary

control of one's physiological process. It is "somatic" in the sense that the learning occurs within the individual as an internalized process."

11:10-12:00 **Breakout Sessions**

Reimagining Opera Outreach

Dr. Ryan Landis, Mississippi State University

Community and Educational Outreach within university opera programs is nothing new, fortunately, but what innovative methods are available, and effective in capturing the hearts and minds of a generation that have grown-up in the digital age? As educators, it is our privilege and responsibility to assist in developing the next generation of opera audiences by providing experiences that captivate the mind and move the bodies of those we wish to engage. In a time where opera companies and university programs must be careful with how they utilize limited resources, outreach can seem like a wonderful, but costly, aspect of what we provide for our communities. It need not be this way, however, and can be accomplished with one individual or a small group of instructors or student assistants. This session will consider approaches that move beyond exclusively performing for young audiences by seeking to help provide a student-centered, multisensory experience that introduces students to opera. This approach seeks to provide elementary through high school students with experienced-based programs that incorporates games, improvisation, movement, acting, design, and stagecraft aspects to offer a glimpse into the magical world of opera production and performance.

What your directors wish you knew about Musical Theatre

Dr. Paul Hindemith, Missouri Western State University

Dr. Kristin Newbegin, Missouri Western State University

Morgan Mallory, Missouri Western State University

Session pianist: Dr. J. Bradley Baker, Tabor College

Many who have trained in opera find their way into the realm of musical theatre. Some find the transition easy, while others may feel unprepared. The two styles of lyrical theatre are similar, but just different enough to pose challenges. What does a classically trained performer need to know going into the process?

The presentation will allow time for two singers to put their audition chops to the test. Additionally, there will be a brief presentation about technique, repertoire, auditioning, and rehearsal process, and a brief time for questions.

This panel discussion and workshop features two classically-trained performers (Paul Hindemith and Kristin Newbegin) who have found their

way onto the musical theatre stage and have had to work through vocal, physical, and mental shifts, and who also stage direct and music direct. It also includes one dancer-actor-singer (Morgan Mallory) who has found her way from the stage into stage direction and choreography.

12:10-1:00 **Lunch and keynote address with NOA President Paul Houghtaling**

Bass-baritone Paul Houghtaling is the current President of NOA. As a performer, he has sung and directed a diverse repertoire throughout the U.S. and abroad. Career highlights include the soundtrack to Reggio's film *Naqoyqatsi* for SONY; several Carnegie Hall solo appearances with Cecelia Chorus of New York, American Composers Orchestra, and others; U.S. tours with the Waverly Consort, including Kennedy Center appearances; European tours as Papageno with Teatro Lirico d'Europa; "Opera Buffa: Comedy On Stage" on Lincoln Center's "Meet the Artists" series; and all of the major works of Bach with ensembles across the country. He has appeared with Nashville Opera as Sir Joseph in *H.M.S. Pinafore* and Cedar Rapids Opera Theatre as stage director for *The Gondoliers*. Last season, Houghtaling made an acclaimed debut with Opera Birmingham as Dulcamara in *L'elisir d'Amore* and directed Handel's *Alcina* for Red River Lyric Opera in Texas, where he returned this year to direct *H.M.S. Pinafore*. He has also appeared with the Baltimore, Boston Lyric, Knoxville, Long Beach, and Santa Fe Operas, and the Metropolitan Opera Guild among others, and has created roles in Glass's *The Witches of Venice* (recorded for Euphorbia) and Lee Hoiby's *The Tempest* with Des Moines Metro Opera. He was Ko-Ko in *The Mikado* with Mississippi Opera in 2016, a role he has performed with Opera Saratoga, Natchez Opera, Anchorage Opera, and the National Savoyards, and returned to that company as the Major General in last season's *The Pirates of Penzance*. Dr. Houghtaling holds the D.M.A. degree from the City University of New York and is currently Associate Professor of Music and Director of Opera at the University of Alabama. www.paulhoughtaling.com

1:10-2:00 **Breakout Sessions**

Opera in the Age of iPhones: Using Technology to Aid Audience Engagement

Dr. Amy Prickett, Texas Christian University

In our age of technology, people are always looking to the newest gadget to keep them entertained. How can an art that was created centuries ago keep the interest of the current "techie junkies?" This session will explore ideas for using modern technology to reinvigorate interest in the art of opera. It will suggest ideas for using social media and text/email to generate interest and

information about an upcoming show. Other ideas will include the use of projection and video for more than just supertitles.

Building blocks to aria success

Dr. Joshua May, Columbus State University

Session pianist: Dr. J. Bradley Baker, Tabor College

Students will bring an audition aria of their choice to the session to work on how to build staging success for auditions and how to bring it to the main stage to work with your director. Since many students spend a large quantity of time on their study of vocal technique, diction, and musical preparation of an aria, it is important to connect how to prepare dramatic presentations of arias. This session will review major resources on movement, gesture, and opera staging for the modern singer. This session will provide singers with a step by step approach on how to analyze the dramatic needs of an aria. Session attendees will be able to participate with each aria presentation by using the provided analysis worksheet to break down psychological gesture, physical gesture, body movement, rhythm/motion of the musical action, intention, and text analysis in each section of the given aria. Presenter will discuss the style/type of each aria, so that session attendees can review the breakdown of function in the overall operatic work. The presenter will work with each performing singer on connecting these items into the large (main stage) and small (audition) needs for each artist. Session performers and attendees will learn how to create a working dramatic map of the aria, which they can use to prepare their performances.

2:10-3:00 Breakout 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.

Acting Archetypes: Embodying the Operatic Giants

Ms. Lauren Carlton, Texas Tech University

Get out of your head and into the scene in this on-your-feet session. When rehearsal time is limited and the performance demands are high, how can we

fully bring our characters to life — characters who frequently deal with heartbreaking loss, high emotions, and even higher stakes? This session seeks to answer that question. In this session, acting instructor and director Lauren Carlton (MFA Performance and Pedagogy student, Texas Tech University) will introduce the beginning principles of Joseph Campbell’s “The Hero’s Journey” and Jane Drake Brody’s Superscenes, an acting methodology that blends acting, archetype, and neuroscience, to the singing actor. Whether your rehearsal process is four months or four weeks, the topics introduced in this session are designed to be flexible, thorough, and completely repeatable for young singing actors searching for a way in to these often-iconic characters. This session encourages participation, so bring in the text of an aria or duet as we get ready to embrace physical embodiment and theatrical risk to craft.

3:10 – 4:00 **Breakout Sessions**

Yoga: Finding Balance in the Musician's Daily Life

Dr. Dawn Neely, University of West Georgia

This session will include traditional Hatha (physical) yoga stretches and will also include variations on yoga poses and stretches to assist musicians and actors to stay loose, relaxed, and tension-free throughout the day for optimal performance: from morning classes or meetings to evening rehearsals. Yoga clothing welcomed but not required.

The Studio Pianist: A Guide

Dr. J. Bradley Baker, Tabor College

The studio pianist plays a critical role in a voice student’s success and development. In an ideal world, the student will rehearse with their pianist regularly, and the pianist will be a seasoned professional capable of offering guidance and help to the student through their work together. Often, however, we find ourselves faced with less-than-ideal situations. The student/pianist duo fails to rehearse regularly, the singer is slow to learn his or her music, and the collaborative relationship does not develop musically. This session, from the perspective of a pianist with experience as the principal studio pianist in more than twenty-five voice studios, offers insights to ways voice teachers can work with and empower their studio pianists to propel their voice students to greater heights.

4:05 – 4:25 **Networking and Coffee** (Heritage Lobby)

Act V of *Captain Lovelock*

John Duke

| | | |
|------------|-------------------|---------------------------|
| Terentia: | Xinran Zhang | Emporia State University |
| Kirsten: | Casey Guthals | Tabor College |
| Laurentia: | Katherine Coleman | Tabor College |
| Leonora: | Amy DeWitt | Tabor College |
| Pernille: | Samantha Williams | Kansas State University |
| Director: | Austin Harleson | West Texas A&M University |

Opera Scenes Rehearsal Schedule

| | |
|--------------|--|
| 8:30-9:05 | Musical Rehearsals |
| 9:10 – 10:00 | Plenary Session Thoughts from the Director’s Chair Copeland Woodruff |
| 10:10-12:00 | Staging Rehearsals |
| 12:10 – 1:00 | Lunch and keynote address with Paul Houghtaling |
| 1:05 – 1:40 | <i>The Yeomen of the Guard</i> Scene coaching with Copeland Woodruff |
| 1:45 – 2:20 | <i>Captain Lovelock</i> Scene coaching with Copeland Woodruff |
| 2:25 – 3:00 | <i>Don Giovanni</i> Scene coaching with Copeland Woodruff |
| 3:05 – 3:40 | <i>Carmen</i> Scene coaching with Copeland Woodruff |
| 3:45 – 4:20 | <i>The Consul</i> Scene coaching with Copeland Woodruff |
| 4:30-5:30 | Opera Scenes Showcase performance (Richert Auditorium) |