WEDNESDAY, JANUARY 8TH

1:30 PM  
Board of Directors Meeting  
East End Suite

6:00 PM  
Dutch-Treat Prix Fixe Dinner  
at Café Un, Deux, Trois,  
123 W 44th St. btw. Sixth and Seventh Ave.  
(Reservations Required)

8:00 pm  
Broadway Show On-Your-Own

THURSDAY, JANUARY 9TH

8:00 am to 5:00 pm  
Registration  
Mezzanine

8:00 am to 8:45 am  
Embrace Your Inner Clown  
Zachary Fine  
Plaza Suite  
This active warm-up uses clowning techniques and improvisation with a professional clown. Active session with floor work, dress comfortably.

9:30 am to 10:45 am  
Plenary Session  
A Presidential Panel  
Julia Aubrey, Katherine Duax and Marc Scorca  
The three presidents of NOA, NATS, and Opera America discuss the convergence of tradition and innovation in opera and musical theatre in the 21st century

11:00 am to 12:45 pm  
Opening Ceremonies and Luncheon  
Keynote Address—Stephanie Blythe  
Grand Ballroom
THURSDAY, JANUARY 9th continued

1:00 pm to 2:45 pm
Grand Ballroom
Plenary Session - Master Class: The Intersection Between Opera and Musical Theatre: a Performer’s Life Today
Ted Sperling and Victoria Clark
  Tony-award winners-- conductor Ted Sperling, and singer Victoria Clark--will discuss the demands placed on musical theater performers as singers and actors with repertoire from many styles and periods.

3:00 pm to 3:45 pm
Promenade Suite
Broadway Songs: Finding the Truths
Mark Ross Clark with John Bucchino
Discussion of a new book from Oxford Press that analyzes Broadway song repertoire for singers and teachers, with interviews of performers, composers and directors associated with the songs. This session will spotlight and discuss some of the important Broadway literature vocally, and add a musical and dramatic analysis. Special guest Mr. Bucchino, award-winning composer of the Broadway show A Catered Affair, will provide analysis and examples.

3:30 pm to 4:15 pm
Grand Ballroom
New Triad: Crossing Over
Steve Gross
Selecting the right “crossover” repertoire is a challenge many classically trained singers face. This class helps singers make convincing impressions during crossover auditions and in opera auditions where arias are only part of the audition package.

4:30 pm to 5:15 pm
Grand Ballroom
Career Q & A
Stephanie Blythe

5:30 pm to 7:15 pm
Dinner on your Own
7:30 pm to 9:30 pm

**Grand Ballroom**

**Collegiate Opera Scenes Competition**

Paul Houghtaling, Coordinator

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

COSC Committee: Kristine Hurst-Wajszczuk, Co-chair, Linda Lister, Dawn Neely, Ron Ulen

Finals Judges: Division I: Susan Boardman, Susan Gonzalez, Dona Vaughn
Division II: Chuck Hudson, Gordon Ostrowski, Martha Wade

Preliminary Round Judges: Daniel Bubeck, University of Alabama; Kristine Hurst-Wajszczuk, University of Alabama at Birmingham; Kristin Kenning, Samford University; Linda Lister, University of Nevada Las Vegas; Dawn Neely, University of West Georgia; Ron Ulen, Texas State University, San Marcos

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**DIVISION I**

**Purchase College (SUNY)**

*Purchase, New York*

*Hansel und Gretel*, Act I, scene I  Engelbert Humperdinck

Hansel: Rachel Weishoff  Gretel: Robin Clifford

Stage Director: Jacques Trussel  Music Director: Hugh Murphy
Pianists: Hugh Murphy and Mina Kim

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**The University of Miami, Frost School of Music**

*Miami, Florida*

*L'elisir d'amore*, Act II, scene vii  Gaetano Donizetti

Adina: Alissa Roca  Dulcamara: Eric McConnell

Stage Director: Tony Boutté  Music Director and Pianist: Alan Johnson

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**Sam Houston State University**

*Huntsville, Texas*

*La fille du régiment*, Act II, Trio  Gaetano Donizetti

Marquise: Lindsey Fuson  Marie: Nicole Wallace
Sergeant Sulpice: Nicholas Szoeke

Stage Director: Rebecca Renfro Grimes  Music Director and Pianist: Roger Keele

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**The University of Montevallo**

*Montevallo, Alabama*
Little Women, Act II, Final Quartet

Mark Adamo

Jo: Mattie Crisp    Meg: Rachel Pickering
Amy: Grace Conner    Beth: Lauren Jones

Stage and Music Director: Charles Wood    Pianist: Laurie Middaugh

DePauw University
Greencastle, Indiana

La Rondine, Act II, Finale

Giacomo Puccini

Lisette: Elleka Okerstrom    Prunier: Joseph Leppeck
Ruggero: Lance Orta    Magda: Emily Barnash

Stage and Music Director: Kerry Jennings    Pianist: Gregory Martin

DIVISION II

The University of Colorado Boulder
Boulder, Colorado

La bohème, Act I finale, arias and duet

Giacomo Puccini

Mimi: Rebecca Kidnie    Rodolfo: Max Hosmer

Stage Director: Leigh Holman    Music Director: Nicholas Carthy    Pianist: TBA

Texas State University
San Marcos, Texas

The Taming of the Shrew, Act II, scene ii

Vittorio Giannini

Lucentio: Kevin Park    Bianca: Andrea Hansen

Stage Director: Samuel Mungo    Music Director and Pianist: Kristin Roach
The University of Texas at Brownsville  
Brownsville, Texas

*La fille du régiment*, Act II, Trio  
Gaetano Donizetti

Marquise: Connie Lopez  
Marie: Azalea Laredo  
Sergeant Sulpice: Robert Reyna

Stage Director: Nicole Asel  
Music Director: Daniel Hunter-Holly  
Pianist: Laura Brumbaugh

Wichita State University  
Wichita, Kansas

*Susannah*, Act II, scene 3  
Carlisle Floyd

Susannah Polk: Lily Guerrero  
Olin Blitch: Andrew Simpson

Stage Directors: Samuel Ramey and Marie Allyn King  
Music Director: Mark Laycock  
Costumes: Shannon Smith-Register  
Pianist: Linda Starkey

The University of North Carolina at Greensboro  
Greensboro, North Carolina

*The Most Happy Fella*, Act I, Trio  
Frank Loesser

Pasquale: Richard Hodges  
Giuseppe: Ryan Brock  
Ciccio: Matthew Arnold

Stage Director: David Holley  
Music Director and Pianist: Benjamin Blozan

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Brief pause followed by announcement of awards.
The first place winners in each division will be featured in a master class on Friday, January 10 with Copeland Woodruff and Time Long entitled *An Inside Look at the Winners.*

Join us at 4:00 here in the Grand Ballroom.

9:30 pm to 11:00 pm  
Palm Room

Opening Reception
FRIDAY JANUARY 10th

8:00 am to 5:00 pm
Registration
Mezzanine

8:00 am to 9:30 am
Board of Directors Meeting
East End Suite

8:00 am to 8:45 am
Yoga for Performers
Hudson Suite
Robert Swedberg
Discover how the practice of selected yoga techniques can be applied to the development of the signing-actor. Participate in a gentle morning session that will be a wonderful way to awaken the body, mind, and spirit.

8:00 am to 8:45 am
Body, Breath, Sound
Plaza Suite
Adriana Hardy
Body, Breath & Sound offers a unique blend of breathing techniques and body work to free up the voice. It will include ideas from Feldenkrais, Alexander Technique, Yoga breathing, Inner Body work, and Living in a Body, For anyone using voice as a means of communication, as well as understanding the body mechanics of breath and sound. Active session, dress comfortably.

9:00 am to 9:45 am
Integrating Projections into the Show
Promenade
Matt Kizer
Learn how projections can reduce the cost of scenery and contribute to the impact of a show. You will leave with a clear understanding of what projection means to the performers, the director, the other designers, and the producer.

9:00 am to 10:15 am
Musical Theatre Training and Casting for Classical Singers
Grand Ballroom
Tiffany Little Canfield, Brian DeMaris, Constantine Kitsopoulos, and Ron Raines with Moderator: David Ronis
A discussion addressing the needs and concerns of classical singers in regards to training and auditioning for musical theatre projects.

10:30 am to 12:30 pm
Poster Sessions
Grand Ballroom Hallway
Anthony Radford, Chair
Brian Arreola

Songs of the Fisherman: A Collaboration to Create an Opera-Ballet Hybrid
Rebecca Renfro Grimes

*Integrating Mime and Dance into the Opera Scenes Narrative*

Anna Hersey

*J.P.E. Hartmann's Liden Kirsten: A Hidden Gem*

Kristen Kenning

*Polish Opera in the United States: a Call for Education, Performance, and Production*

Janene Nelson

*Chiaroscuro: A Singer’s Approach to Exploring Artistic Individuality in Interpretation*

Mitra Sadeghpour with co-authors Jordyn Beranek, Danielle Bronshteyn, and Michaela Tures

*Opera and Sustainability: A Case Study*

Jeffrey Snider

*A History of Operatic Voice Types*

10:30 am to 11:15 am  Grand Ballroom

**Interview: Andrew Lippa with Rick Walters**

Rick Walters, Vice President for Classical & Vocal Publications, Hal Leonard Publishers will facilitate a conversation about writing for the theatre, writing for the voice and setting words, and the choice of topics for shows and special projects.

10:30 am to 11:15 am  Promenade Suite

**Scholarly Paper**

Anthony Radford, Chair

*Love and Redemption: The unfulfilled passion, the dissatisfied dream and chivalric duty in Richard Wagner’s Tristan und Isolde*, written by Meghann Anneliese Dailey, Whitworth University, Spokane, WA.

11:30 pm to 12:45 pm  Vanderbilt Suite

**Governor’s Lunch**

Reg Pittman, Coordinator

Have lunch with your regional Governor and other members from your region. *(Reservation required.)*
FRIDAY JANUARY 10th continued

1:00 pm to 1:45 pm Grand Ballroom
NOA Annual Business Meeting and Election of Officers
Julia Aubrey, NOA President

2:00 pm to 3:45 pm Grand Ballroom
Plenary Session--Master Class
Andrew Lippa
Mr. Lippa will coach singers in the performance of songs from his shows such as *The Wild Party, You're a Good Man Charlie Brown, The Adams Family, John and Jen,* and *A Little Princess.*

4:00 pm to 4:45 pm Grand Ballroom
Collegiate Opera Scenes Competition: An Inside Look at the Winners
The Division I and II winners of the Collegiate Opera Scenes Competition will be presented in a master class. Two clinicians (TBA) will show the audience why these particular scenes won their divisions, while offering dramatic and musical suggestions for the students to take their work to even new heights and performance possibilities.

4:00 pm to 4:45 pm Sutton Suite
Singer Training Forum: Skills Required by Professional Opera Companies for Young Artists
Laura Canning, Jonathan Pape, and Michael Heaston with Moderator Laura Lee Everett
Learn what skills your students will need to have a professional singing career and how to provide curriculum to produce those skills with guidelines developed by Opera America’s Singer Training Forum.

5:15 and 5:40 pm National Opera Center
Opera America Tour of the National Opera Center (330 Seventh Ave. @ 29th St.)
Ticketed event, limited to 75 persons per tour time.

Transportation to the National Opera Center:
Subway- (Note: Stairway access and egress only) Enter the subway station located at Madison and 42nd on the northwest corner of the street and purchase a Metro card for two rides ($6.00) from the vending machine. (Each ride is $2.50, but there is a $1.00 charge for a new card.)

Take the subway Shuttle to Times Square. Exit the Shuttle and take the Downtown #1 train one stop to 34th Street. Exit Penn Station at 7th Avenue, turn right and walk downtown two blocks to the southwest corner of 29th St. Take the elevator to the seventh floor. To return to the hotel, reverse the process.

Cabs—Cabs run uptown on Madison Ave. in front of the hotel. Tell the cab driver to cross over to Fifth Ave. (either at 43rd St. or 45th St.) and go downtown to 29th St. which
runs one way west to 7th Ave. The Opera Center is on the southwest corner of 7th Ave. Take the elevator to the Seventh floor. Fare could be $10.00 to $15.00 depending on traffic. Cabs are credit card accessible: Suggested tip--20%.

**FRIDAY JANUARY 10th continued**

**Post Tour**
Select a restaurant near the National Opera Center from Opera America’s recommended dining list found in your registration packet.

8:00 pm to 8:45 pm  Grand Ballroom

*Sacred in Opera*

**John Pfautz, Coordinator**

**Claudia Dumschat and Richard Olson**

Claudia Dumschat is the Organist and Choirmaster at The Church of the Transfiguration (“The Little Church Around the Corner”) in Manhattan working with her husband, librettist and stage director Richard Olson. They will share their experiences and thoughts on producing sacred music dramas and operas at the church and elsewhere. Their repertoire includes works from the Medieval *Play of Daniel* to Benjamin Britten, as well as world premieres by contemporary composers.

9:00 to 9:30 pm  Grand Ballroom

*An Embarrassing Position by Dan Shore*

**2013 NOA Chamber Opera Competition Winner**

**Susan Gonzalez and Reuben Blundell**

A world premiere performance of a new chamber opera, with students from Hunter Opera Theater at Hunter College.

9:45 pm to 11:00 pm  Terrace Ballroom

*The Golden Age of Broadway*

**Elizabeth Vrenios, Coordinator with Adriana Hardy**

**SATURDAY, JANUARY 11th**

8:00 am to 5:00 pm  Mezzanine

Registration

8:00 am to 8:45 pm  Hudson Suite

**Yoga for Performers**

**Robert Swedberg**
8:00 am to 8:45 pm

Vanderbuilt Suite
Stage Combat
Rod Kinter

During this workshop, participants will be introduced to the techniques involved with performing the kinds of violence common to opera such as slaps, hair pulls, falls, and struggles. Participants will learn how to safely execute these techniques while making them seem "real" to an audience. Active session with floor work, dress comfortably.

9:00 am to 9:45 am

Grand Ballroom
Young People’s Opera Performance: Searching the Painted Sky—
A Children’s Opera by Martha Hill Duncan and Janet Windeler Ryan
Kimberly Wolfenbarger-Nakamoto, Dr. Christopher Meerdink, Dr. Ezekiel Meza
and the Youth Opera of El Paso

Searching the Painted Sky was commissioned by Youth Opera of El Paso to premier at this convention to encourage the Composition of new operas to be performed by children.

9:30 am to 10:15 am

Sutton Suite
The Douglas Moore Fund: Supporting Emerging Creators
Michael Ching and Daron Hagen

The Douglas Moore Fund has provided financial fellowships to five emerging composers in order to learn about the field of opera composition by attending rehearsals and performances of new American works. Learn about the application and selection process for this annual competition.

10:30 am to 12:00 am

Grand Ballroom
Stephen Wadsworth: Advanced Acting Techniques for Opera Singers
Stephen Wadsworth

The acting training offered for singers at the Juilliard Opera/Met Opera Lindemann Young Artist Program is unique. It is as intensive as the kind of training that spoken theatre actors undergo while it addresses genre-related issues specific to singers. Lecture demonstration.

10:30 am to 11:15 am

Sutton Suite
H.O.W. Round Table: Too Many Sopranos, Too Few Tenors?
Susan Boardman, W. Dwight Coleman, and David Holley with Moderator:
Elizabeth Vrenios

Help in casting and producing opera workshops.

11:00 am to 4:00 pm

National Opera Center (330 Seventh Ave. at 29th)
26th Annual Vocal Competition
Barbara Hill-Moore, Coordinator
SATURDAY, JANUARY 11th continued

11:30 am to 12:15 pm  Sutton Suite
Choral Conducting and Vocal Technique for Choral Singing
Ronnie Oliver and David Rosenmeyer
Learn how to prepare and conduct a chorus and vocal technique for choral singing. Group participation.

1:00 pm to 2:30 pm  Sutton Suite
They Sang in English...Really??
Kathryn LaBouff
Author of Singing and Communicating in English: a Singer’s Guide to English Diction will guide participants to an understanding of how to achieve clear diction in English in a manner that actually frees up the voice of the classically-trained singer. She will also highlight the similarities and differences between classical singing and the requirements for musical theatre style.

1:30 pm to 3:00 pm  Grand Ballroom
The Stage Music of Kurt Weill: Interpreting and Transcending the Score
Daniel Faultus
How to capture the atmosphere and style of this singular music by mining the music stylistically beyond what is found on the printed page for collaborative partners, pianists and singers.

AND

Strong Female Characters in the Music of Kurt Weill: Breaking the Mold Then and Now
Tammy Hensrud and TBA
Through historical and live examples this lecture recital will explore the challenges vocally and interpretively of these cutting edge roles in musical theatre and opera.

3:00 pm to 3:45 pm  Sutton Suite
Pauline Viardot’s Cendrillon Confined to the Salon No Longer: A New English Translation/Orchestrations Bring Life to a Neglected Operatic Jewel in Discussion and Performance
Charles Effler and Rachel M. Harris
With a new English translation and orchestrations, Viardot’s witty and charming salon opera is ready for today’s audiences. The opera’s suitability for any sized opera program, in English or French, from small to main stage productions, with piano or orchestra, or for educational outreach will be discussed and performed.
SATURDAY, JANUARY 11th continued

3:30 am to 4:15 pm  Grand Ballroom  
New Triad: Acting Essentials for the Audition  
Nic Muni  
Using interactive demonstrations this class will focus on core acting technique: the essential action. Learn how to answer the “Four Magic Questions” that a singer can use to imbue every audition with an emotional vibrancy and power that is the ultimate goal of our craft.

4:30 pm to 6:00 pm  Grand Ballroom  
Flexible Vocal Technique: Adapting Your Classical Technical Knowledge for a Wide Variety of Contemporary Styles  
Stephanie Samaras  
This session will focus on strategies to let your standard classical technique be the pivot for contemporary commercial styles of singing, including Broadway and various other pop styles.

4:30 pm to 5:15 pm  Sutton Suite  
The Creation of: The Scarlet Ibis  
Stefan Weisman, David Cote and Mallory Catlett with Moderator Kim Whitener  
Based on the story by James Hurst, an inside look at the creation of a new opera for young people in discussion and performance with Prototype’s composer and librettist.

6:30 pm to 7:00 pm  Palm Room  
Cocktails

7:00 pm  Terrace Ballroom  
Vocal Competition Winners Concert

7:30 pm to 10:30 pm  Terrace Ballroom  
16th Annual Legacy Gala Banquet and Awards  
Lifetime Achievement and Legacy Awards

SUNDAY, JANUARY 12th

9:00 am to 12:00 am  East End Suite  
NOA Board of Directors Meeting