

**NOA Southeastern Regional Conference Schedule  
Saturday, February 15, 2020**

<b>7:30-8:45</b>	<b>Arrival, Check-In, Table Set Up, &amp; Coffee Service</b> Note: Univ. & Summer Program Tables will be set up in the south lobby of the River Center	<b>Schwob Lobby</b>	<b>All</b>
<b>8:00-8:45</b>	<b>Morning Wellness Session</b> <b>Dawn Neely</b> <b>Yoga stretches for the busy musician</b> We'd all like the luxury of a daily yoga class to help us stretch and relax or focus for the busy day ahead. However, most of us are lucky to get in a class a month! Musicians, specifically singers, need simple methods to help them get through long days of rehearsals, teaching, practicing, meetings, etc. without compromising vocal/body freedom. In this workshop session, we will practice yoga poses and modification that allow one to create mini or full sessions of yoga wherever you practice. In a chair, on the floor, in a small office or practice room: yoga can be used anywhere in as little as 5 minutes.	<b>1714</b>	
<b>8:45-9:00</b>	<b>Welcome</b>	<b>Legacy Hall</b>	<b>May</b>
<b>9:00-9:50</b>	<b><u>Session I</u></b> <b>Ianthe Marini</b> <b>The Effects of Acting on Solo Singing: Learning to Communicate Text authentically</b> The purpose of this presentation is to demonstrate the effects of acting techniques on solo singing. The human voice is our innate instrument and thus, singing has the capacity to be our most communicative art form. Voice teachers often ask their choral singers to "tell a story" or to "look like the music", but rarely are the singers given the necessary artistic tools to make that happen. A good actor does not "put on" a mask, but reveals and exposes the essence of herself in order to portray a character—and that character comes from within. This project aims to provide teachers and their singers the techniques necessary to help them achieve powerful and honest communication of the material.	<b>1714</b>	
	<b>Thaddeus Bourne</b> <b>Casting Baritenors</b> Baritenors are nearly ubiquitous in collegiate vocal programs, but what exactly are we supposed to do with them? The tenors roles soar too high, the baritone roles require more girth in the middle, and as tuition-paying students they need the same successful stage experience as their more easily cast colleagues. Collegiate opera directors are in the difficult position of casting developing voices. The young singers are too eager to sing their "someday roles," the voice teachers each have their own ideas of who shows real promise and what is best for those voices, and the program administrators demand a good show to represent the program. Transitioning voices throw an extra wrench in the works. The ambitions of the student, discernment of the teacher, and needs of the production are often not entirely in alignment. This presentation will examine the common issues faced by struggling young baritenor voices and how they may be utilized to achieve a positive opera workshop experience. We will discuss how to evaluate the likely success of roles for the singer, how to make judicious cuts or stylistically appropriate adjustments in the music, intelligent staging choices that set up the help the singer, and repertoire that is specifically geared toward these voices.	<b>1718</b>	
	<b>Bianca Jackson &amp; Marcus Simmons</b> <b>Approaching Opera by African American Composers: Arias and Scenes for your opera workshop &amp; studio</b> This presentation will provide a brief introduction and analytical approach to the works of African American composers with Scott Joplin and William Grant Still as foci. The necessity for this approach is the academic opinion that "African Americans have not made a substantive contribution to the field of classical music and their music's exclusion from the canonical anthologies and analytical texts of the genre is justified." Contemporary reviews of African American composers' music stated audiences were "enraptured," filled with the "savor of life" and contemplating the "wonder of literature" after hearing the works. This incongruence between reported audience perception and academic opinion begs questioning and investigation. Using in juxtaposition the music of Joplin, "King" of Ragtime, and Still, "Dean" of African American composers, this presentation will provide a challenge to this opinion and an introductory illumination of the literature. This presentation will examine the composer's lives as well as analyze their works to construct this analytical lens. These elements, in addition to the paradigms in Jennifer Post's life	<b>1719</b>	

spheres and Horace Maxile's semiotic framework, will produce the academically and culturally competent lenses necessary to approach these works for interpretation and understanding. This approach will produce a guide to better see the drama, musicality, and humanity of African American classical music.

In this lecture-recital session, the lecturer will illustrate the merits and address possible issues when including operatic repertoire by African American composers. The selected composer is William Grant Still, "Dean of Afro-American Composers." Still is among the most recognized of African American composers, yet his operatic works deserve more performances. This session will include a brief history, analysis, and synopsis of selected arias/scenes. Performers will present arias from selected operas. The lecturer will suggest several arias for various voice types that are suitable for different levels of vocal experience, based upon the aria's difficulty level, including tessitura, range, and fach. Scenes that can serve as a great introduction to the repertoire also will be suggested. The lecturer draws from her personal as well as professional/research experience of performing these works in the vocal studio and in concert. With growing advocacy for more inclusion and diversity in opera, the addition of these works to the operatic canon could be a vital medium in achieving that goal. Music professionals and students alike will broaden their cultural, educational, and artistic perspectives, while discovering these "hidden jewels": operas exploring the African American experience.

**Opera Scenes Music Rehearsals:**

**Carmen**

**1717**

**Street Scene**

**Legacy Hall**

**Magic Flute**

**Studio Theatre**

**10:00-10:50**

**Session II**

**Rebecca Renfro**

**1711**

**La Voix Charmante: Pedagogical Considerations & Applications of the French Baroque Aria**

French opera has a special place in the baroque canon. Although it has roots in the Italian tradition, certain aspects of rhythmic gesture, form, embellishment and performance practices are unique to French baroque opera. The origins of French baroque opera has a complicated history, and this history and performance tradition has shaped the development of the solo vocal form in this genre. Despite the resurgence of early music performance in the last thirty years, French baroque opera – and by extension the use of French baroque aria literature – has not caught on among teachers and performers of mainstream vocal literature in the United States. However, there are several characteristics of French baroque arias that make them useful as a teaching tool in the voice studio. This presentation will offer an overview of the French baroque aria form, as well as a brief discussion of performance practice issues that should be considered when approaching French baroque music. In addition, characteristics of French baroque arias that can be useful in correcting common vocal faults in young singers will be addressed. A sample performance of French baroque arias will be offered as part of the discussion.

**James Harrington**

**1716**

**The Next 5 Years: Strategic Career Planning for the Aspiring Opera Singer**

This session aims to introduce students and professors alike to the current structure and state of the opera industry and to help singers create a strategic plan for their post-graduate singing pursuits using the best, most up-to-date information available. Through an examination of the opera industry from pay-to-sings to YAPs and RAPs to main stage companies, we will look at opportunities in terms of their associated financial picture, responsibilities and performing experience, and other factors singers need to consider when applying or accepting offers. At the end of the session, attendees will have a better sense of not only where their efforts are best placed in the first five years after school, but what sort of financial commitment they will be making, and what sorts of experiences they should be pursuing at each stage in order to help them rise to the next level.

**Chadley Ballantyne**

**1717**

**Sound Guidance: Using Auditory and Language Targets in the Studio**

How can we more effectively and efficiently help singers utilize optimal resonance for each vowel-pitch combination? Two powerful tools available to us are the learned articulation patterns of speech and auditory cues. Language and speech are powerful components for motivating the movements of the vocal instrument. We can use the sounds of speech to leverage desired acoustic outcomes. In the act of speaking or singing, articulation controls the formants in the radiated sound. Formants 1 and 2 are moveable and are known as the "vowel formants." Higher formants are also adjustable. The retroflex R [ɻ] creates it distinct

sound by the drastic lowering of formant 3. While we rarely sustain this sound in performance, exercises incorporating [ɹ] can be effective tools for improving vocal technique. We can use auditory cues informed by voice acoustics to create effective teaching tools. Novel uses of white noise and tone generators can be used to help student discover how articulation controls the resonances of the vocal tract. This observed teaching will demonstrate these concepts in action with operatic literature, dialogue, and more!

**Opera Scenes Music & Staging Rehearsals**

**Magic Flute**

**1714**

**Carmen**

**Legacy Hall**

**Don Giovanni**

**Studio Theatre**

**11:00-11:50**

**Presentation Session III**

**Nicholas Pallesen**

**1711**

**Winning the Mental Game: Rethinking Popular Beliefs About Performance Anxiety**

We're often told we must work as much on the mental side of performing as the technical side. And yet, despite the countless techniques, therapies, and methods out there and people's best willpower and effort, many performers still suffer from crippling performance/audition anxiety. This workshop proposes a potentially radical question: What if all the effort to "fix" performance anxiety is the actual thing keeping people stuck? Join Metropolitan Opera Baritone and Mental Performance Specialist Nicholas Pallesen as he reveals a fresh, new perspective on performance anxiety and why, to quote the 1980's film "War Games", "The only winning move is not to play." Learn the simple secret to shining in performances and auditions without needing to conquer nerves, find a pre-performance routine, or "get in the zone".

**Scott Wilkerson**

**1714**

**Lyrical Conspiracy and Collaboration: A Librettist's Notebook**

This session explores the relationship between composer and librettist in an increasingly adventurous world of opera creation in the semi-rural South.

**Cheri Montgomery**

**1719**

**The Voice and Diction Connection, A Diction Instructor's Approach**

Voice and diction are complementary studies. Vowels and consonants are tools for vocal exploration. This presentation will demonstrate how articulatory formations acquaint students with vocal potential. Vocal awareness exercises will be provided with special attention given to the differences between spoken diction and lyric diction. A new method of charting vowels will be introduced. Distinctions between open and closed vowel pairs, along with the new category of tongue slope will be demonstrated using the whisper test. Awareness of tongue slope affects how vowels are perceived and organized. Attendees will be given access to resources designed to enhance vowel tracking and awareness.

**Opera Scenes Music & Staging Rehearsal**

**Mikado (All)**

**Legacy Hall**

**12:00-12:50**

**Presentation Session IV**

**Stephen Variames**

**1719**

**Approaching 21<sup>st</sup> Century Opera**

In this presentation, I would like to present a style of approaching contemporary opera from both a singer's perspective and répétiteurs. It would touch on the subjects of pitch memory, complex rhythms, and memorization for singers; for pianists, how to reduce a complex score, be able to feel comfortable with extreme tempi before rehearsals and how to collaborate with your conductor. Finally, it would end with a short talk about how to collaborate with a contemporary composer, i.e. how to express concerns if a piece feels too difficult.

**Chuck Dillard**

**1718**

**Beyond the Pants Role: Un-gendering Opera**

In the 21st century, love stories are not reserved for those of opposite genders. Military officials are not limited to men. Sensitive socialites are not strictly feminine. Today's opera should be able to reflect this, in order to continue to attract a new, more diverse audience. "Beyond the Pants Role" challenges singers, directors, and audiences to reimagine opera without the constraints of gender. Also, it provides singers in

the LGBTQ+ community an opportunity to portray roles and relationships that more closely align to their own identities.

**Opera Scenes Music & Staging Rehearsal**

**Magic Flute** **Legacy Hall**  
**Street Scene** **Studio Theatre**  
**Carmen** **1714**

**1:00-1:55** **Luncheon Event** **River Center Lobby**  
**Keynote Speaker: Keith Wolfe, Opera Birmingham**

**2:00-3:50** **Stage Director Workshop** **Legacy Hall w/David Ronis**  
**2:00-2:20 Carmen**  
**2:20-2:40 Magic Flute**  
**2:40-3:00 Street Scene**  
**3:00-3:20 Mikado**  
**3:20-3:50 Don Giovanni**

**Final Music/Props & Costumes/Blocking Reviews (if needed):**

**2:00-2:20 Street Scene** **1714**  
**2:20-2:40 Don Giovanni** **1714**  
**2:40-3:00 Magic Flute** **1714**  
**3:20-3:40 Carmen** **1714**  
**3:40-4:00 Mikado** **1714**

**2:30-3:20** **Session V** **1711**  
**Bethany Grace Mamola**  
**Perseverance in the Face of Totalitarianism: The Life and Legacy of Józef Zygmunt Szulc in Nazi Occupied France**

The Reichsleiter Rosenberg Task Force of 1940, initiated a systematic confiscation of items belonging to Jews throughout Europe. Because of this task force and Hitler’s decrees, Jews across Europe were labeled as stateless, and were stripped of ownership and rights to property. Not only did these actions devastate Jews economically, but intellectually and artistically as well. In parts of occupied France, this task force was legitimized by Vichy laws under the label of the Commissariat Générale aux Questions Juives (General Commission for Jewish Issues) and enabled Nazi officials to closely watch Jewish musicians and stop them from performing their music, profiting from anyone else performing it, and to halt any public performance of Jewish compositions. This dissertation exhibits the lost legacy of one such Jewish musician, Józef Szulc. It discusses him as a musician of great importance in the ongoing recovery of Jewish culture, music, and life during World War II. His musical output has historical notoriety, as seen through reviews and performance history. The study of Vichy laws and their effect on Jewish musicians in Paris during the Nazi occupation provides the socio-political context for Szulc’s life. It also provides the most plausible reason why his contribution to French operetta was almost entirely lost. Szulc’s success with his operetta compositions created a trajectory of performances that lasted well into the late 1920s and early 1930s.

**Matthew Hoch** **1718**  
**Bel Canto in the Twenty-First Century: The Relevance of the Italian Tradition in the Evidence-Based Era of Voice Pedagogy**

In the world of voice pedagogy, the events of the last two decades can only be described as transformational. Interdisciplinary collaborations with speech-language pathologists, otolaryngologists, and voice scientists have yielded new research that has unraveled many of the wonders and mysteries of the singing voice. Twenty-first century voice teachers are now educated in biomechanics, psychoacoustics, and motor learning theory, and they can practically apply these scientific concepts in the applied voice studio. In this evidence-based era, is there still room for the old-school “bel canto” method that has been passed down for centuries by the Italian master teachers to their pupils? Are the concepts and methods of García, Marchesi, and Lamperti still relevant and useful? This presentation explores the common ground that exists between the old Italian school of singing and the modern era, arguing that science has affirmed many of the concepts that originated in the bel canto era. After a brief overview of the history of voice pedagogy, specific bel canto concepts will be discussed within the context of current evidence-based research and

analyzed from a scientific perspective. The author will argue that voice pedagogues from all eras have used the knowledge that existed in their time to strive for (a) the most efficient vocal production possible to (b) build the technical skills necessary to (c) artistically sing a specific style or repertoire. The presentation will conclude with the opportunity for questions and discussion.

**Michael Ching, Joshua May, & Paul Houghtaling Studio Theatre**

**Opera today: RSBE, a new opera built like SPEED DATING TONIGHT!**

Composer/librettist Michael Ching has written a new opera, RSBE (Remove Shoes Before Entering). Commissioned by the University of Alabama, it will be premiered there on February 27th. RSBE is a follow-up to Michael Ching's very popular SPEED DATING TONIGHT! With its uniquely flexible structure allowing for varied genders, voice types, and cast sizes, SPEED DATING TONIGHT! Has had over 80 productions since its 2013 premiere. Cast members from Columbus State University's Schwob School of Music will present excerpts from their 2019 production of SPEED DATING; and cast members from the University of Alabama will preview excerpts of RSBE. Mr. Ching will provide introduction and context which will be of interest to producers, singers, and composers. Paul Houghtaling (UA) and Joshua May (CSU) will provide additional commentary.

**3:20-3:50**

**Coffee Break**

**4:00-5:00**

**Opera Scenes Program**

**Legacy Hall**

**5:00-7:00**

**Cocktail Social Event**

**The Loft**