

Co*Opera*tive
PROGRAM AT WESTMINSTER
2005 ♦ Our 10th Season ♦ 2015

**Concerts and
Master Classes**

June 28 - July 18, 2015

About the Program

In its 10th year, Westminster's CoOPERative Program provides three weeks of intensive opera training for young singers. The program is presented in cooperation and consultation with professionals in the field of opera and is designed to help young singers prepare for the essential next step toward acceptance into an advanced young artist or summer apprentice program.

The CoOPERative offers three levels of training:

1. CoOPERative Fellows - singers who are either current graduate students or post graduates, working toward a professional singing career.
2. CoOPERative Young Artists - singers who are current undergraduates in music conservatories around the country, who are preparing for graduate school.
3. CoOPERative Pianists - pianists who are working toward careers as coaches and conductors in opera and art song.

CoOPERative is designed to assess the strengths of all participants, nurture their talents and assist in their skill development. Participants receive private coaching focusing on operatic style, performance techniques, dramatic presentation, language and diction, and body awareness, as well as résumé and application advice.

CoOPERative features unique auditions in which singers are evaluated by professionals in the field of opera – advisors involved with regional opera and/or young artist programs. With their guidance, the program is customized to each singer's needs to help improve his or her skills.

Graduates of the program have been finalists in the Metropolitan Opera Council's National Auditions and have gone on to work with opera companies throughout the United States.

The public is welcome to attend master classes and concerts presented by participants at no charge. This is a great opportunity to see and hear the opera stars of tomorrow!



**The CoOPERative Program would like to thank the following people
and organizations for providing generous scholarships:**

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Micaela de Lignerolles • Lois Laverty • Charlotte Danielson



ALEXA AGOURIDES
Westminster Choir College
Rider University
Princeton, NJ



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Ithaca, NY



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Princeton, NJ



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Young Artists



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Malibu, CA



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Furman University
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MEROE KHALIA ADEEB
Binghamton University
Binghamton, NY



HEATHER JONES
Graduate of Westminster Choir College
Rider University
Princeton, NJ



THOMAS CARLE
Westminster Choir College
Rider University
Princeton, NJ



KASWANNA KANYINDA
University of Michigan
Ann Arbor, MI



OLIVIA GREENE
Westminster Choir College
Rider University
Princeton, NJ



ABIGAIL KEMPSON
Westminster Choir College
Rider University
Princeton, NJ



LACEY HARMS
San Francisco Conservatory of Music
San Francisco, CA



JAEEYeon KIM
Manhattan School of Music
New York City, NY



AUBREY HAWKINSON
Westminster Choir College
Rider University
Princeton, NJ



TESIA KWARTENG
Manhattan School of Music
New York City, NY



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Florida State University
Tallahassee, FL



ERIC LEVINTOW
San Francisco State University
San Francisco, CA

Fellows



DEBRA MCKINNEY
Eastman School of Music
Rochester, NY



MORGAN ULYAT
Westminster Choir College
Rider University
Princeton, NJ



MEGAN MOORE
Eastman School of Music
Rochester, NY



KYLE VAN SCHOONHOVEN
Graduate of Westminster Choir College
Rider University
Princeton, NJ



SABRINA ROMERO
San Francisco State University
San Francisco, CA



IVY ZHOU
Westminster Choir College
Rider University
Princeton, NJ



KATHERINE SULLIVAN
Graduate of Westminster Choir College
Rider University
Princeton, NJ

Pianist



JIA JIA
Hochschule für Musik
Hannover, Germany

CHRISTOPHER ARNESON: Co-Director



He is a professional voice trainer and vocologist who works with singers and actors to build powerful, effective voices. In 2003, he joined the voice faculty at Westminster Choir College of Rider University. Dr. Arneson is the co-director of the CoOPERative Program, a young artist program for singers, held at Westminster Choir College.

Dr. Arneson's students have gone on to further study in the Master of Music, Artist Diploma and doctoral programs at Cincinnati Conservatory of Music, Boston University, Ithaca College, Eastman School of Music, Indiana University and Yale School of Music. They have also appeared in young artist programs at Chautauqua Opera, Central City Opera, Santa Fe Opera and Washington National Opera. His professional-level students have appeared at the Metropolitan Opera, Los Angeles Opera, San Francisco Opera and Lyric Opera of Chicago.

Dr. Arneson is a frequent guest speaker regarding the training and care of the professional voice. He is a faculty member for the New York Singing Teachers Association's (NYSTA) Professional Development Program, where he teaches classes in vocal repertoire and applied pedagogy. Dr. Arneson is chair of the National Association of Teachers of Singing (NATS) Pedagogy Curriculum Committee and has recently published articles in the *NATS Journal of Singing*: "Teaching Teachers and Performance Anxiety: A 21st Century Perspective."

Dr. Arneson was formerly the co-director of the Voice and Speech department in the Master of Fine Arts program at the renowned Actors Studio of the New School University in New York. In addition, he taught voice and vocal pedagogy at the Mason Gross School of the Arts at Rutgers University in New Brunswick, N.J. Dr. Arneson completed vocology internships at the Grabscheid Voice Center at Mount Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, both in New York, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. Dr. Arneson holds both a Bachelor of Music and Master of Music in Opera from Binghamton University, completed post-graduate studies at Cornell University and earned a Doctor of Musical Arts from Mason Gross School of the Arts at Rutgers University.

SUSAN SHIPLETT ASHBAKER: Master Coach/Conductor



With over 30 years of experience in performing arts, she is active in the opera/vocal world as an independent artistic advisor/consultant, master class presenter, lecturer and opera/vocal coach. Her experience on both sides of the opera industry gives her a rare and comprehensive approach to key elements of career advancement for singers as well as a unique vantage point in the administration of opera companies, arts organizations and institutions of higher learning.

Ms. Ashbaker has been the artistic advisor for the CoOPERative Program since its inception. She is also one of the program's master vocal coaches. She is currently an adjunct professor at Westminster Choir College of Rider University. She is in demand as a master class presenter, having taught recently at Boston Conservatory, University of Miami, Fort Worth Opera and Southern Illinois University, among others.

Ms. Ashbaker was affiliated with Opera Company of Philadelphia (OCP) for 16 years, the last 11 as director of artistic and music administration, leading casting practices and reestablishing the Company as a pioneer in offering advancements to young singers before they achieved national or international recognition; giving unique opportunities to well-established artists; and supervising all activities of the Artistic and Music Departments. Under her direction, OCP established an intern program with the Curtis Institute of Music. She has worked as assistant conductor/vocal coach with New York City Opera, European Center for Opera and Vocal Arts, New Israeli Vocal Arts Institute, International Vocal Arts Institute in Montreal, Theater am Goetheplatz (Bremen, Germany) and Academy of Vocal Arts, and was on the faculty of the Curtis Institute of Music from 1993 to 2010.

A frequent judge for the Metropolitan Opera National Council Auditions and annual participant on the MET Quiz Show, Ms. Ashbaker has also participated as panelist with Opera America, judge for the Marian Anderson Emerging Artist Competition and the Richard Tucker Foundation Auditions, among others. Ms. Ashbaker currently sits on the Board of Directors of the Musical Fund Society, Philadelphia.

She trained at Southern Illinois University and l'Ecole Normale de Musique de Paris, and received a second master's degree in Vocal Accompanying/Coaching from University of Illinois under the tutelage of John Wustman.

THOMAS BAGWELL: Master Coach/Conductor



His career as a collaborative pianist has taken him to many of the major concert halls of the United States, Europe and Japan. He is an assistant conductor at the Metropolitan Opera, Washington National Opera and Seattle Opera. Mr. Bagwell has partnered in recital with Marilyn Horne, Renée Fleming, Susan Graham, Denyce Graves and Frederica von Stade. Mr. Bagwell has been a participant at the Marlboro Music Festival and has performed with violinists Midori and Miranda Cuckson. He curated several concert series at the Austrian Cultural Forum including the complete songs of Hugo Wolf and Gustav Mahler, and surveys of Schubert, Schoenberg and Zemlinsky, and premiered the *Five Borough Songbook* with such composers as Tom Cipullo, Chris Berg and Ricky Ian Gordon. Mr. Bagwell was the artistic director of the 20th anniversary performance of the AIDS Quilt Songbook in New York and Philadelphia. He teaches opera, lieder and collaborative piano at Mannes College of Music.

WILLIAM HOBBS: Master Coach/Conductor



Born in Austin, Texas, he received a Bachelor of Music in Piano Performance, summa cum laude, from the University of Colorado at Boulder, and a Master of Music in Piano Performance, Research and Literature from the Eastman School of Music in Rochester, N.Y. His teachers have included Thomas Schumacher, Paul Parmelee, Doris Pridinoff Lehnert and Larry Graham for piano and Neil Varon, Brad Lubman and Allan MacMurray for conducting.

Mr. Hobbs works at many of the world's major opera houses, including the Opéra National de Paris, the Salzburg Festival, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Washington National Opera and the Opéra de Monte-Carlo as répétiteur and conductor. His repertoire ranges from Handel to the European avant-garde, as well as works by Slavic composers and a number of premieres by American composers such as Lowell

Liebermann and John Musto. He has assisted conductors Claudio Abbado, Sir Charles Mackerras, Jiří Bělohlávek, Sir Andrew Davis, James Conlon, Robert Spano, Richard Bonyngé, Donald Runnicles, Jiří Kout, Marco Armiliato and many others. He has worked closely with singers such as Renée Fleming, Susan Graham, Karita Mattila, Lauren Flanigan, Olga Borodina, Frederica von Stade, Sonia Ganassi, Roberto Alagna, Frank Lopardo, Paul Groves, Plácido Domingo, Rod Gilfry, Dmitri Hvorostovsky, Samuel Ramey and Kurt Moll.

Mr. Hobbs has served on the faculty of the Aspen Opera Theater Center of the Aspen Music Festival and the CoOPERative Program at Westminster Choir College, and on the coaching staff of The Juilliard School of Music. He was invited twice by the National Theater of Tokyo to serve as visiting master coach.

Mr. Hobbs is the founder and artistic director of Opera Slavica, which made its debut concert at Merkin Concert Hall in New York in the summer of 2009. Opera Slavica is devoted to presenting forgotten masterworks from Russian, Czech and Polish composers, and to providing singers with no background in these languages the knowledge and training to sing, read and translate them.

KATHLEEN KELLY: Master Coach/Conductor



The first woman and first American named as director of musical studies at Vienna State Opera, she recently returned to the United States to join the faculty at the Butler School of Music at the University of Texas at Austin. She joins the Domingo-Cafritz Program at the Washington National Opera as a regular guest coach, and will also work with the young artists at Los Angeles Opera, Lyric Opera of Chicago and Houston Grand Opera. She assisted Houston Grand Opera's inaugural *Ring Cycle*, and conducted *Ariadne on Naxos* at The Glimmerglass Festival in 2014.

Kathleen Kelly has been most notably associated with Houston Grand Opera, the Metropolitan Opera and San Francisco Opera. From 2003 to 2008 she was also the music director of Berkshire Opera. At Vienna State Opera from 2010 to 2013, she oversaw the daily musical activities of the house in addition to conducting and

performing at the keyboard. She curated and served as principal pianist of distinguished recital series at Houston and Vienna. She has arranged various operas for chamber orchestra, and speaks regularly as a passionate lecturer and advocate for the art form.

Ms. Kelly has worked with The Glimmerglass Festival's Young American Artist Program, the CoOPERative Program at Westminster Choir College, Seattle Opera, Opera Australia and the Moscow Conservatory. As a recital pianist she has appeared at Carnegie Hall, the Kennedy Center and Vienna's Musikverein. She has given master classes at universities and conservatories around the country.

GINA LAPINSKI: Stage Director



A member of the directing staff at the Metropolitan Opera, she has directed productions at such companies as San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Florida Grand Opera, Royal Opera Covent Garden, L'Opéra de Montréal and the Liceu in Barcelona. She has served three times as associate director for the acclaimed Seattle Opera *Ring Cycle*, conceived by Stephen Wadsworth. With director Bartlett Sher, she has collaborated on several productions including *Roméo et Juliette* for the Salzburg Festival and Teatro alla Scala in Milan and *Faust* in Baden Baden, Germany. Ms. Lapinski enjoys her work with young singers in the Met's Lindemann Young Artist Development Program, as a faculty member of the CoOPERative Program at Westminster Choir College and as a dramatic coach for the Metropolitan Opera National Council Auditions.

SEAN MCCARTHER: Suzuki Movement



He has performed leading roles in opera, musical theatre and staged plays with JCA Management, The Lee Norvelle Theater and Drama Center, the Bloomington Early Music Festival, Bloomington Playwrights Project and Indiana University Opera Theatre. He is a strong proponent of new music and has appeared in several premieres including Gabriella Ortiz's *Unicamente la Verdad!* (The Composer) and Don Freund's *Romeo and Juliet* (Romeo). He premiered the chamber cycle *Archy Speaks* by composer Gabriel Lubell as part of

the Ball State New Music Festival.

In addition to staged work, Dr. McCarther is an avid recitalist and chorister. He is a member of the semi-professional chorus Vox Reflexa and performed with them and Ensemble Lipzodes in Quito, Ecuador, as part of the Festival International de Musica Sacra, 2011. In 2010, Dr. McCarther and his pianist Joseph Noelliste toured their sacred music recital "O Sacrum Convivium" across Texas and Indiana in Dallas, Plano, Houston, Waco, Bloomington, South Bend and Indianapolis. In April 2013, Dr. McCarther sang the baritone solos in the American premiere of Paul Mealar's *Crucifixus* alongside Westminster Williamson Voices in Princeton, N.J., and New York City.

Dr. McCarther serves as assistant professor of Voice at Westminster Choir College where he teaches studio voice and undergraduate voice science. He earned his Doctorate in Vocal Performance and Pedagogy with minors in Music Theory and Movement/Postural Analysis from Indiana University in 2012. He has presented scholarly research at the Indiana Music Teachers Association, the Beall Poetry Festival (Baylor University), the New Voice Educators Symposium (Indiana University) and the Alleluia Conference (Baylor University).

MARK MOLITERNO: Yoga



He holds a Bachelor of Music and Master of Music in Voice and Opera from the Oberlin Conservatory of Music where his mentor was the famous vocal pedagogue Richard Miller. He subsequently continued his formal musical studies at Rutgers University, the University of North Carolina at Greensboro, the Britten-Pears School for Advanced Musical Study in Aldeburgh, England, and the Hochschule für Musik, Mozarteum in Salzburg, Austria. In 1985, while "living the life" as an active, professional operatic baritone, Mr. Moliterno met and began yoga study with Larry Payne, Ph.D., in Los Angeles. He subsequently studied viniyoga, Classical yoga and Ashtanga yoga, and has maintained a consistent practice over 28 years. He has completed over 1,000 hours of formal training in yoga teaching and therapeutics and is a Registered Yoga Teacher (RYT) and Comprehensive Yoga Therapist (CYT). He is a member of the Yoga Alliance and the International Association of Yoga Therapists.

Mr. Moliterno has published articles on topics related to Yoga, singing and creativity in the *Journal of Singing* and *YogaLiving Magazine*. He is co-author of *The Musician's Breath* and is the author and main instructor on *The Musician's Breath Yoga DVD*, a user-friendly Yoga practice designed to develop breath accessibility, awareness and control in singers and conductors.

Mark Moliterno is the founder of YogaVoice®, a unique practice technology that synthesizes the eight-fold path of Classical Yoga and systematic singing technique. YogaVoice® was developed to enable, encourage and inspire authenticity in human expression and is offered through workshops, individual training sessions (therapeutic and non-therapeutic) and practitioner certification. www.theyogavoices.com.

Mr. Moliterno currently maintains his singing activity as a performer in the recital and concert repertoires. He is a member of the voice faculty at Westminster Choir College of Rider University in Princeton, N.J., and also maintains a private voice and yoga therapy studio. He frequently presents YogaVoice® workshops and lectures at professional conferences and gatherings nationwide. He is known as a specialist in helping singers to understand and overcome physical and energetic blockages to their authentic voices.

BRANDON MOTZ: Stage Director/Acting Teacher



He is a stage director committed to the art of opera. This season his production of *Don Pasquale* served as the inaugural production for the newly established Princeton Opera Alliance, where he returned in the spring for Mozart's *Idomeneo*. He made his directorial debut with the CoOPERative Program in January with a semi-staged production of *L'Elisir d'Amore*. Past work includes productions of *Gianni Schicchi* and *Suor Angelica*, and he has assisted numerous productions including *Tosca* and *Pelléas et Mélisande*. In 2013 he directed and co-authored *A Magic Flute for You!*, an abridged and interactive retelling of Mozart's opera which was seen by children and their families as part of Opera Philadelphia's "Family Day at the Opera" initiative. A member of the National Association of Teachers of Singing, Mr. Motz is also a private voice instructor specializing in the integration of

acting methods into classical singing technique. He studied at Otterbein University and Westminster Choir College. He is also an alumnus of the CoOPERative Program where he was a fellow in 2011 and 2012.

J. J. PENNA: Master Coach



One of the most gifted collaborative pianists of his generation, he has performed in recital with such notable singers as Kathleen Battle, Harolyn Blackwell, Measha Brueggergosman, William Burden, David Daniels, Elem Eley, Faith Esham, Denyce Graves, Kevin McMillan, Florence Quivar, Sharon Sweet, Chris Pedro Trakas, Indra Thomas and Ying Huang. Mr. Penna has been heard at Kennedy Center in Washington, D.C.; Weill Hall, Zankel Hall and Merkin Recital Hall in New York City; the Palacio de Bellas Artes in Mexico City; Seiji Ozawa Hall at Tanglewood; and Wigmore Hall in London, as well as on concert tours throughout the United States, Europe, Asia, the Far East, South America and the former Soviet Union. Devoted to the performance and study of new music, he has premiered song cycles by William Bolcom, Ricky Ian Gordon, Richard Hundley and Lowell Liebermann.

Mr. Penna has performed and held fellowships at prestigious festivals such as Tanglewood Music Center, Chautauqua Institution, Banff Center for the Arts, Norfolk Chamber Music Festival, the Music Academy of the West and San Francisco Opera Center's Merola Program, where he received the Otto Guth Award. He has participated in numerous master classes, including those of Marilyn Horne, Barbara Bonney, Régine Crespin and Giorgio Tozzi, and holds a doctoral degree from the University of Michigan, where he studied with Martin Katz.

J.J. Penna devotes much of his time to the teaching of art song literature, having taught at Westminster Choir College, a division of Rider University's Westminster College of the Arts, since 1996. He was formerly on the faculties of the Yale University School of Music, Norfolk Chamber Music Festival and the Bowdoin Chamber Music Festival, where he coordinated the Vocal Arts Program for three summers. He was a staff member of the Ravinia Festival's Steans Institute for Young Artists for a number of years, and since 2006, Dr. Penna serves on the coaching faculty of The Juilliard School.

LAURA BROOKS RICE: Co-Director

Mezzo-soprano, she has won acclaim on the opera and concert stage for her rich, warm voice, musicality, charm and sensitive acting ability. Since 1985, Ms. Rice has been teaching at Westminster Choir College in Princeton, N.J., where she is professor of Voice. In addition to teaching private voice, Ms. Rice teaches courses in opera—The Singing Actor: Opera and Opera Auditions: Techniques and Preparation. Along with her teaching at Westminster, Ms. Rice has a private studio of professional singers and has been a vocal consultant to the Metropolitan Opera's Lindemann Young Artist Development Program as well as the Domingo-Cafritz Program with the Washington National Opera. In the summer of 2014, she was on the faculties of the prestigious summer programs, International Vocal Arts Institute (IVAI) in Virginia and the Santa Fe Opera.

Her private students are currently singing as regular principal artists at the Metropolitan Opera, Washington National Opera, New York City Opera, Sarasota Opera, Opera Theater of Saint Louis, Fort Worth Opera, Dayton Opera, Minnesota Opera, Nashville Opera, Opera Philadelphia, Mobile Opera, Maggio Musicale, Opera Omaha, Portland Opera, Knoxville Opera, San Diego Opera, Lake George Opera, Mozarteum in Salzburg, Opera North, Central City Opera, Atlanta Opera and Aix en Provence.

Ms. Rice is on the steering committee for the Singer Training Council under the auspices of Opera America. She has been a member of the board of advisors of Astral Artistic Services as well as The Princeton Festival. She has served as a judge on the panels of the National Association of Teachers of Singing Artist Award (NATSAA) Competition and Astral Artistic Services Annual Auditions. She is the co-director of one of Westminster's most innovative programs, the CoOPERative Program, a three-week intensive opera training program.

ERIC RIEGER: Diction

He has consistently won acclaim for his beautiful singing and exciting performances throughout his international career. *Opernnetz.de* hails his "erotic, radiant voice" and "cultivated manner."

The *Trierischer Volksfreund* applauds his "fine timbered tenor voice" and "beautiful lyric singing," and continues by stating, "There is bel canto style to be felt, skillfulness and every amount of talent." Indeed, *musicweb-international.com* says, "this is a lovely tenor voice and a winning personality who will go a long way on both the recital platform and the opera stage." Mr. Rieger enjoys great success performing opera throughout Europe where he has sung under such conductors as John Elliot Gardner, Stefano Ranzani and Franz Welser-Möst. His career has led him to the opera companies of Zürich, Luzern, Basel (Switzerland), Trier, Regensburg, Kaiserslautern, Bremerhaven, Osnabrück, Nordhausen, Konstanz (Germany) and Novara (Italy), as well as Zomeropera Alden Biesen (Belgium), Citizens Theatre (Scotland) and Everyman Palace Theatre (Ireland). Primarily known for his interpretations of Rossini, Donizetti and Mozart, Mr. Rieger has excelled in such roles as Conte d'Almaviva (*Il Barbiere di Siviglia*), Don Ramiro (*La Cenerentola*), Lindoro (*L'Italiana in Algeri*), Nemorino (*L'Elisir d'Amore*), Ernesto (*Don Pasquale*), Tonio (*La fille du Régiment*), Tamino (*Die Zauberflöte*), Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*) and Ferrando (*Così fan tutte*). His wide-ranging repertoire of over 50 roles spans from the Baroque (Oronte in *Alcina*, Rameau's *Dardanus*), to the 20th century (Tom Rakewell in *The Rake's Progress*, Britten's *Albert Herring*).

Recently, he began exploring French grand opera with his portrayal of Chevalier des Grieux in Massenet's *Manon*. Equally at home on the concert platform, Mr. Rieger has been featured at the Claudio Monteverdi Festival in Italy, the Royal Opera House at Covent Garden and the Concertgebouw in Amsterdam. He has appeared with many notable orchestras including the Royal Scottish National Orchestra under Alexander Lazarev, the Basel Sinfonietta, St. John's Orchestra (London), the Luxembourg Chamber Orchestra "Les Musiciens," the Trier Philharmonic Orchestra, and the Symphony Orchestras of Harrisburg and Lubbock. Frequent oratorio and concert performances have included Handel's *Messiah*; J.S. Bach's *St. Matthew Passion*, *Magnificat* and many cantatas; Mozart's *Requiem*; Rossini's *Messe Solennelle*; Orff's *Carmina Burana*; and Britten's *Serenade*, among others. A passionate recitalist, he has been heard in the United States and Europe interpreting a vast array of song literature.

In addition to his performance career, Mr. Rieger is in demand as a voice teacher and is an active member of the National Association of Teachers of Singing. He is assistant professor of Voice at Westminster Choir College and has previously served on the faculties of Texas Tech University and Nazareth College. His students are performing with opera companies throughout Europe and have been selected to attend such summer programs as AIMS in Austria and Si canta, si parla in Italy. Others have been finalists and won first prize at NATS chapter auditions.

STEPHANIE SUNDINE: Stage Director



Her career as a soprano took her to three continents and many of the world's leading opera houses. She performed major roles in new productions with some of opera's most prominent directors and conductors. Her repertoire as a singer extended from Mozart and Beethoven

through Verdi, Puccini, Wagner, Strauss, Dvořák and Janáček. Her portrayal of Emilia Marty in Janáček's *The Makropulos Case* is on video.

Stephanie Sundine began directing opera in 1998 after retiring from her distinguished singing career. Her recent directing credits include *Aida*, *La Fanciulla del West*, *Tosca* and *Macbeth* with Utah Opera; *La Bohème* with Indiana University Opera Theater; *Lucia di Lammermoor* and *Pearl Fishers* with Opera Carolina; *Pearl Fishers* with Atlanta Opera and Madison Opera; *Rigoletto* with Fort Worth Opera and Opera Santa Barbara; *La Traviata* with Indianapolis Opera and Opera Santa Barbara; *Ernani* with Opera Boston; *Little Women* at the University of Utah; *Roméo et Juliette* at the University of Kentucky; *Tosca* and *Il Trovatore* with Opera New Jersey; as well as numerous productions with Sarasota Opera including *La Rondine*, *Madama Butterfly*, *La Bohème*, *Tosca*, *Il Trovatore*, *Macbeth*, *Don Carlos*, *Rigoletto*, *Otello*, *Falstaff*, *Ariadne auf Naxos*, *Cavalleria Rusticana*, *Pagliacci*, *L'arlesiana*, *The Pearl Fishers*, *La Cenerentola* and *Die Fledermaus*.

Ms. Sundine is a faculty member at New Triad for Collaborative Arts and maintains an active studio in New York as a dramatic coach. She has been a guest stage director and acting teacher in the Boston University Opera Department and has given many master classes,

including for The Licia Albanese Puccini Foundation, Opera New Jersey Studio Artists and University of Utah Ensemble Artists, as well as at Catholic University, Southern Methodist University, the University of Delaware and the University of Tennessee at Knoxville, among others. She has adjudicated several competitions, including the Metropolitan Opera National Council Auditions, Palm Beach Opera Vocal Competition, the Connecticut Alliance for Music and the Schmidt Youth Vocal Competition. Ms. Sundine is a partner in the supertitle company, Words for Music, and has written supertitles for numerous productions.



PAULA SUOZZI: Stage Director

Born and raised in New Jersey, Paula Suozzi earned her Bachelor of Fine Arts in Directing from The Catholic University of America. She began her career as an assistant stage manager with

Baltimore Opera Company working on main stage operas as well as running the education tours. Suozzi worked as an assistant director at San Francisco Opera for six seasons, and, beginning in 1991 and continuing to the present, worked as assistant director, coach and teacher at New York City's Metropolitan Opera. She began her affiliation with Skylight Opera Theatre in Milwaukee in 1995, and was asked to join the staff as associate artistic director immediately following her first production with the company. She directed several productions at Skylight and also worked as a dramatic coach as part of the Resident Artist Program that was developed there during her tenure. She remained at Skylight for eight seasons before taking over the reigns as artistic director of Milwaukee Shakespeare in September of 2003. Suozzi was recognized in 1999 in *Milwaukee Business Journal's* annual "40 under 40" for success in her chosen field. In 2000, *Milwaukee Journal Sentinel* recognized her in its "15 to Watch," and in 2003, *Milwaukee Magazine* named her in its "50 People You Should Know" cover story. Suozzi has been involved with young people throughout her career as she has taught numerous master classes; lead talk backs for young audiences; worked with high school musical theatre students at Wisconsin Conservatory of Music; directed with First Stage Milwaukee and also taught for two summers with its theatre academy. Recent directing projects include *Elizabeth Rex* with Illinois Shakespeare

Festival; *Eugene Onegin* with the Grand Theater in Geneva, Switzerland; *Der fliegende Holländer* with the Florentine Opera Company; and *Die Meistersinger von Nürnberg* with the Metropolitan Opera. Upcoming directing projects include *Le nozze di Figaro* with the Ryan Opera Center at Lyric Opera of Chicago; *Love Stories* with Milwaukee Chamber Theatre; and *Eugene Onegin* at the Houston Grand Opera.



NOVA THOMAS: Acting

She is an internationally acclaimed soprano whose work has been characterized as “ravishing in sound and magical in stage presence” (*OPERA/London*). International appearances have taken her to the opera houses of Cologne, Hamburg, Stuttgart, Paris, London, Dublin, Belfast, Mexico City and Hong Kong. In this country, she has performed with the opera companies of New York City, Philadelphia, Santa Fe, Seattle, Baltimore, Detroit, San Diego, Indianapolis, St. Louis, Louisville, Houston, Memphis, Nashville, Costa Mesa and New Jersey, among many others. Concert engagements have included performances with the Chicago Symphony Orchestra, the Cincinnati Symphony Orchestra and the Indianapolis Symphony Orchestra. Her repertoire features the heroines of *La Traviata*, *Il Trovatore*, *Norma*, *Otello*, *Aida*, *Un Ballo in Maschera*, *Tosca*, *Madama Butterfly*, *Il Trittico*, *Macbeth*, *La Bohème*, *Faust*, *Così fan tutte*, *Le nozze di Figaro*, *Anna Bolena*, *Don Giovanni*, *Turandot*, *Dialogues des carmélites* and *Les contes d'Hoffman*. Her career enjoyed a close collaboration with Dame Joan Sutherland and Maestro Richard Bonynge—the latter with whom she recorded the title role in *The Bohemian Girl*. Ms. Thomas is currently an associate professor of Voice and Opera at the renowned Westminster Choir College, and professor of Professional Practice at The New School University. Her students are enjoying important successes on both the operatic and Broadway stages. She is a highly sought-after master class artist, with recent engagements in San Francisco, Cleveland, Atlanta, Houston, Los Angeles and New York City. She is a teaching artist for two very respected summer training programs – Le Chiavi di Bel Canto, in residence at the University of Houston, and the CoOPERative Program, in residence at Westminster Choir College. She is a co-author, with James Jordan, of *Towards Center* and *The*

Musician's Breath (GIA Press). Originally from North Carolina, Ms. Thomas has received her home state's Lifetime Achievement Award for contributions to the arts. She served on the Board of Advisors for the General Henry Hugh Shelton leadership initiative, and has most recently been awarded the John Haber University of North Carolina at Chapel Hill Alumni Award.

LAURA WARD: Master Coach



Pianist Laura Ward maintains an active career as a performer and educator. As a founding director of Lyric Fest (www.lyricfest.org) she developed Philadelphia's most innovative song series. Recent concert engagements have taken her to Carnegie Hall, the Kennedy Center and Boston's Isabella Stewart Gardner Museum. She has performed at international music festivals such as the Spoleto Festival, Italy, and the Colmar International Music Festival and Saint Denis Festival in France. Ms. Ward has served as a vocal coach at the Academy of Vocal Arts, Westminster Choir College, Temple University, Ravinia Festival's Steans Institute, Washington National Opera, University of Maryland, Music Academy of the West and Cleveland's Blossom Festival. In addition, she is the official pianist for the Washington International Vocal Competition and the Marian Anderson Award.

A native of Texas, Ms. Ward received her Bachelor of Music from Baylor University, her Master of Music in Piano Accompanying at University of Cincinnati's College-Conservatory of Music with Kenneth Griffiths, and a Doctor of Musical Arts in Piano Accompanying from the University of Michigan with Marin Katz. There, she was pianist for the Contemporary Directions ensemble and performed with the Ann Arbor Symphony.

Ms. Ward's expertise in vocal repertoire is evident in the following volumes which she has co-edited for the Hal Leonard Vocal Library: *Richard Strauss: 40 Songs*, *Gabriel Faure: 50 Songs* and *Johannes Brahms: 75 Songs*. In addition, Ms. Ward has recorded over 2,000 song accompaniments for Hal Leonard Publishing. These volumes help countless singers and pianists learn and get pleasure from, and introduce others to the world of art song.

ERIC WEIMER: Master Coach/Conductor



In the course of the past 30 years, he has established himself as one of the pre-eminent coach/assistant conductors in the international opera world. Through his work at some of the world's leading companies—primarily Lyric Opera of Chicago and the Metropolitan Opera, but also the Bayreuth Festival, San Francisco Opera and Canadian Opera Company—he has prepared some 200 productions, collaborating with most of the world's greatest opera maestri, including James Levine, Sir Andrew Davis, Bruno Bartoletti, Donald Runnicles, Zubin Mehta, Daniel Barenboim, Franz Welser-Moest, Christian Thielemann and Georg Solti. In this work, he has coached and worked closely with virtually all the major singers active on the international opera stage.

While famous as a German specialist—he has prepared no less than 13 complete cycles of Wagner's *Der Ring des Nibelungen*—he is highly esteemed also for the depth of his experience in other repertoire, particularly the Baroque and Italian. A fluent speaker of German and Italian, he

has prepared most of the German and Italian repertoire that Lyric Opera of Chicago has mounted since 1987.

Mr. Weimer is consequently in great demand as a coach of young singers. He joined the music staff of the Ryan Opera Center, the training wing of Lyric Opera of Chicago, in 1992 and has ever since functioned as one of its principal coaches. He has also had numerous residencies with the other principal opera training programs in this country, including the Met's Lindemann Young Artists Development Program, the Washington National Opera's Domingo-Cafritz Young Artists Program and the San Francisco Opera's Merola Program.

Mr. Weimer also appears often as recitalist with singers and instrumentalists. Past engagements have included concerts with Danielle DeNiese, Andrea Silvestrelli, Quinn Kelsey and Salvatore Licitra. In addition to these activities as pianist and opera coach, Mr. Weimer has been engaged with increasing frequency as a conductor. Last season he led performances of *Der fliegende Holländer* with the Washington National Opera, as well as performances of *L'Elisir d'Amore* and *La Fille du Régiment*.



Schedule of Concerts & Master Classes

Sunday, June 28

**Susan Ashbaker
Master Class**

Hillman Performance Hall • 7:30 p.m.

Wednesday, July 1

**Operatic Arias
Concert**

Bristol Chapel • 7:30 p.m.

Friday, July 3

**Operatic Arias
Concert**

Bristol Chapel • 8:30 p.m.

Saturday, July 4

**Art Song
Recital**

Bristol Chapel • 7:30 p.m.

Monday, July 6

**Kathleen Kelly
Master Class**

Hillman Performance Hall • 7:30 p.m.

Wednesday, July 8

**Operatic Arias
Concert**

Bristol Chapel • 7:30 p.m.

Friday, July 10

**Operatic Arias
Concert**

Bristol Chapel • 7:30 p.m.

Saturday, July 11

**Art Song
Recital**

Bristol Chapel • 7:30 p.m.

Monday, July 13

**Christine Goerke
Master Class
10th Year Celebration Reception**

Hillman Performance Hall • 7:30 p.m.

Wednesday, July 15

**Operatic Arias
Concert**

Bristol Chapel • 7:30 p.m.

Friday, July 17

**Art Song
Recital**

Bristol Chapel • 7:30 p.m.

Saturday, July 18

**Operatic Arias
Concert**

Bristol Chapel • 2 p.m.

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