

# CoOperative

PROGRAM AT WESTMINSTER

*A transformative experience preparing young artists for successful auditions and careers.*

## **Concerts and Master Classes**

**June 30-July 19, 2014**

# About the Program

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In its ninth 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:**

**J. Truman Bidwell  
Humphrey Chang  
Dow Jones and Company  
ExxonMobil Foundation, Inc.  
Saverio G. Greco**

**Katherine Bidwell Foundation for Young Singers**

**Albert M. Klein  
Robert and Anne McMahan  
Princeton Friends of Opera  
Mr. and Mrs. Louis Rice  
Sundaresa Srinivasan  
Cestone Foundation**

**We wish to thank the following people for providing  
patron housing for some of our singers and faculty:**

**Micaela de Lignerolles • Mr. and Mrs. Marvin Reed • Lois Laverty • Charlotte Danielson**

## REBECCA ACHTENBERG



Soprano, CoOPERative Young Artist is a senior double-degree student at Oberlin Conservatory studying voice under Timothy LeFebvre. This year she performed with Oberlin Opera Theater in *Hänsel und Gretel* (Das Taumännchen) and in scenes from *Il Filosofo di Campagna* (Lesbina). This winter she appeared in the world premiere of *NOVA* with Real Time Opera at the Cleveland Public Theater. Last summer she attended the Opera Institute of California and performed in *Il Giasone* (Alinda), *Le Nozze di Figaro* (Barbarina) and *Daphnis et Chloé* (Amalthea), and in scenes from *Orfeo ed Euridice* (Euridice). Next fall she will perform in *Street Scene* (Nursemaid 1) with Oberlin Opera Theater.

## DANE ALLISON



Tenor, CoOPERative Young Artist is a recent graduate of Lawrence University where he studied vocal performance with Karen Leigh-Post. His recent performances include Britten's *Albert Herring* (The Mayor) and Smetana's *The Bartered Bride* (Principal Comedian), both with Lawrence University Opera. Upcoming engagements include a production of *Speed Dating Tonight!* with Poor Richard's Opera, which will be featured as part of the Philadelphia Fringe Arts festival. A current resident of Woodlyn, Pa., he plans to pursue a graduate degree in the near future.

## ISABEL BLOCK



Soprano, CoOPERative Young Artist is a native of the San Francisco Bay Area. Recently, she performed in Milton Granger's one-act opera *Angry Birdsong* (Dulcine) with the Oberlin Opera Theater. She also performed in the Oberlin Opera Scenes Program, performing in excerpts from Wolf-Ferrari's *Le donne curiose* (Rosaura) and Cavalli's *L'Egisto* (Fedra). In the fall, Ms. Block will return to Oberlin to perform in Kurt Weill's *Street Scene* (Joe). She has performed with choirs across the country, from the Marin Symphony Youth Chorus to the Oberlin College Choir. In 2010, she attended the Boston University Tanglewood Institute in Lenox, Mass. Ms. Block is a rising senior at Oberlin Conservatory, where she studies with Marlene Rosen.

## MATTHEW COULES



Tenor, CoOPERative Young Artist is a recent graduate of Westminster Choir College where he received a Bachelor of Music in Voice Performance. He has performed in *Les contes d'Hoffman* (The Servants cover) with Westminster Opera Theatre; scenes from *Così fan tutte* (Ferrando) and *Le Nozze di Figaro* (Don Basilio) with Westminster Opera Workshop; *Sweeney Todd* (Sweeney Todd) and *Le Nozze di Figaro* (chorus) with the Atlantic Coast Opera Festival. Mr. Coules was also a member of the Grammy-nominated Westminster Williamson Voices, conducted by James Jordan. Currently, he is auditioning for some of the military's premier choirs. Mr. Coules is a student of Margaret Cusack and coaches with Akiko Hosaki.

## AMANDA GRAFTON



Soprano, CoOPERative Young Artist, a recent graduate from The Manhattan School of Music and student of Catherine Malfitano, is an enthusiastic participant of the 2014 CoOPERative Program. A native of Maplewood, N.J., and a New York resident, Ms. Grafton will remain in New York City in the upcoming year and participate in The Magic Circle Opera Repertory Ensemble's Opera and Training Program. With The Magic Circle, Ms. Grafton will perform Francis Poulenc's *La Voix Humaine* and in a recital featuring the compositions of Tom Cipullo, coached by Mr. Cipullo and Paul Sperry. At The Manhattan School of Music, Ms. Grafton performed in Francesco Cavalli's *La Doriclea* (Venere), as well as in scenes from Robert Wand's *The Crucible* (Abigail), Strauss' *Der Rosenkavalier* (Sophie) and Massenet's *Manon* (Manon).

## ANDREW GROBLE



Baritone, CoOPERative Young Artist, a native of Whitefish Bay, Wis., is a fifth-year double-degree student of Timothy Lefebvre's at the Oberlin Conservatory of Music, majoring in Vocal Performance and German Studies. Mr. Groble has appeared with the Oberlin Opera Theater in *A Wedding* (Bartender), *The Bartered Bride* (chorus) and *La Clemenza di Tito* (chorus), as well as in Oberlin in Italy's production of *L'Elisir d'Amore* (chorus). Previously with the Oberlin Theater Department, he performed in

*The New Electric Ballroom* (Patsy), *Dancing at Lughnasa* (Jack) and *Twelfth Night* (Malvolio).

## ERICA INTILANGELO



Soprano, CoOPERative Young Artist has recently performed in Mozart's *Il re pastore* (Aminta) with the Undergraduate Opera Theatre at Westminster Choir College. With Westminster Opera Theatre, she has performed in Puccini's *Gianni Schicci* (Lauretta cover) and Mozart's *Die Zauberflöte* (Pamina cover). She recently graduated from Westminster with a Bachelor of Music under the tutelage of Sally Wolf. In the fall, she will attend University of Cincinnati's College-Conservatory of Music to obtain her Master of Music in Vocal Performance under the tutelage of William McGraw.

## LAURA KOSER



Soprano, CoOPERative Young Artist completed her junior year studying music education at the University of Delaware (UD). She is active in UD Opera Theater, having performed in *La Bohème* (Musetta) and *Suor Angelica* (Suor Genovieffa). She is also a member of the University of Delaware Chorale, having toured in Provence, France, and Dallas, Texas; and the Collegium Musicum, recently performing in Carissimi's oratorio *Historie di Jephthe* (Filia). Ms. Koser is also active in the Wilmington music scene. She frequently solos with the Mastersingers of Wilmington, with whom she will sing the soprano solo of Poulenc's Gloria in the fall. She also participates in Opera Delaware, where she will perform in a children's outreach production of *The Three Little Pigs* (Despina-Pig), with music by Mozart. She plans to student teach next spring and audition for graduate programs in voice performance.

## DANA MACINTOSH



Soprano, CoOPERative Young Artist is a rising senior Vocal Performance major at the University of Delaware. In addition to the CoOPERative Program, she recently attended the Young Artist Program Songfest at Colburn. Previous roles include *La Bohème* (Musetta) and *Suor Angelica* (Suor Dolcina) with University of Delaware (UD). Along with her main stage opera roles, she has performed in UD's Scenes Program in *La Traviata* (Violetta) and *Così fan tutte* (Fiordiligi). Later this summer she will perform in Delaware Valley Opera Company's production of *Carmen* (Micaëla cover). She can also be found singing in the

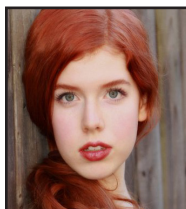
chorus of Opera Delaware in John Davies' children's outreach production of *The Three Little Pigs* (Cherubino Pig).

## JOSEPH MAZZARA



Baritone, CoOPERative Young Artist, a native of Alexandria, Va., is a rising senior Vocal Performance major attending James Madison University (JMU). Mr. Mazzara currently studies in the studio of Kevin McMillan. At JMU, he has been an active participant in the JMU Opera Theater where he has played a variety of roles ranging from Gilbert and Sullivan's *H.M.S. Pinafore* (Dick Deadeye) to Mozart's *Die Zauberflöte* (Monostatos). Mr. Mazzara has also been a member of the JMU Choral Department taking part in The James Madison Singers, where he has had the opportunity to perform at numerous venues including the Piccolo Spoleto Music Festival in Charleston, S.C. He placed first in multiple National Association of Teachers of Singing Competitions. This summer he will be competing in the national semi-finals in the men's collegiate category taking place in Boston.

## HEIDI MIDDENDORF



Soprano, CoOPERative Young Artist is a rising senior at Oberlin Conservatory of Music and has studied with Louise Lawrence and Marlene Rosen. Ms. Middendorf has appeared in master classes with Marilyn Mims, Piergiorgio Del Nunzio, Ellen Hargis and Lisa Saffer. She was honored to be part of the 2014 Marilyn Horne residency, where she received a master class with Ms. Horne. She performed Debussy's *Quatre Chansons de Jeunesse* in Oberlin Conservatory of Music's Dannenberg Recital in February 2014. She has performed in the ensemble of Oberlin Opera Theater productions, including Ravel's *L'enfant et les sortilèges* and Strauss' *Die Fledermaus*. Recently, Ms. Middendorf debuted at Oberlin in *Albert Herring* (Ms. Wordsworth). Other opera scene performances include *Mitridate, rè di Ponto* (Sifare), *Le donne curiose* (Colombina), *Don Pasquale* (Norina) and *Il matrimonio segreto* (Carolina).

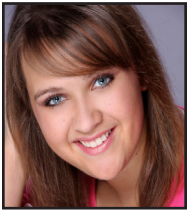
## RACHEL OZOLS



Mezzo-soprano, CoOPERative Young Artist, originally from Columbus, Ind., is a senior Vocal Performance major at Ithaca College. Past credentials include *L'étoile* (Lazuli), *Suor Angelica* (Mistress of the novices), *Les contes d'Hoffmann* (la mère d'Antonia) and *The Magic Flute* (chorus). She is also a member of the Ithaca College Choir.



## ELISSA PFAENDER



Soprano, CoOPERative Young Artist from Pewaukee, Wis., is currently pursuing a Vocal Performance degree from Oberlin Conservatory of Music in the studio of Salvatore Champagne. Within her time at Oberlin Conservatory of Music, Ms. Pfaender has performed roles from *Così fan tutte* (Fiordiligi), *Le Nozze di Figaro* (Contessa Almaviva), *Mireille* (Mireille) and *Too Many Sopranos* (Madame Pompous) in the Oberlin Opera Theater and Opera Scenes Program. Other musical accomplishments include receiving the Silver Award from The YoungArts Competition in 2012, placing her in the top 3% of singers in the nation. Also in 2012, she won the Chicago Classical National Association of Teachers of Singing Competition and was named a finalist for the Classical Singer Competition. She has also had the privilege to work with distinguished opera professionals such as Marilyn Horne, Dolora Zajick, Lisa Saffer and Marlena Malas.

## SABRINA ROMERO



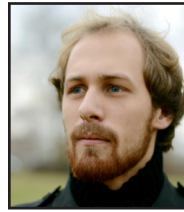
Soprano, CoOPERative Young Artist is a graduate student at the San Francisco Conservatory of Music and studies with Jane Randolph. She has performed with San Francisco Opera's Education Outreach, San Diego Opera, Bay Area Summer Opera Theatre Institute and Halifax Summer Opera Festival. Ms. Romero is a featured soloist at Timeless Concerts in Arlington, Texas. The *Arlington Today* magazine described her as bringing "music to our ears and our souls." Highlighted performances include *Der Freischütz* (Ännchen), *Le Nozze di Figaro* (Barbarina and Susanna), *Into the Woods* (Little Red), *A Midsummer Night's Dream* (Mustardseed) and *Gianni Schicchi* (Lauretta).

## EMILY SOLO



Soprano, CoOPERative Young Artist, a Des Moines native, is a recent graduate of University of Nebraska at Lincoln (UNL) where she received her Bachelor of Music in Vocal Performance under Kate Butler, as well as a minor in Theatre. Recently, she has performed in *A Midsummer Night's Dream* (Puck) and *Street Scene* (Willie Maurrant) with Harrower Opera Workshop and *Albert Herring* (Emmie) with UNL. She was the third-place winner and scholarship recipient in the Bill Riley Talent Search and the Iowa State Fair.

## MICHAEL SPAZIANI



Tenor, CoOPERative Young Artist recently graduated with a bachelor's degree in Voice Performance from Westminster Choir College. He has recently returned from the Spoleto Festival USA where he made his debut in *Káta Kabanová* (Kuligin) and performed in John Adams' nativity oratorio *El Niño* (chorus). His other roles include *Iolanta* (Bertrand), *Gianni Schicchi*, (Simone), *Die Zauberflöte* (Second Armed man and Second Priest), *Sweeney Todd* (Judge Turpin), *Les contes d'Hoffmann* (Lindorf and Coppelius) and *Otello* (Montano). He is a student of Lindsey Christiansen.

## NATASHA THWEATT



Mezzo-soprano, CoOPERative Young Artist is pursuing degrees in Voice Performance and Comparative Literature at Oberlin College and Conservatory. With the Oberlin Opera Theater, she appeared in James Legg's *The Power of Xingu* (Osric Dane) and Haydn's *Il mondo della luna* (Lisetta). Last summer she appeared with the Janiec Opera Company at the Brevard Music Center, where she created the role of Talkative Girl in the world premiere of Michael Ching's *Speed Dating Tonight!*, in addition to performing in Lehar's *The Merry Widow* (Olga and Jou-Jou) and Verdi's *Falstaff* (Meg cover).

## NATHANIEL VOTH



Baritone, CoOPERative Young Artist, a native of the Pacific Northwest, is studying vocal performance at Western Washington University (WWU) in the studio of Jay Rozendaal, alumnus of Westminster Choir College. Recently, Mr. Voth performed in WWU's 2014 production of Britten's *A Midsummer Night's Dream* (Nick Bottom), as well as in Massenet's *Cendrillon* (King). Outside of opera, his performances include *The Music Man* (Harold Hill) and *You're A Good Man, Charlie Brown* (Charlie Brown). Under the direction of celebrated conductor Leslie Guelker-Cone, Mr. Voth was the featured soloist in Vaughan Williams' *Five Mystical Songs*, accompanied by the 2014 WWU Concert Choir. With his interpretation of Ravel's last complete work, *Don Quichotte à Dulcinée*, he won

# Young Artists

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WWU's 2014 Concerto Competition. In high school, he participated in All State and All Northwest choirs, and placed in Washington State's Solo and Ensemble contest for solo voice.

## KANDACE WYATT



Soprano, CoOPERative Young Artist is from Channelview, Texas. She is a junior Vocal Performance major at Baylor University where she has performed in works by Poulenc and Gilbert and Sullivan. She performed in Washington,

D.C., at the Congressional Black Caucus Spouses Performing Arts Scholarship fundraiser event. She is a two-time semi-finalist at the Texoma National Association of Teachers of Singing Regional Auditions, and recently was a semi-finalist in the Classical Singer Competition. Ms. Wyatt is a member of Mu Phi Epsilon Music Fraternity where she holds the office of vice president. She is also a childhood cancer survivor, who hopes to inspire children through music and artistry.

# Fellows

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## ELLEN BROEN



Mezzo-soprano, CoOPERative Fellow made her Richmond Symphony debut in 2013 as the alto soloist in Handel's *Messiah* and Pergolesi's *Stabat Mater*. Her operatic roles include *Gianni Schicchi* (Zita) and *Suor Angelica* (Suora Infermiera), and scenes from *Hansel and Gretel* (Hansel), *Merry Wives of Windsor* (Mrs. Page), *Die Zauberflöte* (Spirit #3), *Così fan tutte* (Dorabella) and *Mignon* (Mignon). Ms. Broen has performed as a young artist at Operafestival di Roma, OperaWorks and the CoOPERative Program, and she will study in Joan Dornemann's International Vocal Arts Institute in Virginia this summer. Her most recent engagements include the CoOPERative Program's Salut de France: A Celebration of Opera and Song with performances of *La Fille du Régiment* and a mélodie recital in Princeton, N.J.; Westminster Choir College's American Art Song Festival; and a featured soloist in Bach by Candlelight with the renowned Lukens Trio. She is currently a master's degree candidate under the tutelage of Laura Brooks Rice.

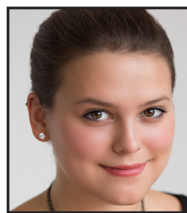
## MARK COVEY



Baritone, CoOPERative Fellow, a native of San Antonio, Texas, made his professional debut in *Il Barbiere di Siviglia* (Fiorello) with Opera Las Vegas earlier this summer. More recently, he sang with the Miami Summer Music Festival in its production of *The Magic Flute* (Papageno), a role he will sing again with Lyric Opera Studio Weimar

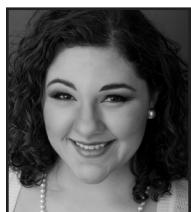
later this summer. Mr. Covey graduated from Pepperdine University with a Bachelor of Arts in Voice and Classical Guitar. There, he appeared in *The Magic Flute* (Speaker) and *La Bohème* (Alcindoro). He then attended University of California at Santa Barbara (UCSB) for his graduate studies where he appeared in *The Tender Land* (Top), *L'incoronazione di Poppea* (Ottone), *The Barber of Seville* (Figaro) and *Luisa Fernanda* (Vidal).

## MERYL DOMINGUEZ



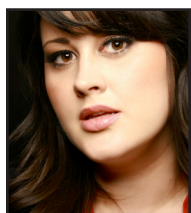
Soprano, CoOPERative Fellow, "clear-voiced and commanding soprano," is currently a senior double-degree student at Oberlin College and Conservatory, where she has recently been named the first Marilyn Horne Rubin Scholar. A student of Lorraine Manz, she has sung three principal roles at Oberlin, including Strauss' *Die Fledermaus* (Rosalinda), Haydn's *Il mondo della luna* (Flaminia) and Ravel's *L'enfant et les sortilèges* (Le Feu/La Princesse/Le Rossignol), as well as enjoying recital and song repertoire. Her college major is Dance, where her contemporary voice and movement solo *Rejazz* was featured in Fall Forward. This past January, she performed in the CoOPERative Program's Salut de France: A Celebration of Opera, featuring a production of *La Fille du Régiment* (Marie cover) as well as an Art Song Recital. This coming fall she is looking forward to performing an English language version of Poulenc's dramatic one-woman show *La voix humaine*, as well as intensive role study before graduating in December.

**OLIVIA K. DOUGLAS**



Mezzo-soprano, CoOPERative Fellow is a born-and-raised Texan. She holds a Bachelor of Music in Vocal Performance from the University of Texas at El Paso (UTEP), where she studied with Orit Amy Eylon, and a Master of Music from the University of Texas (UT) at Austin, where she studied with Darlene Wiley. Through the UTEP Opera Program, she performed in numerous choruses with El Paso Opera and most recently performed in their outreach production of *Le Nozze di Figaro* (Cherubino), featuring the first act of the opera. During her studies at UT Austin, she performed in *Les Enfants Terribles* (Dargelos and Agathe) and the world premiere of *A Woman in Morocco* (Claire), as well as in *Sweeney Todd* (Mrs. Lovett) with Butler Opera Center.

**LAURA ETHINGTON**



Soprano, CoOPERative Fellow is a graduate student at Boston Conservatory under the tutelage of Rebecca Folsom. Her recent credits include *The Rape of Lucretia* (Female Chorus), *Suor Angelica* (Suor Angelica), *Albert Herring* (Lady Billows), *The Mikado* (Katisha) and *Oklahoma!* (Laurey). She was honored with the Classical Female Artist of Promise Award in 2010. She was also awarded the Edgar Stone Scholarship and the Henny Kroemer Warner Scholarship for her excellence in performing while completing her undergraduate degree from Northern Arizona University.

**GRACE GILDAY**



Soprano, CoOPERative Fellow, named "pert and natural in the role," by the *Washington Post* in a performance of *Le Nozze di Figaro* (Susanna), she recently graduated from Furman University with her Bachelor of Music in Vocal Performance.

This past autumn, Ms. Gilday made her regional debut in *La Traviata* (Annina) with Opera Camerata of Washington. She has since performed in *Don Giovanni* (Zerlina) and *Monkey See, Monkey Do* (Maria) with Opera NOVA. She has sung in Seoul and San Francisco, studied in Austria and Italy, and has been a Graham Artist Apprentice, covering Mabel in *Pirates of Penzance* with Glow Lyric Theatre, S.C. Recently, Ms. Gilday appeared on Friday Morning Music Club recitals after winning a prize at their student competition. Grateful for her

CoOPERative Program experience, she looks forward to the Lyrique-en-Mer Festival in Belle Île, France, and to performing in *The Magic Flute* (First Lady) and *Cosi fan tutte* (Despina) in Opera NOVA's 2014-2015 season. Ms. Gilday currently studies with teacher Medea Namoradze and coach Giovanni Reggioli.

**SHANA GROSSMAN**



Soprano, CoOPERative Fellow made her Carnegie Hall debut in Remarkable Theater Bridge's opera shorts production of Barab's *In Questionable Taste* (Ellie Mae). Under the baton of Richard Barrett, she has performed in *Falstaff* (Nanetta), the title role in Stravinsky's *Le Rossignol*, *Il viaggio a Reims* (Contessa di Folleville) and *Rigoletto* (Gilda) with Brooklyn College Conservatory of Music. Previous roles include Mozart's *The Impresario* (Madame Herz), Puccini's *Gianni Schicchi* (Lauretta), Puccini's *Suor Angelica* (Suor Genovieffa) and Gilbert and Sullivan's *Patience* (Lady Ella). This summer, Ms. Grossman will sing with Opera Experience Southeast in their production of *La Bohème* (Musetta) and with the Sherrill Milnes' V.O.I.C. Experience Program, role studying Mozart's *Don Giovanni* (Zerlina).

**STEVEN HUMES**



Tenor, CoOPERative Fellow is currently pursuing his Master of Music in Vocal Performance at the Eastman School of Music, where he performed in Poulenc's *Dialogues of the Carmelites* (Father Confessor) this past year. Previous roles include Monteverdi's *L'Orfeo* (Pastore III), Rachel Portman's *The Little Prince* (Businessman) and Mozart's *The Magic Flute* (Papageno) with Ithaca College. This summer, Mr. Humes returned to Si parla, si canta in Urbania, Italy, where he performed in opera scenes from Mozart's *Don Giovanni* (Don Ottavio), Monteverdi's *Il ritorno d'Ulisse in patria* (Eurimaco) and Umberto Giordano's *Andrea Chénier* (L'Abate). Upon his return to Eastman this fall, he will sing the title role in Britten's *Albert Herring*. Mr. Humes is a student of Robert Swensen.

**SOOYEON KANG**



Soprano, CoOPERative Fellow is currently a first-year opera performance graduate student at the University of Texas at Austin. Ms. Kang holds a Bachelor of Music in Vocal Performance from the Hanyang University in



Seoul, South Korea, where she performed in *Don Giovanni* (Donna Elvira) and *L'Elisir d'Amore* (Adina). Also, she has performed roles in *Lucia di Lammermoor* (Lucia) and *Il Barbiere di Siviglia* (Rosina) as a member of the Summer/Winter Opera Project in Seoul and performed in the ensemble of *La Traviata* and *Pagliacci* with Incheon Philharmonic. Ms. Kang performed with the Balcones Community Orchestra as the winner of the Classical Artists Development Foundation Voice Competition. In addition, she performed in Butler Opera Center's productions of *Sweeney Todd* (Begger woman) and *La Bohème* (Musetta).

## ABIGAIL KEMPSON



Soprano, CoOPERative Fellow completed her undergraduate degree in 2013 at Sunderman Conservatory of Music of Gettysburg College. While there, she appeared in *Die Fledermaus* (Rosalinde), *Dido and Aeneas* (First Witch) and *Die Zauberflöte* (Queen of the Night), which led to her European debut in the same role in the Varna Opera House in Bulgaria. She has also studied in Vienna with Donna Robin, and has performed scenes of *Don Pasquale* (Norina), *Little Women* (Beth) and *The Old Maid and the Thief* (Miss Pinkerton). In 2013 she performed in One World Symphony's (OWS) annual Halloween Concert in New York City. She rejoined OWS later in the season for the premiere of Sung Jin Hong's *Breaking Bad-Ozymandias* (Skyler White).

## CATHERINE PAIGE KENLEY



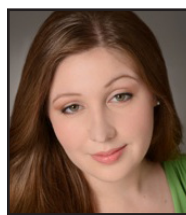
Mezzo-soprano, CoOPERative Fellow is a native of Riner, Va., and an upcoming second-year graduate student at Westminster Choir College. Most recently, Ms. Kenley performed in *Káťa Kabanová* (Glaša) at Spoleto Festival USA and *Gianni Schicchi* (Zita) with the Westminster Opera Theatre, as well as solo appearances in Handel's *Messiah* at the Kennedy Center and the Westminster Art Song Festival. She is also the recipient of the Westminster Voice Competition Scholarship Award and the Sara Eikenberry Graduate Voice Scholarship from Mu Phi Epsilon. She holds a Bachelor of Music in Music Education from Radford University and is pursuing a Master of Music in Vocal Performance and Pedagogy. She currently studies with Sharon Sweet.

## CHAN YANG LIM



Soprano, CoOPERative Fellow, from South Korea, is a opera performance doctoral student at the University of Texas at Austin. She holds a bachelor's degree in Voice from Chungnam National University where she received a Dean's Award for Valedictorian and graduated as a top student of the Music School. Also, she holds a master's degree in Voice Performance from Southwestern Baptist Theological Seminary. She received the James McKinney Outstanding Performer Award and several scholarships as an outstanding student. Ms. Lim has been a student of David Robinson, Darlene Wiley and Kelly Kuo. She has performed many times since beginning her studies, serving as soloist for numerous works including Haydn's *The Seven Last Words on the Cross* and *The Creation*, as well as performing with the Messiah Orchestra, Daejeon Brass Orchestra and Fort Worth Symphonic Orchestra. Recently, she performed in the world premiere of Mark Peterson's opera *A New Nation* (Racheal) and Puccini's *La Bohème* (Mimi).

## JENNA RAE LORUSSO



Soprano, CoOPERative Fellow, age 22, is from Acton, Mass. Ms. Lorusso participated in the 2013 CoOPERative Program as a Young Artist. She just finished her senior year as a Voice Performance major at Westminster Choir College, and will begin her graduate degree at the Frost School of Music at the University of Miami in the fall. This spring, she performed in *Il re pastore* (Aminta) with the Undergraduate Opera Theatre at Westminster Choir College. In fall 2013, she performed in *Der Schauspieldirektor* (Mademoiselle Silberklang cover) with Westminster Opera Theatre. In summer of 2012, she performed in New England Conservatory of Music's School of Continuing Education Summer Opera Studio in excerpts of *Der Rosenkavalier* (Sophie) and *The Secret Marriage* (Elisetta).

## DEBRA MCKINNEY

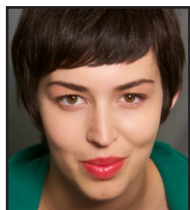


Soprano, CoOPERative Fellow, born and raised in Lynnwood, Wash., made her debut in Weimar, Germany, in 2010 in Mozart's *Don Giovanni* (Donna Anna) with the Lyric Opera Studio Weimar under the direction of Damon Ploumis.



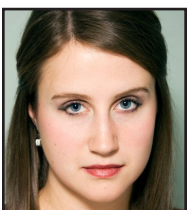
Ms. McKinney holds a master's degree from the Eastman School of Music as well as two undergraduate degrees in Education and Performance from Brigham Young University-Idaho. Her other opera credits include *Das Rheingold* (Freia), Strauss' *Ariadne auf Naxos* (Ariadne), Puccini's *Suor Angelica* (Abbess) and Mozart's *Le Nozze di Figaro* (Countess cover) and *Iphigénie en Tauride* (Greek Woman), as well as in scenes of *Così fan tutte*, *La Bohème* and *Der Freischütz*. She has placed in many competitions over the years; most recently second runner-up in the Bushell Concerto Competition and has made it to the second round of the Elizabeth Connell Prize.

**CHELSEA MELAMED**



Mezzo-soprano, CoOPERative Fellow, recognized for her dramatic commitment and commanding stage presence, was recently chosen as a finalist in the East Bay Opera League Competition. She is excited to be a returning to CoOPERative Program this summer to work with the incredible faculty again. Ms. Melamed recently graduated with her Master of Music from the San Francisco Conservatory of Music (SFCM) and earned a Bachelor of Music from Lawrence University. In spring 2014, she performed in Handel's *Serse* (Arsemene) with the Conservatory Baroque Ensemble and presented a graduate recital. Other role highlights at SFCM include *Into the Woods* (Baker's Wife), Adamo's *Little Women* (Meg) and *Gianni Schicchi* (La Ciesca). In previous summers she performed with Bay Area Summer Opera Theater Institute, College Light Opera Company in Cape Cod and attended The Wesley Balk Opera/Music Theater Institute.

**JORIE MOSS**



Princeton-based soprano, CoOPERative Fellow, her recent performance credits include *Iolanta* (Iolanta) and *Der Schauspieldirektor* (Mademoiselle Silberklang) with Westminster Opera Theatre, and *L'enfant et les sortilèges* (The Fire/The Princess/The Nightingale) and *Le Nozze di Figaro* (Susanna) with DePauw Opera Theatre. A musician of diverse interests, Ms. Moss spent July 2013 as a Young Artist at SongFest in Los Angeles, Calif. As a member of the Westminster Choir, Ms. Moss performed in fully-staged productions of John Adams' *El Niño*

(puppeteer and ensemble) and Leoš Janáček's *Káťa Kabanová* (ensemble) at Spoleto Festival USA 2014. She also toured with Westminster Choir in Oklahoma and Texas on their annual tour in January 2014. Ms. Moss holds degrees from Westminster Choir College and DePauw University, and her teachers/coaches have included Lindsey Christiansen, J.J. Penna, Nova Thomas and Pamela Coburn.

**TONI MARIE PALMERTREE**



Soprano, CoOPERative Fellow delights audiences in concert and on the opera stage. Caryl Huffaker of *The Kennett Paper* describes: "Toni Marie Palmertree wowed the audience. They appreciated her complete vocal mastery and technique... and had the audience in the palm of her hand. With her technical expertise, personality and powerful but effortless singing, she is a major force." Ms. Palmertree received her Bachelor of Music from The Peabody Conservatory of Music in Baltimore, Md. She is proud to hold many awards including winner of The Metropolitan Opera National Council District Awards (Pittsburgh), and finalist in the National Opera Association Voice Competition, the Classical Singer Voice Competition and the International Moniuszko Voice Competition in Warsaw, Poland. She took first place in the Long Leaf Opera of North Carolina Vocal Competition, The Kennett Square Symphony Voice Competition and The Marcella Sembrich Voice Competition.

**ELIZABETH PERRY**



Mezzo-soprano, CoOPERative Fellow just completed her first year of graduate school at Westminster Choir College, where she studies with Laura Brooks Rice. Her complete roles include *L'heure espagnole* (Concepción), *A Wedding* (Candace), *The Turn of the Screw* (Mrs. Grose) and *L'Elisir d'Amore* (Giannetta). She has also performed opera scenes from *Carmen* (Carmen), *Werther* (Charlotte), *Falstaff* (Meg), *Gallantry* (Announcer), *Dialogues des carmélites* (Mère Marie) and *Hänsel und Gretel* (Hänsel). She holds a Bachelor of Music from Oberlin Conservatory of Music. Ms. Perry participated as a Young Artist in the CoOPERative Program last summer and is very excited to be back as a CoOPERative Fellow.

## SARAH PLATA



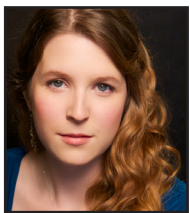
Mezzo-soprano, CoOPERative Fellow has performed various roles including *Le Nozze di Figaro* (Cherubino), *The Magic Flute* (Third Lady), Milton Granger's *The Proposal* (Sensuous) and Douglas Moore's *Gallantry* (Announcer). Ms. Plata attended the American Institute of Musical Studies in Graz, Austria, as part of their lieder studio and will also attend OperaWorks in Los Angeles, Calif., this summer as part of their Emerging Artist Program. She was a semi-finalist in *Classical Singer* magazine's University Competition and won first place in her district National Association of Teachers of Singing Competition in 2010. Ms. Plata was a recipient of a talent scholarship and the Promise Scholarship at West Virginia University's School of Music and graduated magna cum laude in vocal performance.

## SCOTT PURCELL



Baritone, CoOPERative Fellow, a New Jersey native, was recently featured as the baritone soloist in Brahms' Requiem with the Westminster Community Orchestra and Elgar's *Great is the Lord* at St. Paul's Cathedral, London, with the choirs of Trinity Church, Princeton. As a young artist with Palm Beach Opera, Mr. Purcell performed in *La Cenerentola* (Dandini), *La Traviata* (Marquis d'Obigny) and *Salome* (first soldier). He has participated in the Bel Canto at Caramoor program, where he studied under the tutelage of Will Crutchfield and Rachelle Jonck. Locally, he sings with the Princeton Singers and the Harmony Choir of Trinity Church. Mr. Purcell is a student of Laura Brooks Rice, and will attend Westminster Choir College in the fall of 2014 to pursue a master's degree in Voice Pedagogy.

## SIOBAN RAUPACH



Canadian born soprano, CoOPERative Fellow began her musical education at her local community music school at the age of 7. This early training fostered a life-long love affair with music, which eventually led her to pursue a Bachelor of Music at McGill University in Montreal, where she graduated with an Outstanding Performance in Voice honor in 2013. Her recent operatic scene performances include *Le Nozze di Figaro* (Countess) and *Die Zauberflöte* (First Lady) with

Opera Kelowna, as well as *Pagliacci* (Nedda) and *Les pêcheurs de perles* (Leïla) in the San Francisco Conservatory of Music Opera Scenes Program. She has also participated in numerous summer workshops, such as the Vancouver International Song Institute (VISI) and the Center for Opera Studies in Italy (COSI). She is currently entering her final year in pursuit of her Master of Music at the San Francisco Conservatory of Music where she studies with Catherine Cook.

## ABIGAIL RETHWISCH



Soprano, CoOPERative Fellow, from Iowa City, Iowa, is currently pursuing her master's degree at Florida State University (FSU). This summer, Ms. Rethwisch will perform in Handel's *Giulio Cesare* (Cleopatra) at the Trentino Festival in Trento, Italy. Her operatic roles at FSU include Gounod's *Roméo et Juliette* (Juliette), *Hansel and Gretel* (Gretel), *Orpheus in the Underworld* (Eurydice) and *Così fan tutte* (Fiordiligi). Ms. Rethwisch's recent oratorio work includes the soprano soloist in Mozart's Grand Mass in C Minor, Dvořák's *Tě Deum*, Handel's *Solomon* (Queen of Sheba) and Handel's *Messiah*. Ms. Rethwisch was an apprentice artist with Des Moines Metro Opera in the summers of 2012 and 2013. She was a regional finalist for the 2012 and 2014 Metropolitan Opera National Council Auditions. She received her Bachelor of Music in Music Education from Simpson College (Indianola, Iowa), where she studied with Kimberly Roberts and coached with Robert L. Larsen.

## KATHLEEN SHELTON



Mezzo-soprano, CoOPERative Fellow graduated with her Master of Music from Florida State University this past December and moved to New Jersey where she is continuing her vocal study with Laura Brooks Rice. In March, she performed in *Gianni Schicchi* (Zita) with Mississippi Opera. Her previous roles have been a mixture of opera, operetta and musical theatre, including *Sweeney Todd* (Mrs. Lovett), *Così fan tutte* (Dorabella), *Little Women* (Marmee), *The Merry Widow* (Hanna), *The Old Maid and the Thief* (Miss Todd), *Oklahoma!* (Ado Annie), *Hansel and Gretel* (Hansel) and *Man of La Mancha* (Aldonza). Her concert credits include the alto soloist for Mozart's *Vespers*, Vivaldi's Gloria and Handel's *Messiah*.

**COREY EVERLY**



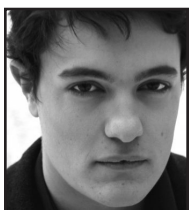
Pianist-Intern, collaborative pianist coach and conductor, is pursuing a master's degree in Piano Accompanying and Coaching at Westminster Choir College this fall. Mr. Everly has conducted over 30 musical theatre/opera productions spanning a wide range of styles. In 2013, he was the chorus master for Britten's *Saint Nicholas* at the Shipley Arts Festival in West Sussex, U.K. He is accompanist for the Grammy-nominated Westminster Williamson Voices, conducted by James Jordan, and has accompanied the Westminster Schola Cantorum on tour and Westminster Chapel Choir at Carnegie Hall. He holds a bachelor's degree in Voice Performance from Westminster.

**JULIA HANNA**



Pianist-Intern was born in Taipei, Taiwan. She earned her Bachelor of Music and Master of Music at Rutgers University studying under Paul Hoffmann and Barbara Gonzalez-Palmer. She has toured domestically and overseas with various choirs in the New York area and played at the Florence Voice Seminar in Florence, Italy. Currently, she serves as a staff accompanist at Westminster Choir College and teaches piano students in the central New Jersey area.

**JAMES KENON MITCHELL**



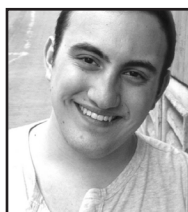
Pianist-Intern and collaborative pianist, has interned at the Bayerische Staatsoper in Munich, and worked as a pianist for the Bayerische Theater Akademie August Everding. Mr. Mitchell has worked with the Tulsa Opera Company as a pianist for their outreach productions of *L'Elisir d'Amore* and *Green Eggs and Ham* while working as a rehearsal pianist for the company's production of *Rigoletto*. He has accompanied master classes for Martin Katz, Roger Vignoles, Kathryn LaBouff and William Hobbs. He holds a Bachelor of Music in Music Theory from the Eastman School of Music where he studied with Vincent Lenti, and recently obtained a Master of Music in Piano Accompanying and Opera Coaching at Westminster Choir College as a student of J. J. Penna.

**HYOSANG PARK**



Pianist-Intern, earned a double master's degree in Piano Performance and Sacred Music from Westminster Choir College of Rider University. She serves as a staff accompanist at Westminster Choir College. She is the music director at Princeton United Methodist Church in Princeton, N.J., and teaches general music and handbells at Saint Jerome Catholic School in West Long Branch, N.J.

**NICHOLAS ROEHLER**



Pianist-Intern, is a Vocal and Piano Performance major at the Crane School of Music studying voice with tenor Donald George and piano with François Germain. He has played in master classes for Martin Katz, David Aronson, Gabriel Dobner, Christine Goerke, Margaret Lattimore, William Matteuzzi and others. Last summer, he was a staff accompanist for Scuola Italia's Program for Opera Singers in Sant'Angelo in Vado, Italy, and also accompanied the Bronx Opera's production of *Il Tabarro*. With the Crane Opera Ensemble, he has played piano for *The Impresario*, *Ragtime*, *Suor Angelica*, *L'incoronazione di Poppea* and others. He is also a four-time superior plus winner of the National Piano Playing Auditions. He was recently awarded the Susan Smykla Udell Scholarship for excellence in piano accompanying by the Crane School of Music. Intrigued with the art of singing, Mr. Roehler plans to pursue a career in collaborative piano and vocal coaching.

**YU-JU WU**



Pianist-Intern, holds a Master of Music in Voice from the Louisiana State University (LSU) and a Bachelor of Arts in Voice from Tunghai University in Taiwan. Ms. Wu is pursuing a Doctor of Musical Arts in Opera Coaching at University of Texas (UT) in Austin. During her first year at UT, Ms. Wu was principle coach and pianist for the world premiere of Daren Hagen's opera *A Woman in Morocco*, and second pianist, assistant chorus master and assistant conductor for Puccini's *La Bohème*. She is studying with Kathleen Kelly and Kelly Kuo. At LSU, Ms. Wu worked with singers as a collaborative pianist. Her teachers at LSU include Patricia O'Neill, Jan Grimes and Gregory Sioles. Ms. Wu is a native of Taiwan and began her musical studies on piano at the age of five and voice at age of 13.



## CHRISTOPHER ARNESON



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 Mt. 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



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.

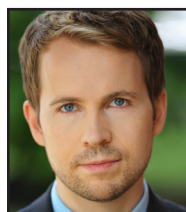
Ms. Ashbaker has been the artistic advisor for the CoOPERative Program since its inception. She is also one of the program's master vocal coaches. She is currently an adjunct professor at Westminster Choir College of Rider University. She is in demand as a master class presenter, having taught recently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



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 the Mannes College of Music.

## KRISTIN DITLOW



American pianist and coach, she has appeared as a soloist, collaborative artist, coach and conductor throughout the United States, Europe and China. Recent concert seasons have featured appearances at San Francisco Opera, Tanglewood Music Center, the Kimmel Center, Carnegie Hall, Hungary's Zempleni Festival, the Beijing and Shanghai Conservatories, the National Theater in Kunming (Yunnan Province, China) and venues throughout central and northern Italy.

As an opera and voice coach, Ms. Ditlow has served on the faculties and music staffs of the Curtis Institute of Music, Westminster Choir College, Ithaca College, Spoleto Festival USA, Opera Company of Philadelphia, Syracuse Opera, Finger Lakes Opera, San Francisco Opera Center, Delaware Valley Opera Company, The Princeton Festival, Crescendo International Summer Institute, Si parla, si canta and the Ameropa International Festival. She is thrilled to be returning to the CoOPERative Program this summer, after beginning her work there in 2013.

Her facility for languages has led to advanced linguistic study in Italy, France, Austria, Hungary and the Czech Republic, as well as in the United States, and she has taught and coached these languages at the collegiate and professional levels. She has over 60 complete operas in her repertoire, and has served on these productions in many capacities, ranging from conductor and stage director to répétiteur and assistant conductor.

Her passion for chamber music and entrepreneurial focus has led to her founding of two chamber ensembles, the Lukens Piano Trio (her current ensemble) and the Mühlenberg Piano Quartet. Ms. Ditlow is devoted to promoting new music, as well as instrumental and vocal chamber music. Her innovative programming includes a variety of vocal chamber music and cross-genre projects.

Dr. Ditlow will be joining the faculty at the University of New Mexico as the new full-time faculty vocal coach in the fall of 2014. She holds degrees from the Oberlin Conservatory of Music and Westminster Choir College, and is a 2014 graduate

from the Eastman School of Music with a Doctorate of Musical Arts. She maintains a presence on the web at [www.kristinditlow.com](http://www.kristinditlow.com), as well as a blog at [songsoftravelditlow.blogspot.com](http://songsoftravelditlow.blogspot.com).

## ROBIN GUARINO



Innovative director, her work has been seen in prominent festivals and opera houses internationally including The Metropolitan Opera, Seattle Opera, Canadian Opera Company, Gotham Chamber Opera, The Glimmerglass Festival and the Brooklyn Academy of Music (BAM) Next Wave Festival. She recently directed the world premiere of *I Have No Stories to Tell You* by composer Lembit Beecher with Gotham Chamber Opera at The Metropolitan Museum of Art and made her directing debut this summer at Opera Theatre of Saint Louis with a new production of Poulenc's *Dialogues of the Carmelites*.

The Metropolitan Opera has long been an artistic home for Ms. Guarino. She has staged numerous productions at The Metropolitan Opera including *Don Giovanni*, *Così fan tutte*, *Die Zauberflöte*, *Le Nozze di Figaro* and *Lohengrin*, and *Der Rosenkavalier* for HD. This year she returned to The Met to direct the HD production of Mozart's *Così fan tutte* with Maestro James Levine. A proponent and supporter of new work, she has directed works by Douglas Cuomo, Jake Heggie, Mark Adamo, Ned Rorem, Ricky Ian Gordon and Libby Larsen, and continues that work as artistic director of Opera Fusion: New Works, a collaboration between Cincinnati Opera and the University of Cincinnati College-Conservatory of Music where she holds the J. Ralph Corbett Distinguished Chair of Music. Upcoming engagements include *Le Nozze di Figaro* for San Francisco Opera and *L'occasione fa il ladro* with Gotham Chamber Opera and Cincinnati Opera.

## WILLIAM HOBBS



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 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 Bonygne, 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, Sam 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 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



The first woman and first American named as director of musical studies at the 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 will also be in Houston to assist on that company's inaugural *Ring Cycle*, and will conduct *Ariadne on Naxos* at The Glimmerglass Festival in 2014.

Kathleen Kelly has been most notably associated with the Houston Grand Opera, The Metropolitan Opera and the San Francisco Opera. From 2003 to 2008 she was also the music director of the Berkshire Opera. At the 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



A 16-year 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 she will work with him on *Faust* in Baden Baden, Germany, this summer. 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.

## ANTHONY V. MANOLI



He has worked with some of the leading opera companies throughout the world including the Theatre Des Champs-Elysees, Gran Teatre del Liceu, Opera Lausanne and L'Opera Du Rhin as assistant conductor and coach. In addition, the Spoleto Festival in both Italy and the United States, the Los Angeles Opera, Washington National Opera, Opera Company of Boston, Opera New England, Lake George Opera Festival and L'Opera Français de New York have engaged him as conductor, pianist and coach. Other duties for Mr. Manoli include prompting for the Paulau De Les Arts, Valencia, Spain, summer faculty for Dolara Zajick's Institute for Young Dramatic Voices and the CoOPERative Program at Westminster Choir College. He was a Fellowship coach at the Tanglewood Festival and has worked with conductors such as Leonard Slatkin, Seiji Ozawa, Claudio Abbado, Robert Shaw, Sir Andrew Davis, Richard Bonygne and Sir Colin Davis. Dame Kiri Te Kanawa, Mirella Freni, José Carreras, Rockwell Blake and Edita Gruberova are just some of the singers with whom he has worked.

Mr. Manoli is currently a coach for the Young Artists



Program at the Washington National Opera. He previously worked for Los Angeles Opera's Young Artist Program and the Canadian Opera Company's Young Artist Ensemble. He recently conducted the Young Artist Studio of the New National Theater in Tokyo in a series of concerts. He is also a faculty member of the Mannes College of Music in New York City, where he lives and maintains an active coaching studio. He appears frequently in recitals with prominent singers worldwide and has been seen on the A&E channel in performance with mezzo-soprano Dolora Zajick; along with performances on television throughout Asia with soprano YoungOk Shin; performances in the United States and Mexico with tenor David Lomeli; and with Sondra Radvanovsky in Spain and Mexico. He is an associate producer for recordings that appear on the Telarc and Naxos labels, and is heard on the soundtrack for the Miramax film *The Talented Mr. Ripley*.

## SEAN MCCARTHER



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 Internacional 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 Mealor'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



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.theyogavoice.com](http://www.theyogavoice.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.

## J. J. PENNA



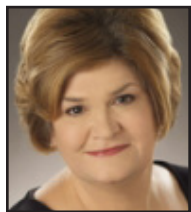
One of the most gifted collaborative pianists of his generation, he has performed in recital with such notable singers as Kathleen Battle, Harolyn Blackwell, Measha Bruegggosman, William Burden, David Daniels, Elem Eley, Faith Esham,

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



Mezzo-soprano, Laura Brooks Rice 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 will be 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 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.

## LAURIE ROGERS



She is the director of Young Artist Programs and head of music staff for Opera Saratoga and is an assistant conductor at Dallas Opera. She served as assistant conductor for the Opera Company of Philadelphia for 13 seasons, also serving for many years in artistic administration. A New England Conservatory of Music alumna, she has prepared productions for the San Francisco Opera, Houston Grand Opera, Washington National Opera, Utah Opera, Atlanta Opera, the Boston Symphony, NY Harlem Productions, Green Mountain Opera, Arizona Opera, Opera New Jersey, Michigan Opera Theatre, Wolf Trap, Boston Lyric Opera, Sarasota Opera, Opera Theatre of Saint Louis, The Glimmerglass Festival and others. Most recently she conducted Poulenc's *Dialogues of the Carmelites* for Texas State University. She was integrally involved in the creation of Heggie's *Moby-Dick*, Danielpour's *Margaret Garner* and DiChiera's *Cyrano*, and this season prepared the world premiere of Ricky Ian Gordon's *A Coffin in Egypt* with Frederica von Stade. Ms. Rogers gives master classes on pianist/singer issues, and has been published in *Classical Singer* magazine. She lives in Philadelphia, where she maintains an active coaching studio.

## STEPHANIE SUNDINE



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.

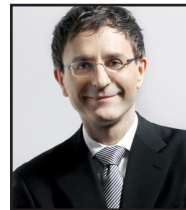
#### NOVA THOMAS



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 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 Bonyngé—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.

#### PIERRE VALLET



French conductor Pierre Vallet is renowned throughout the world for his superb musicianship. Highlights for the 2013-2014 season include Puccini's *Madama Butterfly* at The Metropolitan Opera; Halevy's *La Juive* at the Göteborg Opera, Sweden; a recording of the Chopin piano concertos with the Royal Philharmonic Orchestra and Elizabeth Sombart; and *Hänsel and Gretel* with the Saito Kinen Festival Orchestra in Matsumoto, Japan.

Recent operatic engagements include Gounod's *Faust* at The Metropolitan Opera, New York; *Faust* at the Gran Teatro del Liceu, Barcelona; Bartok's *Bluebeard's Castle* with Matthias Goerne and the Saito Kinen Festival Orchestra on its debut tour of China; and *Madama Butterfly* at Tokyo Bunka Kaikan. Elsewhere, Mr. Vallet has conducted *Tannhäuser* at L'Opéra national de Paris; *Otello*, *Eugene Onegin* and *Tannhäuser* at Tokyo Opera Nomori; and Massenet's *Manon* at the Bolshoi in Moscow.

Pierre Vallet has enjoyed a long-term musical partnership with Seiji Ozawa, working closely with him on over 40 operatic



productions and concerts throughout Japan, the United States and Europe. Since 1997, he is a regular member of The Metropolitan Opera, first as a pianist and coach and later joining the roster of staff conductors. Mr. Vallet's symphonic work includes several appearances at the Spoleto Festival USA, and he is a regular guest with the Greenwich Village Orchestra (GVO). Repertoire conducted in Spoleto include works by Fauré, Roussel, Beethoven, Respighi and Mendelssohn; while in New York recent work includes a Wagner gala with soprano Christine Goerke, Elgar's *Sea Pictures* with Jennifer Johnson Cano, Tchaikovsky's Symphony No. 6, Beethoven's Symphony No. 4 and Bruch's *Scottish Fantasy*. He next appears with GVO this season, conducting works by Berlioz, Ravel's *Shéhérazade* with Sasha Cooke and Brahms Symphony No 4.

A committed educator, Pierre Vallet is a sought-after lecturer and guest teacher at the world's premier training institutions. He has been a regular visitor to the Lindemann Young Artist Development Program at The Metropolitan Opera, the Steans Music Institute at the Ravinia Festival in Chicago, Tanglewood Music Center, Wolf Trap Opera and the Houston Grand Opera Studio.

## LAURA WARD



Pianist, she maintains an active career as a performer and educator. As a founding director of Lyric Fest ([www.lyricfest.org](http://www.lyricfest.org)) she has 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 Stean 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 Martin 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



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 Wagners' *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. Next season he will lead 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

**Wednesday, July 2**

**Operatic Arias  
Concert**

Bristol Chapel • 7:30 p.m.

**Thursday, July 3**

**Pierre Vallet Master Class  
and Web Broadcast**

Princeton Regional Schools  
Performing Arts Center • 7:30 p.m.

**Saturday, July 5**

**Art Song  
Recital**

Bristol Chapel • 7:30 p.m.

**Sunday, July 6**

**Operatic Arias  
Concert**

Bristol Chapel • 7:30 p.m.

**Monday, July 7**

**Eric Weimer Master Class  
and Web Broadcast**

Princeton Regional Schools  
Performing Arts Center. • 7:30 p.m.

**Wednesday, July 9**

**Operatic Arias  
Concert**

Bristol Chapel • 7:30 p.m.

**Friday, July 11**

**Operatic Arias  
Concert**

Bristol Chapel • 7:30 p.m.

**Saturday, July 12**

**Art Song  
Recital**

Bristol Chapel • 7:30 p.m.

**Monday, July 14**

**Susan Ashbaker Master Class  
and Web Broadcast**

Princeton Regional Schools  
Performing Arts Center. • 7:30 p.m.

**Tuesday, July 15**

**Lyric Fest  
Dear March - Come in  
American Women Poets in Song  
and Web Broadcast**

Bristol Chapel • 7:30 p.m.

**Wednesday, July 16**

**Operatic Arias  
Concert**

Bristol Chapel • 7:30 p.m.

**Thursday, July 17**

**Art Song  
Recital**

Bristol Chapel • 7:30 p.m.

**Saturday, July 19**

**Operatic Arias  
Concert**

Bristol Chapel • 2 p.m.



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