Patron of the Arts’ Viewbook

Pierre Vallet
The Metropolitan Opera

Matthew Polenzani
The Metropolitan Opera

Kathleen Kelly
Washington National Opera

CoOperative
Program at Westminster

Westminster Choir College
Rider University
Bringing together faculty from the world’s best conservatories of music, operatic coaches, and conductors from the legendary opera companies, CoOPERAtive provides young artists with a transformative experience and training for successful auditions.
The journey to a successful operatic career only begins with a college degree. After graduation, young artists need expert guidance focusing on operatic style, performance techniques, dramatic presentation, language and diction, and body awareness. They also need private coachings and resume and application advice. Of equal importance is the need for feedback and advice from professionals in the field of opera, as well as networking opportunities.

Directed by Westminster Choir College faculty, Laura Brooks Rice and Christopher Arneson, CoOPERAtive brings together faculty from Westminster, Curtis, and Juilliard, as well as professionals from The Metropolitan Opera, Houston Grand Opera, Washington National Opera, Opera Company of Philadelphia, and others. In an intensive, yet supportive environment, they help young singers and pianists take the next step towards the operatic career.

As the CoOPERAtive Alumni Journeys presented in this Viewbook show, the impact of the program has been tremendous, as has been your support.

Thank You
We have many reasons to be proud of the accomplishments of our alumni. Singers have been accepted to or hired by the following companies as well as rewarded in competitions:

**The Metropolitan Opera** • **Central City Opera**
National Council Auditions • Natchez Festival of Music
Tanglewood Festival • **Houston Grand Opera**
Aspen Music Festival • Vienna State Opera
San Francisco Opera • Merola Program
Santa Fe Opera • **Washington National Opera**
Opera North • Glimmerglass • Britten Pears School
Portland Opera • Michigan Opera Theater
Des Moines Metro Opera • Minnesota Opera •
Ash Lawn Opera • Utah Opera • Philadelphia Opera Collective
“CoOPERAtive offers a safe environment and perfect synthesis to build technique and skills while having an opportunity to perform over the course of training. This is, truly, the best of all possible worlds for a young artist.”

Sandra Bernhard
Houston Grand Opera
“No facets of the art or the business of singing is overlooked. For pianists, in-depth study of playing arias convincingly, of synchronizing with a singer, of following a conductor - all these are covered in a thoroughly professional, but friendly and safe atmosphere.”

Martin Katz
Accompanist to Marilyn Horne, Frederica von Stade, Kathleen Battle, David Daniels, Karita Mattila, and Jose Carreras
Three Levels of the CoOPERAtive Experience

**Fellows** – graduate students to post-graduate young professionals. Customized schedules are created to suit each singer’s particular needs as they prepare for future auditions and competitions.

**Young Artists** – undergraduate voice majors in their junior or senior year. In addition to coaching and performance of operatic arias, coaching and performance of art song is a major part of the Young Artist experience.

**Pianist Interns** – undergraduate and graduate students. Pianists interested in exploring the many facets of operatic accompanying and coaching.

2013 Applications received: 223  
2013 Students accepted: 64

“The profession demands broad knowledge, sharpened skills, and maximum flexibility, and CoOPERAtive has the expert mentoring you need.”

Kathleen Kelly  
**Washington National Opera and Houston Grand Opera**
I know that I made the best professional and artistic decision in attending CoOPERAtive, I learned what it is that these people look for in an opera singer. I learned how to approach my music and performance as a professional. Receiving these tools so early on set me apart from many of my peers. I began my professional career that fall, not even half a year out of college.

This program opened my eyes to what it really takes to be successful in this business and then gave me all the tools necessary to keep going forward. These tools I still apply today when learning new roles and arias for auditions and performances, not to mention the business savvy imparted to us. In a world where singing in opera is becoming increasingly more difficult, I believe that this program is on the cutting edge of what needs to happen NOW for young singers.

That first summer at CoOPERAtive left me overwhelmed, exhausted and yet completely ecstatic. I wanted to learn more about opera and all that it meant to not only “play” for someone, but to “coach” them. By my third year, I continued to grow my relationships with faculty and colleagues and further solidify my relationships with dear friends whom I still talk to on a daily basis.

The CoOPERAtive Program is truly unique among the many summer programs young singers have the option to attend. During a three-week period, I had the opportunity to intensely focus on audition arias I had chosen and prepared. Through work with highly respected professionals in music and drama, I gained invaluable insight and was given practical advice in an environment dedicated to learning. Most importantly, I felt I was in a safe place to take risks and try new things – which is the key for young singers to find their artistic personalities and learn what they are truly capable of accomplishing.

I know that I made the best professional and artistic decision in attending CoOPERAtive, I learned what it is that these people look for in an opera singer. I learned how to approach my music and performance as a professional. Receiving these tools so early on set me apart from many of my peers. I began my professional career that fall, not even half a year out of college.
I took the arias I worked on at CoOPERAtive to 30 auditions and received several roles and opportunities. I knew my arias so well that I experienced almost no nerves during auditions. For the first time, auditioning became fun. There was no fear involved. Never before have I had the pleasure of working with such amazing authorities on my repertoire. In particular, I loved working with Gina Lapinski, who I continue to study with and now work with here at the Met.

The CoOPERAtive program was truly incredible! I could not recommend it enough to a young singer. It not only gave me an understanding of how to study and prepare for roles, it made me aware of my potential. I realized that I could do much more than I believed I could. It was excellent for preparing for audition season.

CoOPERAtive Alumni Journeys

There is no question that The CoOPERAtive Program was instrumental in my development as a singer and performer. CoOPERAtive provided me life-long tools for auditions, role preparation and understanding the Opera industry. The faculty of CoOPERAtive is of the highest caliber and I still work with many of the coaches I met through the program to this day.

Disessa Làrusdóttir
Principal Artist, The Metropolitan Opera

My time in Princeton proved fruitful when I received full vocal scholarships to three of the top vocal programs in the nation, and an Encouragement Award at the Southwest Region Metropolitan Opera National Council Competition.

Tyson Miller
Utah Opera

There is no question that The CoOPERAtive Program was instrumental in my development as a singer and performer. CoOPERAtive provided me life-long tools for auditions, role preparation and understanding the Opera industry. The faculty of CoOPERAtive is of the highest caliber and I still work with many of the coaches I met through the program to this day.

Jennifer Rossetti
The Metropolitan Opera

The CoOPERAtive program was truly incredible! I could not recommend it enough to a young singer. It not only gave me an understanding of how to study and prepare for roles, it made me aware of my potential. I realized that I could do much more than I believed I could. It was excellent for preparing for audition season.

CoOPERAtive Alumni Journeys

There is no question that The CoOPERAtive Program was instrumental in my development as a singer and performer. CoOPERAtive provided me life-long tools for auditions, role preparation and understanding the Opera industry. The faculty of CoOPERAtive is of the highest caliber and I still work with many of the coaches I met through the program to this day.

Disessa Làrusdóttir
Principal Artist, The Metropolitan Opera

My time in Princeton proved fruitful when I received full vocal scholarships to three of the top vocal programs in the nation, and an Encouragement Award at the Southwest Region Metropolitan Opera National Council Competition.

Tyson Miller
Utah Opera

There is no question that The CoOPERAtive Program was instrumental in my development as a singer and performer. CoOPERAtive provided me life-long tools for auditions, role preparation and understanding the Opera industry. The faculty of CoOPERAtive is of the highest caliber and I still work with many of the coaches I met through the program to this day.

Jennifer Rossetti
The Metropolitan Opera

The CoOPERAtive program was truly incredible! I could not recommend it enough to a young singer. It not only gave me an understanding of how to study and prepare for roles, it made me aware of my potential. I realized that I could do much more than I believed I could. It was excellent for preparing for audition season.
“We always take notice of an applicant with CoOPERAtive on their resume - it’s a sign not only of talent but also that they have worked with some of the best in the business and they always have something to say as artists.”

Laura Canning
Houston Grand Opera Studio Director

FACULTY 2013

Christopher Arneson - Co-Director, CoOPERAtive
Susan Shiplett Ashbaker - Westminster Choir College
Sandra Bernhard - Houston Grand Opera
Matthew Epstein - Opera Consultant
Amy Hutchinson - Lyric Opera of Chicago
Martin Katz - University of Michigan
Kathleen Kelly - Washington National Opera and Houston Grand Opera
Anthony Manoli - Washington National Opera
Mark Moliterno - Westminster Choir College
Matthew Owaza - Lyric Opera of Chicago
JJ Penna - Westminster Choir College and The Juilliard School
Matthew Polenzani - The Metropolitan Opera
Laura Brooks Rice - Co-Director, CoOPERAtive
Debra Scurto-Davis - Westminster Choir College, Swarthmore College
Stephanie Sundine - Sarasota Opera
Erika Switzer - Bard Conservatory
Ted Taylor - New York City Opera

Nova Thomas - Westminster Choir College and The New School for Drama
Pierre Vallet - The Metropolitan Opera
Laura Ward - Lyric Fest

Faculty have included:
Thomas Bagwell - The Metropolitan Opera
Bill Bennett - The Business of Singing
Deborah Birnbaum - San Francisco Opera Merola Program
Lydia Brown - The Metropolitan Opera
William Burden - The Metropolitan Opera
Steven Crawford - The Metropolitan Opera
William Hobbs - Westminster Choir College and San Francisco Opera
Chuck Hudson - San Francisco Opera Merola Program
Yelena Kurdina - The Metropolitan Opera
Gina Lapinski - The Metropolitan Opera
Erika Switzer - Bard Conservatory
Brian Zeger - The Metropolitan Opera
THANK YOU

The CoOPERAtive Program would like to thank the following individuals and organizations for providing generous scholarships:

- J. Truman Bidwell Jr.
- Harold A. and Joan S. Kuskin
- Ralph M. Cestone Foundation
- Wynn and Anne Lee
- Humphrey and Angela Chang
- Robert Y. and Anne McMahan
- Dow Jones and Company
- Thomas C. and Patricia H. Orsulak
- ExxonMobil Foundation, Inc.
- Princeton Friends of Opera
- Saverio G. Greco
- Ken Procter
- Katherine Bidwell Foundation
- Mr. and Mrs. Louis W. Rice, Jr.
- for Young Singers
- Irwin Rosenblum
- Albert M. and Rena Klein
- Sundaresa Srinivasan
- Janet B. Kuenne
- Michael Stairs ‘67

We wish to thank the following friends of the CoOPERAtive program for providing housing to some of our singers and visiting faculty:

- Charlotte Danielson
- Helge Staby Deaton
- Sam Hamill
- Mr. and Mrs. Louis W. Rice, Jr.
- Lois Laverty
- Marvin R. and Ingrid W. Reed Jr.
- Micaela de Lignerolles
- Mr. and Mrs. Charles Watkins