

Patron of the Arts' Viewbook



Pierre Vallet
The Metropolitan Opera



Matthew Polenzani
The Metropolitan Opera



Kathleen Kelly
Washington National Opera

CoOperative

PROGRAM AT WESTMINSTER





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.

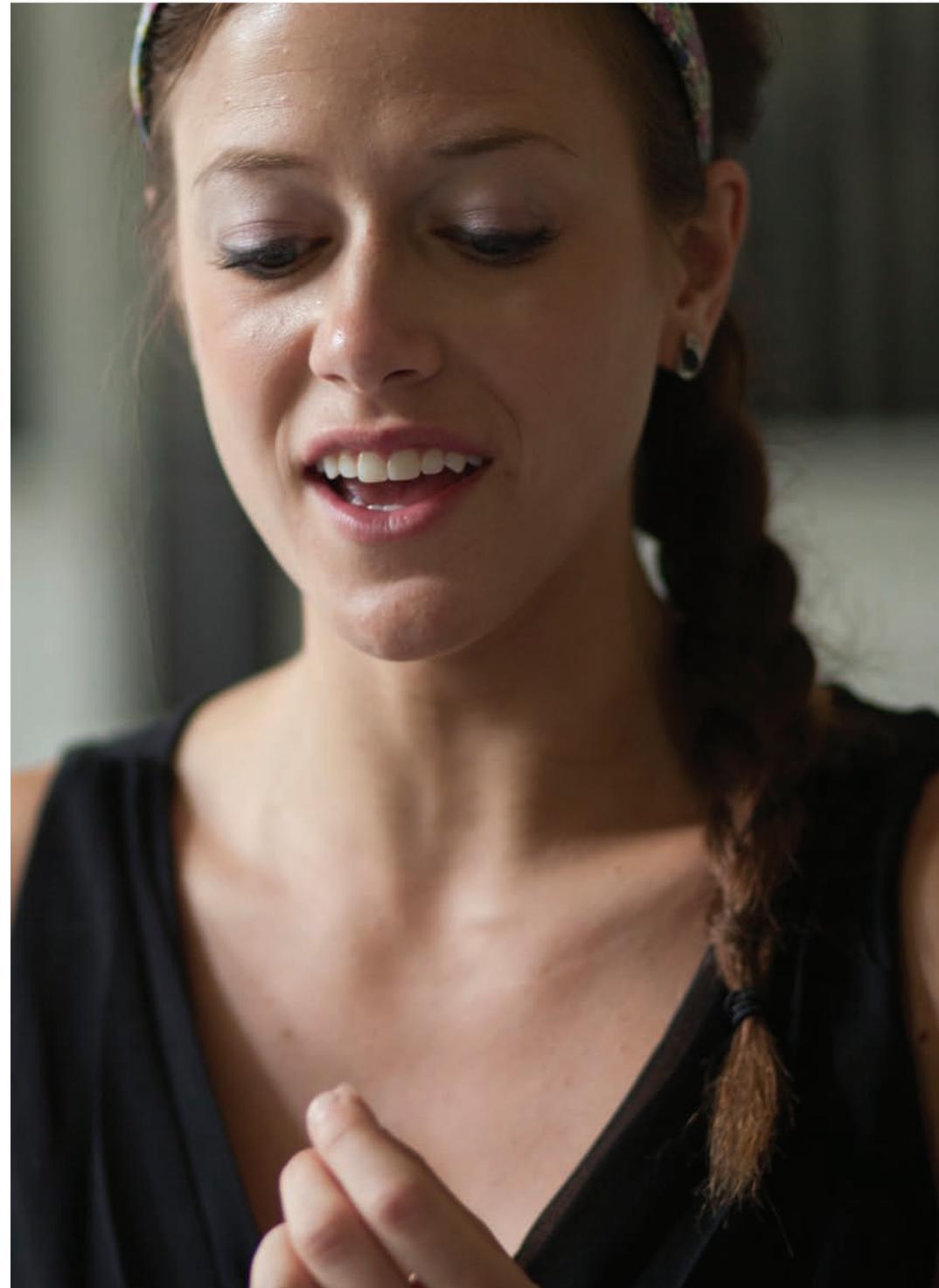
Training the Opera Star

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

CoOPERActive Alumni Journeys



Joseph Beutel
*Santa Fe Opera and
Minnesota Opera*

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.



Keenan Boswell
*University of Texas,
Austin. Doctorate in
Opera Coaching*

That first summer at CoOPERActive 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.



**Jennifer Johnson
Cano**
*The Metropolitan
Opera*

The CoOPERActive 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.



Justin Hopkins
*Carnegie Hall with
the American
Symphony Orchestra*

I know that I made the best professional and artistic decision in attending CoOPERActive, 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.

CoOPERAtive Alumni Journeys



Jacob Kinderman
*Des Moines Metro
Opera and Ash Lawn
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.



Tyson Miller
Utah 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.



Dísella Làrusdóttir
*Principal Artist, 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.



Jennifer Rossetti
*The Metropolitan
Opera*

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.



“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*

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THANK YOU

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

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Micaela de Lignerolles
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Mr. and Mrs. Charles Watkins



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Contact the CoOPERative Program
thecooperativeprogram.org