

“ I aspire to continue to accept the great responsibility and discipline in the artistry of singing that I learned at The Academy of Vocal Arts. I am not only grateful to have performed over *seven major roles* that are still a part of my repertoire today, but more so to have met an extraordinary *musical community* and its supporters here in *Philadelphia* that continue to provide vital guidance and encouragement. ”

—AILYN PEREZ ▶
AVA ALUMNA, CLASS OF 2006



Academy of Vocal Arts

2009/2010 APPLICATION
FOR ADMISSION



AVA
ACADEMY OF
VOCAL ARTS



Dear Prospective Resident Artist,

Welcome to The Academy of Vocal Arts—the nation’s premiere opera training program. Since its founding in 1934 by Helen Corning Warden, AVA has produced generations of successful opera singers. AVA’s four-year program is unique, not only because it is a fully tuition-free institution that focuses solely on operatic training, but also because it has established a niche as an organization that produces opera. More important to you, the artist, AVA is the only opera training program that gives you the opportunity to learn and perform *leading roles* in fully staged performances with professional orchestra—in contrast to other programs where you may understudy leading roles and perform smaller roles.

As one of the top opera training programs in the world, AVA attracts an international cadre of emerging artists who seek to develop their extraordinary gifts in order to pursue careers on the stages of the world’s great opera houses.

The Academy of Vocal Arts is ideally located in the elegant and vibrant Rittenhouse Square neighborhood of Philadelphia. AVA’s resident artists live and study in this area, rich with art galleries, historic sites, theatres and nightlife. Philadelphia is also conveniently close to New York, with inexpensive and reliable public transportation available.

Each of the twenty-five to thirty resident artists at AVA receives extensive one-on-one training with AVA’s renowned faculty, and are cast in leading roles in at least three fully staged operas a year, plus concerts and recitals. Repertoire is carefully chosen to prepare individual artists for roles they will continue to perform throughout their careers. Those who are accepted into the program receive training equivalent to more than \$70,000 per year. A faculty of individuals who are among the finest in their fields provides intensive training in voice, stage techniques, stage combat, repertoire, languages, and other related subjects necessary for an operatic career.

Over the past seven decades, outstanding singers of international stature have attended AVA, including Lando Bartolini, Joyce DiDonato, Allan Glassman, Nancy Fabiola Herrera, James Morris, Julien Robbins, Ruth Ann Swenson, and recent graduates Burak Bilgili, Stephen Costello, Ellie Dehn, Othalie Graham, Eglise Gutierrez, Tracie Luck, Ailyn Perez, Dongwon Shin, and James Valenti.

As you consider your post graduate options, I encourage you to consider The Academy of Vocal Arts. AVA offers you challenges and opportunities not to be found in any other opera training program—a program uniquely tailored to you.

Sincerely,

K. James McDowell
EXECUTIVE AND ARTISTIC DIRECTOR



THE ACADEMY OF VOCAL ARTS 2008/2009

BOARD OF DIRECTORS

CHAIRMAN

Edith A. Reinhardt

VICE CHAIRMAN

Laren Pitcairn

PRESIDENT

B. A. (Mackie) MacLean, Jr.

VICE PRESIDENT

Martha R. Hurt, Esquire

Harold F. Pitcairn II

P. Jeffrey Warden

SECRETARY

Martha R. Hurt, Esquire

TREASURER

Harold F. Pitcairn

BOARD MEMBERS

R. Randolph Apgar

Ilyce Benton

Claire Boasi

Robert W. Bogle

Kay Bossone

Elizabeth Bowden

Kristin Davidson

Charlotte H. de Serio

Maryalice DeCamp

David Devan

Frederic N. Dittmann

Barbara M. Donnelly

Rosalie Gerson

Rosalie Burns Goldberg

Adele S. Hebb

Nancy Fabiola Herrera

Stephen T. Janick

Susan E. Kane

Lucinda Landreth

Jim McClelland

Joseph McGuire, Esq.

Jules Merron

Corey Smith

Ann R. Stephenson

Tracey A. Stover

Frederick A. Tucker, Jr

Lyn Batastini Vizzi

Franca C. Warden

Peter Whatnell

ADMINISTRATION

K. James McDowell,
Executive / Artistic Director

Christofer Macatsoris,
Music Director

Robert W. Lyon,
*Director of Institutional
Advancement*

Denise Coffey Stuart,
*Director of Marketing and
Public Relations*

Daniel M. Pantano,
*Community Relations and
Special Events Coordinator*

Val J. Starr,
Dean of Students

Valentín Fernández,
Business Manager

Robin Marcotte,
Box Office Manager

José Meléndez, *Librarian*

Rebecca Carr, *Opera
Outreach Coordinator*

Allison Hymel,
Administrative Assistant

Ellen Joffred,
Administrative Assistant

John Lane,
Administrative Assistant

Nan Altman &
Angie Pantano,
Administrative Volunteers

ROSTER OF AVA OPERA THEATRE RESIDENT ARTISTS 2008 / 2009

Cody Austin, *Tenor*

Christopher Bolduc,
Baritone

Jessica Rose Cambio,
Soprano

Josue Ceron,
Baritone

Cynthia Cook,
Mezzo-Soprano

Jan Cornelius,
Soprano

Colleen Daly,
Soprano

Joseph Demarest,
Tenor

Carla Dirlikov,
Mezzo-Soprano

Michael Fabiano,
Tenor

Michelle Johnson,
Soprano

Jessica Julin, *soprano*

Ryan Kuster,
Bass-Baritone

Steven LaBrie,
Baritone

Alex Lawrence,
Baritone

Zulimar López-Hernández,
Soprano

Nicholas Masters,
Bass

Angela Meade,
Soprano

Jeremy Milner,
Bass

Nina Yoshida Nelsen,
Mezzo-Soprano

Raffaele Sepe,
Tenor

Taylor Stayton,
Tenor

Noah Van Niel,
Tenor

Olivia Vote,
Mezzo-Soprano

Ben Wager, *Bass*

Jonathan Winell,
Tenor

Corinne Winters,
Soprano

FACULTY

Christofer Macatsoris,
*Music Director and
Conductor*

GUEST ARTISTS
David Gately,
Stage Director

Joshua Major,
Stage Director

Michael Scarola,
Stage Director

VOICE INSTRUCTORS

Ruth Golden

Bill Schuman

Carlos Serrano

MASTER VOCAL COACHES

David Antony Lofton

Danielle Orlando

Richard A. Raub

VOCAL COACHES

Luke Housner

Ghenady Meirson,
Russian Repertoire

Laurent Philippe

ACCOMPANISTS

José Meléndez

Michele Marie Scanlon

Tiziana Vieira

COURSE INSTRUCTORS

Anne Polen Addicks,
German

Annick Tanguy
Applewhite,
French

Robert Baxter,
*Opera History and
History of Singers*

Charles Conwell,
Stage Combat

Debra DeVries,
*English as a Second
Language*

Thor Eckert,
*Professional
Development Coach*

Valentín Fernández,
Spanish

Teresa Butini Hanes,
Italian

Lisa Lovelace,
Stage Movement and Dance

Robin Marcotte,
Stage Techniques

Robert Thayer Sataloff,
M.D., D.M.A.,
*Head of Voice Science
Department*

OPERA PRODUCTION STAFF

K. James McDowell,
Producer

Jonathan Oehler,
Production Manager

Allen G. Doak, Jr., *Technical
Director/Lighting Designer*

Peter Harrison,
Set Design

Val J. Starr,
Costume Design

Janice Manser,
Properties Master

Natalie Kidd,
Wig and Makeup Design



Faculty and Guest Artists



K. JAMES MCDOWELL *Executive Director and Producer*

Texas native K. James McDowell attended Furman University as a chemistry major before beginning his musical career as an apprentice with Santa Fe Opera. He graduated from The Curtis Institute of Music, and attended The Academy of Vocal Arts, where he performed numerous leading baritone roles. Mr. McDowell then began work on a master of business administration in management and finance at Temple University, and returned to AVA as concert manager and director of public relations. One year later, AVA's board of directors appointed him to the position of executive director upon Dino Yannopoulos' retirement.

Under his guidance and direction, AVA has expanded its reputation as a training and performing arts institution, noted for both its artistic excellence and financial stability. He has overseen the expansion of the facilities to include two adjacent buildings, adding many new teaching and practice studios, as well as a new expanded library. Future plans include housing for resident artists. He established a fellowship program which provides every resident artist with a living stipend, and greatly increased the number of performances in the greater Philadelphia area, allowing for more performance opportunities.

While at the helm of AVA, Mr. McDowell has maintained a busy schedule of lieder and oratorio appearances throughout the Delaware Valley, including recitals with his wife, mezzo-soprano Suzanne DuPlantis.

CHRISTOFER MACATSORIS *Music Director*

Maestro Macatsoris began his conducting career in Italy at the Conservatory in Milan. He went on to study conducting privately with such famed maestri as Fausto Cleva, Max Rudolf, and Tullio Serafin, and studied composition with Vincent Persichetti. Among his many performance credits are appearances with Philadelphia Lyric Opera Company, Pennsylvania Opera Company, San Francisco Opera Center, and numerous regional opera companies. In 1970, Max Rudolf invited him to The Curtis Institute of Music, where he taught and conducted for seven years.

Mr. Macatsoris was the music director of the weekly NBC-TV program, *Opera Theatre*, and was music director and conductor for two seasons with the Opera at Ambler Festival. As a pianist, he toured with Metropolitan Opera singers in recital programs.

As music director of The Academy of Vocal Arts since 1977, he has led critically acclaimed performances of Puccini's *Il trittico* and *Madama Butterfly*, Mozart's *Don Giovanni* and *Die Entführung aus dem Serail*, and Britten's *Albert Herring*, which was broadcast on PBS. In addition, many operas received their Delaware Valley premieres at AVA under his baton, including Mozart's *Idomeneo* and *La finta giardiniera*, Handel's *Deidamia*, Strauss's *Capriccio*, Verdi's *Un giorno di regno*, Puccini's *Edgar* and Richard Wargo's *A Chekhov Trilogy*. Mr. Macatsoris has appeared at The International Corfu Festival, Greece, in 1981 and 1982, leading performances of *The Rape of Lucretia*, *La sonnambula*, *Ariadne auf Naxos*, and *Così fan tutte*.

He has conducted in many regional American houses and has been on the conducting staff of San Francisco Opera Company. He is in great demand as a lecturer and for master classes, and has conducted them at major universities, including Johns Hopkins, Tulane, Loyola of New Orleans, and SUNY-Buffalo. He frequently serves as a panel judge for the National Council Auditions of the Metropolitan Opera. Mr. Macatsoris consistently earns high praise for his interpretive abilities and total commitment to excellent opera theater.



Taylor Stayton and Christopher Bolduc in *Così fan tutte*, 2007



VOICE INSTRUCTORS

RUTH GOLDEN

Ruth Golden was a leading soprano with the New York City Opera from 1985 to 1991, and is currently director of vocal studies at the C.W. Post Campus of Long Island University. Under the direction of Beverly Sills, Ms. Golden appeared at the City Opera as Mimi in *La bohème*, Marguerite in *Faust*, both Pamina and First Lady in Mozart's *Die Zauberflöte*, Zerlina in *Don Giovanni*, and a variety of operetta heroines in *The Student Prince*, *The Mikado*, and *The Merry Widow*. In addition to Live from Lincoln Center, Ms. Golden has appeared in New York at Carnegie Hall (with the Oratorio Society of New York), Alice Tully Hall, Weill Recital Hall, Symphony Space, and Merkin Concert Hall.

Additional performances in opera and concert have taken Ms. Golden to the Kennedy Center, Los Angeles Music Center, Canadian Opera, The Ravinia Festival, The Aspen Music Festival, Music Academy of the West, and the University of Michigan, Ann Arbor. From 1995 to 2001, Ms. Golden appeared as artist/faculty with Martin Katz and Graham Johnson at Songfest, hosted in Southern California.

As a member of the Koch International Classics family of distinguished recording artists, Ms. Golden's discography includes works of Delius, Warlock, Vaughan-Williams, Rodrigo, and Barber. Also recorded for Koch is a disc of songs by Erich Korngold with Dalton Baldwin, pianist.

Ms. Golden's students have gone on to study and perform at Minnesota Opera, Sarasota Opera, Music Academy of the West, Chautauqua Institution, Manhattan School of Music, Opera Institute at Boston University, New England Conservatory of Music, Lake Placid Summer Vocal Institute, and Utah Festival Opera, among others. In addition to appearing as guest artist/master teacher, Ms. Golden remains busy as an adjudicator, serving on the panel for the 1999 Poulenc Plus Competition, mistress of ceremonies for the PBS telecasts of the 1997-99 MacAllister Opera Awards, and three seasons on the panel for the Jenny Lind Awards.

Ms. Golden is an active member of the adjudicating panel for the Metropolitan Opera National Council Auditions.

BILL SCHUMAN

Internationally acclaimed American voice teacher Bill Schuman is a native of Portland, Oregon. He began his voice studies with B. Gibner King, the noted coach of Ezio Pinza and Margaret Harshaw among others. While attending Brigham

Young University he studied with Madame Margaret Woodward, a protégée of Amelita Galli-Curci. After graduation from BYU, Mr. Schuman continued his studies with Rita Streich at the Conservatory of Music in Vienna.

He then moved to Los Angeles where he began an intensive apprenticeship with the famed vocal pedagogue, Luisa Franceschi, who was a protégée of Luisa Tetrazzini and Pietro Mascagni. Mr. Schuman then established his studio in New York City and in the few years since, many of his students have been heard in the world's greatest opera houses, Broadway and West End theaters, motion pictures, and countless operatic and musical theater recordings. In 1998, Mr. Schuman was honored by *Opera News* when they selected him to be the subject of their first interview for their new column, "Voice Talk." He has been a member of the voice faculty of AVA since 1987, and has given master classes throughout the United States and Europe.

CARLOS SERRANO

Baritone Carlos Serrano, a native of the island of Vieques in Puerto Rico, has garnered international acclaim for his performances in opera, oratorio, and *zarzuela* for over thirty years. He has enjoyed an operatic career as a principal artist with such companies as New York City Opera, L'Opéra de Montréal, Greater Miami Opera, Opera de Puerto Rico, Festival Internatiocional Cervantino (Mexico), Corfu Festival (Greece), Opera Orchestra of New York, Festival Cultural de Sinaloa (Mexico), Houston Grand Opera, Opera Theatre of St. Louis, and Dallas Opera. Of the many roles Mr. Serrano has interpreted, he is mostly known for his colorful and dramatic renditions ranging from the well-known villains Scarpia and Iago to the tragic figures of Rigoletto and Tonio, to the fiendishly hilarious Gianni Schicchi. Presently continuing his singing career, he has achieved a high degree of prominence in Mexico, where he regularly appears in opera, concerts, recitals, and *zarzuela*. It is there where Mr. Serrano began his teaching career and still maintains an active vocal studio. Recent engagements have included *Gianni Schicchi* with Sylvan Opera Company; *Gianni Schicchi* and *Il tabarro* with Bohème Opera; *Rigoletto* in Chihuahua, Mexico, and two recitals in Alamos, Mexico. A graduate of the University of Puerto Rico, Casals Conservatory of Music, The Academy of Vocal Arts, and The Curtis Institute of Music, Mr. Serrano also serves on the music faculty of Esther Boyer College of Music at Temple University.

Faculty and Guest Artists

VOCAL COACHES



DAVID ANTONY LOFTON

Master Vocal Coach

David Antony Lofton is a native Philadelphian and a graduate of The Curtis Institute of Music, where he studied piano accompanying with Dr. Vladimir Sokoloff. He attended Westminster Choir College, where he developed his choral conducting skills. He has served as artistic director of Opera North (Opera Ebony). He was the accompanist for the voice studio of the late Todd Duncan for eight years and has been a recital collaborator for many renowned singers including Wilhelmina Fernandez, Marietta Simpson and Nancy Fabiola Herrera. He has also served as coach and accompanist for the Luciano Pavarotti International Voice Competition and participated in the Festival dei due Mondi in Spoleto, Italy where he was assistant conductor for televised productions of *Carmen* and *Amahl and the Night Visitors*. Mr. Lofton has performed frequently as piano soloist as well as conducted concerts of operatic and symphonic music with the famed Harlem Boys Choir at Carnegie Hall. He joined The AVA music faculty in 1986. Prior to this appointment, he was a faculty member of The Curtis Institute of Music for ten years and taught at the Combs College of Music. He has recorded *American Cotillions* by Francis Johnson, and is the pianist for the 1994 CD *Voices for Children*, as well as *American Jewels* with soprano Yukiko Ishida. This season, he will again lead the highly acclaimed oratorio compendium "Jubilatel!, A Concert of Sacred Music and Oratorio Masterpieces."

DANIELLE ORLANDO

Master Vocal Coach

Danielle Orlando is currently the Principal Opera Coach at The Curtis Institute of Music and serves as Master Vocal Coach on the music faculty of The Academy of Vocal Arts.

Ms. Orlando has collaborated with renowned tenor Luciano Pavarotti as accompanist, judge, and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. She also spent nine seasons working with Gian Carlo Menotti for the Festival dei due Mondi in Spoleto, Italy as an assistant conductor and coach, in addition to editing several of his compositions.

Ms. Orlando is associated with a long list of opera companies, festivals, and young artist programs which include the Metropolitan Opera; Teatro Colón in Buenos Aires; Washington Opera (where she has collaborated with Plácido Domingo); Michigan Opera Theater, Philadelphia Orchestra (musical preparation, *La bohème*, summer 2008), Opera Company of Philadelphia (Artistic Administrator), Pittsburgh Opera, Portland Opera, Wolf Trap Opera Company, Festival dei due Mondi in Charleston, South Carolina, American Institute for Music Studies in Graz, Austria, European Center for Vocal Arts in Belgium, the Merola Program at San Francisco Opera; workshops in Mexico (Curso Intensivo de Perfeccionamiento de

Opera); and New Jersey Opera. Most recently, she spent six weeks in Italy coaching young singers first at the Florence Voice Seminar and later at Oberlin in Italy in Arezzo.

Ms. Orlando began her piano studies at the Settlement Music School in Philadelphia and continued at the Eastman School of Music in New York. She earned a Master of Music in Piano Performance (Summa Cum Laude) at Temple University where she has been named to The Gallery of Success.

She regularly accompanies internationally recognized artists and has performed on Good Morning America, Live with Regis and Kathie Lee, Live by Request on A&E, the Rosie O'Donnell Show and Larry King Live accompanying celebrities Luciano Pavarotti, Andrea Bocelli, and Michael Bolton. Most recently Ms. Orlando accompanied tenor Marcello Giordani in recital at the Supreme Court of the United States.

RICHARD A. RAUB

Master Vocal Coach



Richard A. Raub is a twice summa cum laude graduate of West Chester University, in Pennsylvania; he has also studied privately with Martin Katz in New York. Currently a Master Vocal Coach, Mr. Raub has been on the faculty of The Academy of Vocal Arts for

over twenty years, where he has assisted the music director and conducted operas. For several years, he served as assistant conductor, pianist, and supertitle operator at the Opera Company of Philadelphia (OCP), as well as supertitle operator for The Philadelphia Orchestra for several concert opera performances at The Academy of Music and Carnegie Hall. He was also a member of the music staffs of The Banff Centre for the Arts, The Grand Teton Music Festival, The Pittsburgh Opera Center, The Hollybush Festival, The Kent Blossom Festival, The University of the Arts, and Temple University. As an opera conductor, Mr. Raub has conducted performances of Puccini's *Le villi*, Purcell's *Dido and Aeneas*, *Die Fledermaus*, *Don Pasquale*, *Così fan tutte*, Richard Wargo's *The Music Shop*, and *Hansel and Gretel*, at AVA, Artpark in Lewiston, New York, and the Kimmel Center. He served as assistant conductor for Opera Carolina's production of Floyd's *Cold Sassy Tree*, and conducted the world premiere of Philadelphia composer Margaret Garwood's *The Scarlet Letter*; he has also conducted Massenet's *Cendrillon* at The Banff Centre and *Don Giovanni* at The Blossom Festival.

Mr. Raub has served as coach/pianist for The Luciano Pavarotti International Voice Competition and worked with Mr. Pavarotti as a recitative accompanist in OCP's production of





Elspeth Kincaid and Cody Austin in *Kát'a Kabanová*, 2008

L'elisir d'amore and as backstage conductor for Luisa Miller and Pittsburgh Opera's *Tosca*. He has performed with José Carreras, George Shirley, Benita Valente and Florence Quivar, Richard Leech, and Indra Thomas. In demand as a pianist for recitals, Mr. Raub made his Carnegie Hall debut during its hundredth Anniversary with mezzo-soprano and AVA alumna Wanda Brister, and has accompanied Wilhelmenia Fernandez (AVA alumna and star of the film *Diva*) in recital and on television. Mr. Raub has also accompanied recitals by AVA alumni Stuart Neill at Lincoln Center's Alice Tully Hall, John Packard (*Dead Man Walking*) at the Ravinia Festival, Richard Troxell (star of the film *Madama Butterfly*) at Salem College (North Carolina), and Penn State University, and Latonia Moore in the Weill Recital Hall of Carnegie Hall, sponsored by the Opera Orchestra of New York.

LUKE HOUSNER

Vocal Coach

A native of Western Massachusetts, Luke Housner earned a Master of Music in Vocal Accompanying and Coaching from the University of Illinois in Champaign-Urbana, where he studied with internationally acclaimed vocal coach John Wustman. He received his Bachelor of Music, with a double major in Piano Performance and Vocal Accompanying, from the Oberlin College Conservatory of Music.

Mr. Housner combines vocal coaching with extensive performing, opera assembling, choral preparation and musical direction. During 2008, Mr. Housner was principal coach and performance pianist for Astoria Music Festival in Oregon and then went on to coach and musically direct a production of *Così fan tutte* for the Lyric Opera Studio in Weimar, Germany. At AVA, he served as music director, principal coach and performance pianist for a conductor-less, fully staged production

of Janáček's *Kát'a Kabanová*. In previous seasons at AVA, he has done the same with Barber's *Vanessa*, Wagner's *Das Rheingold* and Strauss' *Elektra*.

In 2006, Mr. Housner was a guest vocal coach at the Central City Opera Festival in Colorado. He coached, concertized and played harpsichord for Mozart's *Don Giovanni*. In January of that year, he was guest vocal coach at Portland Opera's Young Artist Studio, where he was coach, continuo player and chorus master for a mainstage production of Mozart's *Don Giovanni*. He also concertized on the Oregon coast. In March 2006, he was guest vocal coach at Hong Kong's Academy of Performing Arts. In 2005, Mr. Housner was principal vocal coach for Puccini's *Turandot* at the Utah Opera Festival, as well as Assistant Musical Director for Tchaikovsky's *Iolanta* at AVA. For over eleven years, Mr. Housner has accompanied the Philadelphia Singers, the resident chorale of the Philadelphia Orchestra, where he has performed on various subscription series concerts as pianist, organist and harpsichordist. He has also served as rehearsal pianist and vocal coach for soloists, and has played under the batons of Charles Dutoit, Christoph Eshenbach, Wolfgang Sawallisch, Sir Simon Rattle, Andrew Davis, and Kurt Masur. Mr. Housner joined the faculty of both the Academy of Vocal Arts and the Curtis Institute of Music opera department in 1996.



Faculty and Guest Artists



GHENADY MEIRSON

Vocal Coach, Russian Repertoire

Ghenady Meirson began studying piano at an early age in his native Odessa, Ukraine. He graduated from the Santa Cecilia Conservatory in Rome and The Curtis Institute of Music in Philadelphia. At Curtis, he majored in piano performance, studying with Seymour Lipkin and Mieczyslaw Horszowski, and in accompanying, studying with Dr. Vladimir Sokoloff. In 1982, Mr. Meirson wrote a singer's manual entitled *Do Sing in Russian*, and began to specialize in Russian vocal repertoire. Since then, he has coached many artists for opera, oratorio, recitals, and recordings.

Mr. Meirson has worked extensively with the Philadelphia Orchestra, including performances of Prokofiev's *Ivan the Terrible* with Yuri Temirkanov, Scriabin's *Symphony No. 1* (EMI recording with Ricardo Muti), Prokofiev's *Alexander Nevsky* with the Mendelssohn Club Chorus, and Borodin's *Polovetzian Dances* from *Prince Igor* with the Mendelssohn Club Chorus. His work with the Opera Company of Philadelphia includes an internationally televised performance of Tchaikovsky's *The Queen of Spades*, Mussorgsky's *Boris Godunov*, and Tchaikovsky's *Eugene Onegin*. Mr. Meirson and The Philadelphia Singers have collaborated on Rachmaninoff's *Liturgy of St. John Chrysostom* and Rimsky-Korsakoff's *Christmas Eve Suite*.

In 1996, Mr. Meirson founded PrivateLessons.com, an exclusive network of professional music teachers across the U.S. and Canada. Now an established leader in its niche PrivateLessons.com helps thousands of musicians attract private students.

In 2005 he released a piano solo CD entitled "Songs and Dances," which received public and critical acclaim.

A faculty member of The Academy of Vocal Arts and The Curtis Institute of Music, Mr. Meirson has been the music director for AVA's productions of Tchaikovsky operas *Eugene Onegin* and *Iolanta*, and the annual recital "An Evening of Russian Romances". His work with The Curtis Institute of Music's Opera Theatre includes Tchaikovsky's *Iolanta* and *Eugene Onegin*, and Stravinsky's *Les Noces*.

LAURENT PHILIPPE

Vocal Coach

Laurent Philippe's particular interest in vocal repertoire has led him to associate with Metropolitan Opera Artists Stephen Costello, Ellie Dehn, Denyce Graves, Marcello Giordani, Keith Miller, Mark Oswald, Hugh Smith, and Valerian Ruminski. He has worked as a coach for The Canadian Opera Company, Michigan Opera Theatre, Florentine Opera, Cincinnati Opera, Opera Company of Philadelphia, Opera Lyra, Opera San José, Seattle Opera, Temple University, The Atlantic Center for the Arts, Théâtre du Châtelet, Princeton Festival, The New Jersey



Ariya Sawadivong and Jeffrey Halili in *Iolanta*, 2005

Opera Theatre and has lectured at the University of Lethbridge, The University of Cincinnati, Toronto's Glen Gould School, Princeton University's Atelier, and King's College in Greenwich, England. His performances have been recorded by CBC Two New Hours and Arts National, VPRO Radio, Radio Canada, KING, Concertzender, BBC 1, BBC 3, WJUC, KBS, Danmarks Radio, and Radio-France, and for the recording labels JMP and EDS.

A native of France, Mr. Philippe studied at the CNSM de Paris, from which he graduated with two Premier Prix. He was appointed to the faculty of the department of music of the University of Ottawa, then received his doctorate from the University of Washington, where he was invited to stay on the faculty as a guest lecturer for two years. He is currently on the faculty of the Academy of Vocal Arts in Philadelphia, as well as guest faculty of the Glen Gould School in Toronto.

Mr. Philippe's conducting credits include assisting Sir Andrew Davis at the BBC Symphony Orchestra at London's Barbican Centre and Royal Albert Hall, performances at the helm of the Vancouver Symphony Orchestra, and several opera productions with the Victoria Symphony and the University of Washington orchestra.

Mr. Philippe's most recent activities included Seattle Opera's *Iphigénie en Tauride*, master classes at the Glen Gould School in Toronto, coach-répétiteur of Florentine Opera's production of *Salome*, and Crested Butte Music Festival as resident coach of the opera young artist program.

Future engagements include Michigan Opera Theater's *Margaret Garner*, featuring Denyce Graves, concertizing and teaching in Montreal, and resident coach of the Crested Butte Music Festival.



JOSÉ MELÉNDEZ
Accompanist

José Meléndez has been an active pianist, coach, accompanist, and conductor in opera, recitals, and concert work in the United States, South America, Central America, Asia, and Puerto Rico. As recitalist, José Meléndez has worked as part of a double piano team with Akiko Hosaki in a series in Japan, New Jersey, and Minnesota, under the tutelage of Margo Garret. Mr. Meléndez also continues an eight-year collaboration with soprano Maya Hoover in recitals of all Latin American music throughout the United States and abroad.

Mr. Meléndez is currently staff accompanist/pianist for the prestigious Academy of Vocal Arts in Philadelphia, The Curtis Institute, as well as rehearsal pianist for the Opera Festival of New Jersey. He has worked with Opera de Puerto Rico, Teatro de la Opera in Puerto Rico, and Indianapolis Opera. As conductor, Mr. Meléndez has conducted Menotti's *The Medium* and *The Telephone* for the Bay Area Summer Opera Theatre Institute, and has conducted *Luisa Fernanda* for Orlando Opera in 2004.

In Puerto Rico, Mr. Meléndez had the honor to be one of the pianists for the Plácido Domingo International Voice Competition (Operalia 99). He has participated in numerous master classes given by distinguished artists such as Alfredo Kraus, Pablo Elvira, Mignon Dunn, Eugene Kohn, Licia Albanese, Sharon Sweet, Robert White, Justino Diaz, Christofer Macatsoris, Regina Resnik, Renata Scotto, and Dalton Baldwin. Mr. Meléndez has collaborated with the Casals Festival as pianist and rehearsal accompanist, and has continued his collaboration with the Puerto Rico Metropolitan Opera Council Regional Auditions.

In 1992, Mr. Meléndez won the first prize in the Conservatory of Music of Puerto Rico's Piano Competition and made his debut with the Puerto Rico Symphonic Orchestra, conducted by Maestro Roselin Pabón, in Haydn's *Concerto for Piano and Orchestra in D Major*. With this orchestra, he has also performed Copland's *Concerto for Clarinet and Orchestra*, Manuel de Falla's *Las noches en los jardines de España* and *El sombrero de tres picos*, Holst's *The Planets* and *Mahler's Symphony No. 8*.

MICHELE MARIE SCANLON
Accompanist

Michele Marie Scanlon received her bachelor of music degree from University of Delaware and did graduate work at Catholic University. As a former resident of Washington, D.C., she worked with Northern Virginia Opera Theatre, Potomac Valley Opera, Source Theater Company, and was on the faculty of Actors Stage Studio. In addition to being a faculty member of The Academy of Vocal Arts, Ms. Scanlon serves on the faculties of The University of the Arts, Bryn Mawr Conservatory, and the Overbrook School for the Blind. She has been a pianist of Savoy Opera Company and The Jefferson University Choir, and has also performed frequently with Pennsylvania Opera Theater Concerts Program and Philadelphia Chamber Chorus. Each year, Ms. Scanlon directs the chorus and several productions for the Delaware Valley Opera.

TIZIANA VIEIRA
Accompanist

Since the completion of her Master of Music in August 2003, Tiziana Vieira has rapidly become a favorite of singers and conductors alike, thanks to the breadth of her musical knowledge, her high caliber of professionalism, and her skills as a pianist and vocal coach.

Before coming to the States, Ms. Vieira lived in Caracas, Venezuela where she studied piano with Russian Professor Igor Lavrov. While there, she was an active recitalist and teacher, coaching experimental workshops and performing in opera productions while also finding time to play cello in Venezuela's most important orchestras. She has traveled around the world with and for her artistry; to Spain for the "Reina Sofia Summer Festival" where she performed at several recitals; to Siena, Italy where she studied with Mo. Michele Campanella; to Sofia, Bulgaria, where she participated in the Stefan Popov's Violoncellists Festival; and to Vancouver, Canada accompanying the Youth Schola Cantorum at a World Choir's Competition.

While working on her Master's in Opera Coaching at Temple University, she studied with Lambert Orkis, John Douglas and Alexander Fiorillo. In 2003 she was chosen as the intern pianist for the Lake George Opera Festival and since then she has worked for Temple University, Opera Columbus, and spent three years as head of the coaching staff for the Atlantic Coast Opera Festival. Ms. Vieira currently performs with many opera companies in the Philadelphia area including Amici Opera, Center City Opera Theater, and the New Jersey Opera Festival. Recently, she has begun work as a coach and accompanist for the prestigious Academy of Vocal Arts and the Curtis Institute, both in Philadelphia.

“ Once again *AVA shines* itself proud as one of the *great and rare* professional training grounds for the next generation. ”

—THOMAS HAMPSON, BARITONE
 (on Angela Meade's Metropolitan Opera debut as Elvira in Verdi's *Ernani*)

Faculty and Guest Artists

GUEST ARTISTS

DAVID GATELY

Stage Director

David Gately is known for his vivid storytelling and lively and clever productions. Opera News has commended him for his “stylish direction [which] put the cast through well-timed paces and coaxed telling characterizations,” and the *Vancouver Sun* recently wrote that his “conception was always theatrically effective, and his approach to the long wordy libretto was briskly entertaining.”

In demand across the continent, recent productions of note include his direction of *L'elisir d'amore* with Dallas Opera, *Madama Butterfly* with Seattle Opera, *La bohème* with Florida Grand Opera, *Carmen* in New Orleans, *Les Contes D'Hoffman* in Edmonton, *Die Zauberflöte* with the Cincinnati and Vancouver Operas, *A Midsummer Night's Dream* with both the Florentine Opera and Glimmerglass Opera, *Falstaff* with Opera Omaha, and *Rigoletto* with Utah Opera. His hugely successful “wild west” production of *Don Pasquale* which was most recently hailed as a “contemporary classic” by the *Denver Post* has been mounted by San Diego Opera, Kentucky Opera, Opera Colorado, Calgary Opera, Chautauqua Opera, Virginia Opera, Dayton Opera, Canadian Opera Company, Opera Omaha, Edmonton Opera and the Fort Worth Opera.

The 2008–2009 season for the director includes productions of *Rigoletto* with Arizona Opera, *La Cenerentola* with Atlanta Opera, *Carmen* with Vancouver Opera, and *Le Nozze di Figaro* with the Utah Opera. In addition, he joins the Fort Worth Opera directing both *Dead Man Walking* and *La Cenerentola*, and L'Opera de Montreal for *Lucia di Lammermoor*. Future seasons include productions with the Washington National Opera, Arizona Opera, San Diego Opera and Calgary Opera among others.

JOSHUA MAJOR

Stage Director

Toronto-born Joshua Major is in his 15th year on the faculty of the University of Michigan where he oversees the Opera Program, both teaching and directing. He began his stage directing career over 20 years ago at the age of 23 with *La Cenerentola* for Opera Omaha. Soon after, Mr. Major worked as an assistant to Rhoda Levine at Juilliard, Cynthia Auerbach at both Chautauqua Opera and New York City Opera and William Gaskill at the Welsh National Opera. Mr. Major has worked as a stage director for the past 20 years throughout the United States and Canada developing an impressive repertoire of productions. Some recent engagements include *L'elisir d'amore* for Cleveland Opera; *The Marriage of Figaro* for Tulsa Opera; *Lucia di Lammermoor* for Indianapolis Opera; *La bohème* and *Carmen* for Opera Omaha; *The Magic Flute* and *Lakme* for Michigan Opera Theatre; *La traviata* for Opera Theatre of St. Louis; *The Marriage of Figaro* and *L'Enfant et les*

Sortileges for Music Academy of the West; *Little Women* for Central City Opera and Opera Omaha; *Così/Così* for Orchestra of St. Luke's and the Lincoln Centre Institute; *Der Kaiser Von Atlantis* and *La bohème* for Yale University Opera; and *Eugene Onegin*, *Cendrillon* and *Il tabarro* for the Israel Vocal Arts Institute in Tel Aviv. Mr. Major is the current Artistic Director of the Pine Mountain Music Festival located in the Upper Peninsula of Michigan. This summer festival produces a 5 week season of Opera, Symphony and Chamber Music. In addition he continues to be associated with Joan Dornemann's Israel Vocal Arts Institute in Tel Aviv, where he has directed annually since 1993.

MICHAEL SCAROLA

Stage Director

Stage Director Michael Scarola's imaginative and finely detailed style has earned him recognition and return engagements in many of the leading companies in the U.S. and abroad. He was on the Metropolitan Opera directing staff for five seasons with productions including the Met Premiere of *La Cenerentola*, starring Cecelia Bartoli, conducted by James Levine and telecast on PBS, as well as other diverse repertory including *Salome*, *Die Meistersinger von Nürnberg*, *Tosca* (with Plácido Domingo), *Rigoletto*, *Andrea Chénier* (PBS telecast with Luciano Pavarotti and Levine), *The Ghosts of Versailles*, and the Met premieres of *Lady Macbeth of Mtsensk* and *A Midsummer Night's Dream*.

In the 2008–2009 Season, he directs *Don Giovanni* with Arizona Opera, *Regina* with Utah Symphony and Opera, *Carmen* with the San Antonio Opera, *Anna Bolena* at the Academy of Vocal Arts, *L'elisir d'amore* with Tulsa Opera, *Mikado* at Opera New Jersey, and Bernstein's *Mass* with the Utah Symphony and Opera.

In May 2007, Mr. Scarola worked with Emmy Award-winning Partisan Pictures in a feature documentary on Raphael Schächter and his performances of Verdi's *Messa da Requiem* in the concentration camp of Terezín. As Music Consultant to the project, he was instrumental in capturing this tribute performance of author and conductor Murry Sidlin's *Defiant Requiem*—a feature of the 2006 Prague Spring International Music Festival—as the on-set camera director.

Recent noted productions include *Rusalka* with the Fort Worth Symphony Orchestra, a Concert Staging of *La Forza del Destino* which featured the Carnegie Hall debut of tenor Salvatore Licitra, Bernstein's *Mass* for the Dallas Symphony Orchestra in commemoration of the 40th Anniversary of the JFK Assassination, and excerpts from *Mass* for the re-opening of the Opera House at the Kennedy Center in Washington, DC. Mr. Scarola makes his AVA directing debut in 2008 with *Anna Bolena*.

COURSE INSTRUCTORS

ANNE POLEN ADDICKS

German

Director of German studies at Chestnut Hill College, Anne Polen Addicks has also taught at Bryn Mawr, Haverford, and Rosemont Colleges, as well as the University of Pennsylvania, where she received her master's degree in German and finished her doctoral studies. In addition to her academic background, Mrs. Addicks is uniquely qualified to teach German to singers: trained as a singer by the late Martial Singher, she appeared in the United States and Canada in concert as well as on television and radio, and as a leading singer with Kentucky Opera Association, and the music festivals of Aspen and Marlboro. She lived in Germany for eight years, singing over three hundred performances of leading roles in opera and operetta in the State and Municipal theaters of Regensburg, Kiel, Bern, Mannheim, and Hamburg. Mrs. Addicks last appeared in AVA's productions of *The Three Penny Opera* as the Street Singer and *Suor Angelica* as Mother Abbess.

ANNICK TANGUY APPLEWHITE

French

Annick Tanguy Applewhite is a native of Paris, France, where she received her doctoral degree from the University of Paris. She has taught at the Sorbonne in Paris and in various American colleges and universities, including Haverford College and the University of Pennsylvania. Mrs. Applewhite was a translator for UNESCO in Paris and was an interpreter for both Ministère de la Jeunesse et des Sports and Office de la Radio et Télévision Françaises in Paris. In 1991, she translated for Giscard D'Estaing at The World Affairs Council in Philadelphia. In June of 1995, Mrs. Applewhite coached French for a production of *Carmen* at the Festival dei due Mondi in Spoleto, Italy. She has been teaching French at AVA since 1987 and recently joined the faculty at Swarthmore College.



Eric T. Dubin and James Valenti in *Rigoletto*, 2006

ROBERT BAXTER

Opera History and History of Singers

Robert Baxter holds both a Bachelor of Arts with Distinction and a PhD. in Classics, from Stanford University. A well-known opera critic, Mr. Baxter has won numerous prizes for critical writing, including two First Prizes from the New Jersey Press Association. Mr. Baxter was an instructor and Assistant Professor of Classics at Smith College, and taught opera classes at The University of Pennsylvania College of General Studies. He is the co-founder and president of the Opera Club of Philadelphia, hosting over one hundred and fifty programs featuring opera scholars and performers.

Since 1979, Mr. Baxter has been arts writer and critic for the *Camden Courier Post*, writing more than 6,000 reviews, columns, features, and news stories. He has also done freelance work for the *Philadelphia Inquirer*, the *Atlanta Constitution* and other publications, including *Opera Magazine* (UK), *Opera News*, *Opera Quarterly*, *Musical America*, *Ovation*, *Fugue*, and *Horizon*.

In addition to his writing and teaching skills, Mr. Baxter is also an experienced broadcaster, having hosted radio programs at WFCR-FM in Amherst, and WHYF-FM in Philadelphia.

CHARLES CONWELL

Stage Combat

In addition to teaching stage combat for The Academy of Vocal Arts, Charles Conwell is an associate professor at the University of the Arts where he teaches stage combat, script analysis, and directing. A certified member of the Society of American Fight Directors, he has directed violence for every professional theater company in Philadelphia as well as for the Opera Company of Philadelphia and The Curtis Institute of Music. Mr. Conwell is also frequently employed at the Hartford Stage Company in Connecticut, where he directed the fencing match for *Hamlet* starring Richard Thomas in the title role. In 1993 he staged the combat scenes for the Metropolitan Opera's premiere of *I Lombardi*, directed by Mark Lamos.



Joyce El Khoury and Michael Fabiano in *Manon*, 2007

Faculty and Guest Artists

DEBRA DEVRIES

English as a Second Language

Debra DeVries holds a graduate degree in international business from the University of Michigan and has had a career in management in international corporate finance. She received her Cambridge University certification in ESL instruction in Edinburgh, Scotland, and has taught English as a second language in Europe and the U.S. She has taught English at AVA since 2001.

THOR ECKERT

Professional Development Coach

Author and opera consultant Thor Eckert has been a regular guest quizmaster on the popular Opera Quiz intermission feature of the Toll Brothers/Metropolitan Opera International Radio Network broadcasts since 1988. He was for 15 years chief music critic of *The Christian Science Monitor*. In addition to his work for the *Monitor*, he contributed cover stories and other feature articles for such publications as *Opera News*, *Opera*, *the New York Times*, *the Los Angeles Times*, and *Business Week*. A former artists' manager, Mr. Eckert has been invited to serve on numerous judging panels, including the George London Voice Competition, the Greater Buffalo Opera International Competition, the Opera Index Competition, and the Richard Tucker Music Foundation (RTMF), for which he served as chairman of the Juries and Awards committee and continues to serve as a board member. Mr. Eckert specializes in consulting with young singers on career development.

VALENTÍN FERNÁNDEZ

Spanish

A graduate of the University of Puerto Rico and The Academy of Vocal Arts, Valentín Fernández is included in the book *150 Years of Zarzuela in Puerto Rico and Cuba*. Besides singing the premieres of several works by Puerto Rican and Cuban composers, he has an extensive song repertoire. Mr. Fernández is also an experienced translator, diction coach and Spanish instructor. He has served as a bilingual/bicultural consultant for several organizations.

TERESA BUTINI HANES

Italian

Teresa Butini Hanes is a native of Italy's Tuscany region. She graduated from the University of Rome, where she studied the classics. She has taught Italian at the Philadelphia College of Art, Latin at Germantown Friends School, and English at the School for Interpreters in Bologna, Italy. Mrs. Hanes has also taught Italian at Bryn Mawr College and currently teaches Italian at the America-Italy Society of Philadelphia.

LISA LOVELACE

Stage Movement and Dance

Lisa Lovelace received her master of fine arts degree in dance from Temple University, where she also served on the faculty. As a member of Ann Vachon/Dance Conduit from 1990–1992, Ms. Lovelace has performed extensively in the Philadelphia area. She also toured for three years with Danceteller in their production of *A Christmas Carol*, and was assistant director of *Brandi Floreen and Dancers* from 1993 to 1995. She was a teaching artist for the Institute for Arts in Education for six years in conjunction with the Annenberg Center. She is currently a co-director for Sacred Ways Dance Company, and is in her ninth year teaching at Feet First Studio in Phoenixville, PA. She was the 1998 recipient of the highly prestigious Ellen Forman Memorial Scholarship Award. Her husband, tenor Richard Troxell, graduated from AVA in 1992.



Olivia Vote in *Anna Bolena*, 2008

ROBIN MARCOTTE

Stage Techniques

Robin Marcotte has extensive stage experience as a performer, director, and choreographer. He received a Bachelor of Arts in Music Theatre Performance (2000) from Plymouth State University, NH, where he was a four-year University Talent Grant recipient. Mr. Marcotte began serving as an artist-in-residence and is now a member of the adjunct faculty in physical acting styles at his alma mater.

Mr. Marcotte received a scholarship to the Dell'Arte International School of Physical Theatre in Blue Lake, CA, where he performed in several productions. Upon completion of the program, he was invited to Philadelphia to perform in Mum Puppentheatre's production of *Equus*. He appeared in several Mum Puppentheatre productions as a collaborating artist, including *Séance*, *Swan Lake*, *A Christmas Carol*, and the award-winning *From the Ashes*. Mr. Marcotte was honored with a Rocky Award for Dance Performance and Choreography for *Equus*, as well as a Barrymore Award for Outstanding Ensemble in a Play. In 2005, Mr. Marcotte performed in *Utopia, Ltd.* at the International Gilbert and Sullivan Festival in Buxton, England.

Since 2001, Mr. Marcotte has served as Executive Director/Co-artistic Director of Hotel Obligado Physical Theatre, where he has created and performed many original works, including *Catulli Carmina* (also with Plymouth State University), which he directed and choreographed, and his solo play, *Dottie*. Mr. Marcotte also served as choreographer for Hotel Obligado's, *Beauty Is*. The play was named A Top Ten Production by the Philadelphia Weekly and Mr. Marcotte received their Award for Best Choreography in 2006–2007.

Mr. Marcotte has taught physical acting, Commedia dell'Arte, mask performance, ensemble creation and contact improvisation for the Cab Calloway High School for the Performing Arts (Wilmington, DE), the Germantown Academy (Philadelphia, PA), the New Hampton School (New Hampton, NH), Pennsylvania State University, Ramapo College, Washington and Jefferson College, Indiana University of Pennsylvania, and the St. Paul's School (Concord, NH). Mr. Marcotte joined AVA's faculty in 2008, where he is also Box Office Manager, and serves as a Theatre Peer Panelist for the Philadelphia Cultural Fund.



Nina Yoshida Nelsen and Angela Meade in *Così fan tutte*, 2007

ROBERT THAYER SATALOFF, M.D., D.M.A.

Head of Voice Science Department

Dr. Robert Sataloff is a graduate of Haverford College with a degree in music theory and composition; the Jefferson Medical College, the Otorhinolaryngology Residency and Neurotology Fellowship of the University of Michigan; and Combs College of Music (D.M.A. in Voice). Currently, he is professor of otolaryngology at Jefferson Medical College, Thomas Jefferson University; adjunct professor in the department of otolaryngology at the University of Pennsylvania and at Georgetown University; chairman of the department of otolaryngology at Graduate Hospital; chairman of The Voice Foundation; and chairman of the American Institute for Voice and Ear Research. He is also on the faculty of The Curtis Institute of Music. Dr. Sataloff is the author of more than five hundred publications including twenty-three textbooks and has lectured extensively on the voice throughout the world. He is editor in chief of the *Journal of Voice* and on the editorial boards of the *Journal of Singing*, *Ear Nose and Throat Journal*, and numerous other professional publications. Dr. Sataloff has also served as conductor of the Thomas Jefferson University Choir since 1970. He adds a special dimension to the AVA faculty as the only otolaryngologist in the United States who is a fully trained professional singer, voice teacher, and conductor.

“AVA offers the venue and opportunity to learn the *craft* of opera...and to walk on stage and *sing!* Every person that has stepped into that brownstone on 1920 Spruce knows the feeling of *accomplishment* of singing on that stage.”

—JOYCE DIDONATO, METROPOLITAN OPERA MEZZO-SOPRANO
 AVA ALUMNA, CLASS OF 1995



Vocal and Opera Performance Training Program

GOALS AND OBJECTIVES

The objective of The Academy of Vocal Arts is to ensure that a student will be a thinking artist who is self-sufficient both musically and dramatically, knowledgeable about the field of opera and voice, well-prepared in foreign languages, and able to pursue a career in the world's great opera houses. Performances of operas, art song, and oratorio give each student the opportunity to learn masterworks under the supervision of an outstanding faculty, and to perform them in venues open to the public and reviewed by music critics.

The full course of study at The Academy of Vocal Arts is four years. It should be emphasized that all training is directed towards preparation for a career in singing rather than toward the fulfillment of set academic requirements or a career as a teacher. As in a professional opera theater, the actual ability and diligence of a singer is often given more weight than seniority when casting decisions are made. Further, the assignment and performance of specific roles must be considered within the context of AVA's overall instructional program, the foundation of which is the detailed study of operatic literature. Each role assigned to a singer is a significant portion of this learning process. However, no guarantee is made that a singer will necessarily perform a role which he/ she has been assigned or has prepared.

At this time, no degrees are granted, but artist diplomas, which are designed to be equivalent to a master of fine arts in opera performance (MFA), are awarded to those whom The Academy believes are ready for operatic and concert careers.

12

COURSE DESCRIPTIONS

The Academy of Vocal Arts' resident artists are expected to be available for a full daytime schedule consisting of, but not limited to:

—

STUDIES IN OPERA

- VOICE LESSONS

One lesson per week or equivalent is offered with the artist's major voice instructor.

- COACHING AND REPERTOIRE

A faculty of conductors and coaches works with singers, individually and in ensemble, to prepare not only operatic roles, but also arias, song, and oratorio literature. Elements of coaching include: pitch and tuning, rhythm, language and style, harmony and expression.

—

LANGUAGES

- FRENCH 1, GERMAN 1, ITALIAN 1

Introductions to French, German and Italian with emphasis on basic pronunciation leading towards conversation, and correct stage pronunciation of spoken dialogue. Basic vocabulary and fundamental grammatical concepts are studied as well as the ability to translate using a dictionary and supple-

mental resource materials which examine phonetics and phonemics, open and closed vowels, and special poetic constructions.

- FRENCH 2, GERMAN 2, ITALIAN 2

An enhancement of the skills attained in the first year of language study by increasing the level of language sophistication through added complexity of grammar and vocabulary.

- SPANISH AND RUSSIAN

An introduction to basic grammar; the study of phonetic diction, pronunciation and vocabulary; the translation of specific operatic and song repertoire as needed for the performance season.

- ENGLISH AS A SECOND LANGUAGE

Classes are offered to those international resident artists requiring greater proficiency in English with emphasis on individual needs for AVA course work and a career in performing arts. Listening and speaking skills are the primary focus. Lessons are structured to teach basic and intermediate grammar, vocabulary, and pronunciation to develop conversation skills. As resident artists progress, the content of reading, composition, and conversation is drawn increasingly from materials related to professional training and performance contexts. Extensive individual attention is a key element of this class.



—

PERFORMANCE STUDIES

- **PERFORMANCE CLASS**
A sixty-minute master class format is taught weekly by the music director and professional coaching faculty, except during production periods. This class focuses on the technique and style of each individual singer and explores specific repertoire issues in selected sessions.
- **STAGE COMBAT**
Throughout the year, classes are held for Year 1 and 2 artists by a recognized master of the field. This course is designed to teach freedom of movement, self-defense, and facility of motion. Artists study stage combat technique, postures, correct use of knives, swords, and other weaponry.
- **MOVEMENT AND DANCE**
Throughout the year, classes are held for Year 1 and 2 artists designed to express a wide range of characters and emotions, to improve body image, physical dexterity and health, and to develop relaxation techniques. Specific dance styles appropriate to the operatic repertoire are studied, such as the waltz, gavotte, polonaise, and minuet.
- **STAGE TECHNIQUES**
This is a year-long class for 1st and 2nd year students. The first semester is designed to teach the artist basic stage knowledge, body awareness on stage and physical warm-up techniques to maintain health and prevent injury. During the 2nd semester, the students start to explore character physicalities that can be integrated into their performance.

—

OTHER RELATED STUDIES

- **HISTORY OF OPERA**
This course is a study of the growth of the operatic form from the Camerata of 1597 to the mid-twentieth century, divided into three periods: 1) Pre-Mozart and Mozart, 2) The Italians-Verdi, Puccini, et. al., and 3) French, German, and contemporary styles.

- **HISTORY OF SINGERS**
This course is a study of the great singers of the eighteenth, nineteenth, and twentieth centuries; singers who premiered the important roles of these periods, and famous lieder singers.
- **ORATORIO PREPARATION**
In individual and group rehearsals, and master classes with prominent performing artists, resident artists are instructed in the proper musical style and technique for oratorio performance.
- **SOLFÈGE**
This course is offered to singers who are not yet adept at sight-singing and continued for as long as necessary.
- **PIANO**
Piano instruction is given to those who have had little or no piano training, and is designed to enable them to learn their vocal music more intelligently and quickly, as well as to play simple accompaniments.
- **CARE OF THE PROFESSIONAL VOICE**
Detailed lectures in the science of the singing and speaking voice are presented by fully qualified physicians and clinical specialists.
- **PROFESSIONAL DEVELOPMENT**
Former artists' manager and opera consultant Thor Eckert provides one-on-one audition preparation and advice on career development.
- **OPERA APPRECIATION**
In order to develop skills in artistic appreciation, AVA encourages artists to attend all performances presented by AVA Opera Theatre, and provides the following opportunities:
 - Passes for the Opera Club Series-Opera/Singer appreciation lectures
 - Passes for Opera Company of Philadelphia performances
 - Passes for a variety of world-renowned orchestras, music societies, and solo artists in recital, including the Philadelphia Orchestra, Chamber Orchestra of Philadelphia, and the Philadelphia Chamber Music Society

General Information, Policies, and Regulations

The Academy of Vocal Arts admits artists of any race, sex, religion, national or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to resident artists at the school. It does not discriminate on the basis of race, sex, religion, disability, national or ethnic origin in the administration of its educational policies, employment policies, admissions policies, or school-administered programs.

FINANCIAL INFORMATION

All singers are granted full-tuition scholarships. These scholarships are awarded for a three-month probationary period, and thereafter on a yearly basis. Merit-based fellowship grants are available each year to offset the cost of living expenses while attending AVA. In 2008/2009, fellowships included:

- Dr. Claire Boasi Fellowship
- Bucks County Opera Association Fellowship
- Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship (1)
- Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship (2)
- Jeannine Bouchard Cowles Fellowship
- Sally Paxson Davis Fellowship
- Charlotte DeSerio Fellowship
- Placido Domingo Fellowship
- Garrigues Foundation Fellowship (1)
- Garrigues Foundation Fellowship (2)
- Garrigues Foundation Fellowship (3)
- Giardiniera Fellowship
- Gordon K. Greenfield Fellowship, *established by the Albert M. Greenfield Foundation*
- Sim Kessler Memorial Fellowship
- Ariel G. Loewy Fellowship
- Charlotte and Mackie MacLean Fellowship
- Robert Merrill Fellowship
- Millennium Fellowship
- James Morris Fellowship
- New Century Fellowship
- John A. Nyheim Fellowship
- Christel M. Nyheim Fellowship
- Dorothy A. Palamara Fellowship
- Adele W. Paxson Fellowship
- Roy Pressman Foundation Fellowship
- Ann B. Ritt Fellowship
- Celia Mones Rudolph Fellowship
- South Jersey Opera Association Fellowship
- Ruth Ann Swenson Fellowship

FINANCIAL AID

APPLICATION MATERIALS

AVA is accredited by the National Association of Schools of Music, and as such is now approved for participation in Title IV Federal Loan Program. This allows current domestic students to defer payments on outstanding student loans, and to apply for Stafford Loans while attending AVA. Foreign students are not eligible for Title IV support, and they are unable to work in the United States except in limited cases of “practical study,” whereby they may accept singing jobs such as the Santa Fe Apprentice Artist Program.

If you are accepted to AVA and wish to apply for financial aid you may obtain and complete a 2009/2010 Free Application for Federal Student Assistance (FAFSA) by calling the Federal Student Aid Information Center at 1-800-433-3243, or by visiting the FAFSA website at <http://www.fafsa.ed.gov>. You may also obtain this form from your current college or university financial aid office. To apply for Federal Student Aid you must provide financial aid transcripts from all colleges or universities you have attended, **whether or not you received financial assistance**. When completing the FAFSA, applicants will need to include the Title IV School Code for The Academy of Vocal Arts, which is 0033533 (00).

• ENTRANCE AND EXIT COUNSELING:

Online entrance and exit counseling for Stafford Loans is provided by AES/PHEAA in the web site www.aessuccess.org. Entrance counseling is required prior to the approval of the first loan, and Exit counseling is required immediately prior to graduation, or immediately after cessation of enrollment.

• FEDERAL LOANS APPLICATIONS VERIFICATION POLICY:

The Academy will conduct verification of the information contained in the loan application on all applications selected for verification by the Department of Education. In addition, the Student Aid Officer processing the loan applications may select any application for verification for reasons of discrepancies, conflicting information, incomplete information, or any other criteria consistent with the applicable Department of Education guidelines. A loan application selected for verification will not be processed until the process is complete.

• FEDERAL LOAN FUNDS RETURN POLICY

Federal Loan funds may be returned by a student at any time during the period of the loan, and the portion returned will be cancelled from his loan. The loan of a student who leaves the Academy, falls below academic eligibility or fails to meet attendance requirements for a full-time student, as defined in The Federal Title IV Regulations, will be cancelled effective the date of his change of status and no further disbursement of funds will be made. Federal loans are disbursed pursuant to a schedule of completion of the required Program of Study hours. Therefore, any overaward resulting from a student's incompleteness of the required hours of the Program of Studies at

General Information, Policies, and Regulations

the time of his/her change of status will be subject to a demand for the immediate refund of the over-awarded funds. The Student Aid Officer will prepare the required computations and inform the student immediately upon notification of a change of status. The return of funds will be made not later than 30 days after the change of status.

Although AVA resident artists do not pay tuition, they are responsible for their own daily living expenses and securing their own living arrangements. The Academy is located one block south of Rittenhouse Square, a historic residential area in Center City Philadelphia. Grocery and convenience stores, laundromats, pharmacies, bookshops, hardware stores, restaurants, health clubs, and clothing stores can all be found within a few blocks of The Academy.

Most resident artists live alone or with roommates in numerous apartment and boarding houses in the immediate vicinity, as there are no dormitories at AVA. Estimated monthly costs of living in Philadelphia for a nine-month period are:

Items	Per Month
Rent	\$ 900
Electric/gas/water	\$ 125
Cellphone	\$ 30
Food	\$ 350
Laundry/Dry Cleaning	\$ 40
Personal recreation	\$ 50
Books and music	\$ 175
Miscellaneous	\$ 100
Monthly Subtotal	\$ 1,770
Approx. 9-Month Total	\$ 15,930

INSURANCE

The Academy of Vocal Arts does not provide either medical or personal property insurance. It is strongly recommended that each artist subscribe to a health plan. Personal belongings should be kept in lockers (provided by AVA) for security. Contact your local insurance agent to see if losses are covered by personal or family policies.

EMPLOYMENT

Singers are encouraged to seek outside professional solo engagements, and are also permitted to augment their income by filling positions as soloists in church and synagogue choirs. On the other hand, it is the firm belief of The Academy's faculty that extensive singing in professional choirs may be injurious to the voice and adversely affect the singer's work and progress at The Academy. In most cases, foreign students will not be eligible for employment in the U.S. International students may apply under the SEVIS system for practical training programs. A Form I-765 must be submitted to the Immigration and Naturalization Service for approval of such work.

LIBRARY

The AVA library has a selective collection comprised of opera vocal scores, song and aria collections, a limited number of light opera, musical comedy and oratorio scores, resource materials, opera videos and CDs, as well as an extensive recording collection of the late music critic Max DeSchaunsee.

ACADEMIC CALENDAR

All accepted artists are enrolled for an entire academic year consisting of two semesters in a nine-month period beginning on the first Monday after Labor Day and ending on approximately the third Friday in May. AVA does not offer summer programs or other courses of study during June, July, or August.

ATTENDANCE

Resident artists are expected to attend all classes, lessons, and required rehearsals. Promptness is required in all cases. Absences or repeated tardiness may result in a failing grade, or in extreme cases, dismissal from The Academy. All classroom courses will have attendance policies established by the instructor, in accordance with school policy. Absences are forgiven when they are caused by special rehearsals scheduled for performance. Such rehearsals are announced to the instructor, by the administration, in advance.

RELEASES

Before accepting any outside engagement, whether during rehearsals and classes or not, the singer must obtain a written release first from his/her voice instructor and then from both the executive and music directors. No releases will be given during the final month of rehearsing an opera, or during the run of performances, to those singers performing in that production.

ATTIRE

All resident artists are required to own concert attire (long dress or full-length skirt and top with sleeves for women; tuxedo and dark suit for men). At all times artists are expected to dress in attire appropriate to their position as resident artists and performers.

RELEASE OF TRANSCRIPTS

Requests for transcripts must be made in writing. Official transcripts will be released only to an outside agency. There is no fee for a transcript. The Academy of Vocal Arts adheres to the Family Educational Rights and Privacy Act of 1974.

STUDENT HANDBOOK

Additional rules and regulations of The Academy of Vocal Arts are outlined in the Student Handbook, which all students receive on the first day of the school year. Students may be subject to dismissal at any time for failure to adhere to the rules of The Academy as stated in the Student Handbook.

ADDITIONAL FEES

In addition to purchasing piano/vocal scores, all students will be required to purchase textbooks and workbooks for language classes as well as texts, if required, for opera history, etc.

Artist Diploma

AVA IS A NON-DEGREE-GRANTING INSTITUTION ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC. THE ARTIST DIPLOMA IS DESIGNED TO BE THE EQUIVALENT IN STANDARDS TO A MASTER OF FINE ARTS IN OPERA PERFORMANCE (MFA).

MINIMUM COURSE REQUIREMENT

(actual clock hours)

• VOCAL STUDIES	
Voice lessons	180 hours
Coaching	720 hours
Languages	180 hours
• PERFORMANCE STUDIES	
Performance class	150 hours
Movement/Dance	60 hours
Stage combat	60 hours
Opera performance	240 hours
• OTHER RELATED STUDIES	
Opera history	60 hours
History of singers	30 hours
Oratorio seminar	30 hours
Professional development	60 hours
Voice science seminar	30 hours

TOTAL HOURS
required for Artist Diploma 1800 hours

Semesters are designated as Fall (September through December) and Spring (January through May).

GRADING SYSTEM

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	.0

OTHER GRADES:

AUD	Audit
EX	Exempt
INC	Incomplete
P	Pass
W/P	Withdrawn/ Passing
W/F	Withdrawn/Failing
F	Fail

SCHOLASTIC STANDING

Resident artists who do not maintain a GPA of 3.0 or better will receive letters of warning. This letter will encourage them to correct the problem, and alert them to potential disciplinary action. Artists not maintaining the required average will be subject to loss of financial assistance and potential dismissal from the program. If a singer fails to complete the required number of credit hours by the end of four years he/she cannot be granted the Artist Diploma. The program allows for the possibility of completing the requirements in three years and receiving the Artist Diploma. It does not preclude completing four years; any artist could remain the entire four years regardless of completion of these requirements. Singers performing roles with professional opera companies would receive credit towards opera performance, but would not be eligible for any other credits while absent.

In addition to the courses which receive credits, all students will be required to participate in non-credit activities, specifically art song recitals, oratorio programs, and any other performance activity required, including opera chorus.

Students may be placed under probation or dismissed for an attitude or deportment which conflicts with the standards of The Academy, for violations of school policies concerning sexual harassment, for violating local ordinances, or if by remaining in the school they endanger their health or the health of others.

EXAMINATIONS AND JURIES

The Academy of Vocal Arts' entrance test assesses the artist's knowledge of piano, solfège, theory and harmony, and music history, including the history of opera and the important singers of each epoch. The test results are evaluated by the faculty and the executive director, who then determine the course of action needed to raise any artist's level of musical proficiency and knowledge.

Because of AVA's intimate size and scope, resident artists receive continuous feedback from the music faculty. Performances and competency are evaluated by the faculty for musical accuracy of pitch and rhythm, linguistic abilities in foreign languages, interpretive freedom, ability to communicate with the audience, as well as proficiency in vocal technique, clarity of tone, and overall vocal progress. Each of these areas is monitored over the period of the artist's study at AVA. Semi-annual reviews are scheduled to discuss all of the above as well as role assignments, career options, and any other issues pertaining to their career and performance at The Academy of Vocal Arts.

Comprehensive evaluations, which include performance reviews and course grades, take place at the end of school year. Resident artists will be required to take examinations in the following courses: all languages, opera history and history of singers, music theory and piano. All performances are reviewed by the faculty. In cases where insufficient progress is being made, the singer will be notified in writing as such, and corrective suggestions will be made to help avoid disciplinary action.

All graduating artists must prepare a full-length recital of representative works from the major historic periods and styles of vocal literature. Excerpts from these recitals will be selected by the music faculty to be presented by the graduates in a final public performance on the occasion of their graduation.



PHOTO: Elaine A.

“ Once you learn a role with the *Maestro* or any of the coaches at AVA, you can perform it anywhere—and the music staffs at other opera companies, even the *Met*, are amazed at how well prepared you are and how well you grasp the *style*. ”

—STEPHEN COSTELLO, TENOR,
CLASS OF 2007

AVA Entrance Requirements

APPLICATION AND AUDITION

The Academy of Vocal Arts accepts singers on a full-tuition scholarship basis only. Most of AVA's artists matriculate from renowned music schools in the United States, Canada, Europe, Asia, and Central and South America. They have already achieved a high level of musicianship, a knowledge of music theory and history, and have had many years of private voice study with major voice teachers. Singers are urged not to apply unless they feel they have exceptional vocal and theatrical qualifications and have dedicated themselves to a professional career. All applications are reviewed by the executive director. Applicants with insufficient experience are discouraged from applying, and applications and fees are returned. All applicants must enter the program by means of a formal application and audition.

APPLICATION FORM

Application and supporting documents deadline: March 1, 2009.

- Applicants should have at least four years of college training in music or its equivalent in private study.
- Applicants are accepted regardless of race, sex, nationality, religion, disability, or marital status. Age guidelines are 18–28 for women, 20–30 for men. Exceptions are made on an individual basis, depending on the applicant's talent and any other extenuating circumstances such as military service or having entered the music field at a very late stage. Please send proof of age (birth certificate, driver's license, etc.) when submitting an application.
- **College or university transcripts are NOT required for an audition.** If accepted, applicant must submit copies of official college or university transcripts demonstrating scholastic competence to succeed at a graduate level, as well as competence in music theory, ear training, language skills, music history, and basic keyboard skills.

DO NOT SEND:

- Letters of recommendation
- Publicity materials
- CD or tape for pre-screening, if live audition is requested

REQUIREMENTS FOR FOREIGN APPLICANTS

- AVA welcomes applications from qualified singers from other countries. Admission requirements are identical for all applicants, regardless of citizenship. English proficiency is required, and is evaluated in the audition process. TOEFL scores are required. Immigration regulations require all successful foreign applicants to obtain a student visa. The Academy of Vocal Arts is approved for attendance by artists granted either an F-1 or M-1 visa. AVA will enter international students into the SEVIS system and provide a SEVIS I-20 form for those students so that they may apply for their F-1 or M-1 visas.
- English proficiency is necessary to communicate with teachers and coaches.
- The attached application form must be completely filled out, mailed, or hand-delivered to The Academy along with an \$85 non-refundable application fee. **Faxed materials are not accepted.**
- Application packets are reviewed by staff and an audition date and time are assigned to the applicant. Audition notices will be emailed to those prospective students whose application is complete. Applicants whose submissions are missing required information receive an email request. **Please provide a current email address on your application and add vstarr@avaopera.org to your address book to be sure that your ISP accepts email from AVA.**

AUDITION PROCESS

VIDEOTAPED AUDITION

Applicants may submit a videotape of the required audition repertoire in lieu of a live preliminary audition. All applications, fees, and videotapes **must be received by March 1, 2009**. Videotaped auditions will be reviewed by the executive director, music director, and musical staff. Applicants will be notified in advance regarding their eligibility for the finals in Philadelphia on March 25, 2009. Pre-screened video applicants who advance to the finals must perform in person for the members of the faculty on March 25, 2009 in Philadelphia. **If you are auditioning live, either in Philadelphia or one of the regional audition locations, DO NOT send a video or audio tape.**



AVA Entrance Requirements

• LIVE AUDITION

Preliminary competitive auditions will be held in Chicago on March 13, 2009 at Curtiss Hall and in Philadelphia at The Academy of Vocal Arts on March 23 and 24, 2009. All live preliminary auditions will be videotaped. Finalists selected from the Philadelphia preliminary on March 23 and 24 will be notified that day, and should therefore plan to remain in Philadelphia through March 25, 2009. Applicants auditioning in Chicago will not be required to attend the finals in Philadelphia. Acceptance into AVA will be based upon the videotape of the live audition. Applicants will be notified after the finals in Philadelphia on March 25, 2009.

• FINAL AUDITIONS

Final auditions will take place in Philadelphia on Wednesday, March 25, 2009 at The Academy of Vocal Arts, 1920 Spruce Street, Philadelphia, Pennsylvania. Please see application form for audition locations and dates, and indicate preferred audition date.

- Applicants must be prepared to sing five opera arias in contrasting styles and languages. At the audition, the applicant chooses an aria to sing, and the panel may choose an additional aria (or arias). Three copies of the list of arias should be provided at the time of the audition.
- The Academy provides an accompanist, but applicants are permitted to bring their own. The applicant must supply the appropriate scores at the time of audition.
- Applicants may warm up for thirty minutes in a practice room before their audition. The panel is not obliged to hear all the music that an applicant may have prepared or to give an audition evaluation.
- Applicants will be notified by mail of the status of their application within a few weeks following the audition.

APPLICATION CHECKLIST

To ensure the timely processing of your application, please be sure you have included all of the following:

- Application form
- Résumé
- 8" x 10" photo
- Proof of age
(copy of birth certificate, passport, or driver's license)
- \$85 non-refundable application fee (payable in U.S. dollars only) Personal checks will not be accepted after March 1, 2009.

APPLICATION DEADLINE

March 1, 2009

PRELIMINARY AUDITION DATES

Chicago: March 13, 2009

Philadelphia: March 23 and 24, 2009

FINALS

March 25, 2009

Philadelphia, PA

PLEASE FILL OUT APPLICATION AND MAIL TO:

The Academy of Vocal Arts
1920 Spruce Street
Philadelphia, PA 19103-6685 USA
Phone: 215-735-1685
Fax: 215-732-2189
www.avaopera.org
vstarr@avaopera.org



Why Live and Study in Philadelphia?

Avenue of the Arts

More than 20 performing arts venues such as The Academy of Music, The Kimmel Center for the Performing Arts, the Merriam, Prince and Wilma Theatres (covering opera, ballet, jazz, plays, and orchestral music) are located along this 3-mile stretch, where theater, music and the arts come together to form a cluster of cultural attractions that rivals any city in the world.

Rittenhouse Square

AVA is located one block south of Rittenhouse Square, the city's most desirable neighborhood. The square's many great restaurants, sidewalk cafés and bookstores are a big attraction.

Fairmount Park

The nation's largest landscaped city park, this is a mecca for students, athletes and art lovers. With 8,900 acres and 100 miles of jogging trails, you'll find works by Remington, Rodin and other artists throughout the park. Many students come here to rent bikes, boats or rollerblades. Others just sit along the river, catch some rays and read.

Italian Market and South Philly

Dubbed "the world's largest outdoor market," this one-of-a-kind experience dates back to the mid-1800s. Students often venture here for a real Italian meal, a "water ice," or to soak up the South Philly atmosphere. Head over to 9th and Passyunk at any hour for the most famous of Philly foods: a cheesesteak. South Philly is also the home of Philadelphia's great sports teams—The Phillies' Citizen's Bank Park, the Eagles' Lincoln Financial Field, and the Flyers and 76ers' Wachovia Center. All are easily accessible by public transportation.

Old City/Historic District

Philly students don't just read about American history—they go see it firsthand. "America's Most Historic Mile" is a great experience at any age. Nearby is also where Philly's art scene ignites on the "First Friday" of each month. Not to be missed.

South Street/Penn's Landing

South Street's 11 blocks of funky shops, galleries, restaurants and clubs are where Philly's student population merges and mingles all week long. Referred to in song as "the hippest street in town," South Street leads right to Penn's Landing, a waterfront park that, among other things, hosts more than 70 outdoor events and concerts each year, and most events are free.

University City

With over 40,000 students from the University of Pennsylvania, Drexel University, and The University of the Sciences in Philadelphia, students definitely rule. This neighborhood mixes urban life with tree-lined streets and historic Victorian homes, and it's quickly becoming the Harvard Square of the Mid-Atlantic. Located just across the Schuylkill River from downtown, University City is home to the Institute of Contemporary Art, Annenberg Performance Center, and Penn's Archaeology Museum. U City also boasts top restaurants, like Pod, Rx, and The White Dog Café, as well as a dizzying array of ethnic eateries offering up the true flavors of India, Africa, and Southeast Asia.



Academy of Vocal Arts

The Academy of Vocal Arts • 1920 Spruce Street • Philadelphia, PA 19103-6685 USA
phone 215-735-1685 • fax 215-732-2189 • web www.avaopera.org

2008 / 2009 Season Calendar

Anna Bolena // *Donizetti*

Nov 8, 11, 15, 18 | AVA's Helen Corning Warden Theater
Nov 20 | Centennial Hall, The Haverford School
Nov 22 | Central Bucks East High School

An Evening of Russian Romances

Dec 16, 17 & 18 | AVA's Helen Corning Warden Theater

La fiamma (In Concert) // *Respighi*

Jan 23 & 24 | Perelman Theater, Kimmel Center
Jan 27 | Centennial Hall, The Haverford School

Don Pasquale // *Donizetti*

Feb 21, 24 & 28 | AVA's Helen Corning Warden Theater
Mar 3 | AVA's Helen Corning Warden Theater
Mar 7 | Walter K. Gordon Theater at Rutgers/Camden

Jubilate! Concert

Mar 15 | South Jersey - Haddonfield United Methodist Church
Mar 21 | Main Line - Proclamation Presbyterian Church
Mar 22 | Center City - The Church of the Holy Trinity, Rittenhouse Square

Lucia di Lammermoor // *Donizetti*

May 2, 5 & 7 | AVA's Helen Corning Warden Theater
May 9 | Walter K. Gordon Theater at Rutgers/Camden
May 12 & 14 | Centennial Hall, The Haverford School
May 16 | Central Bucks South High School

Farewell Recital

May 15 | The Church of the Holy Trinity, Rittenhouse Square