

# THE ACADEMY OF VOCAL ARTS



2012-2013

APPLICATION FOR ADMISSION

"AVA helped  
me become  
more than  
a singer;  
they helped  
me become  
an artist."

ANGELA MEADE,  
*Class of 2009*



# 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, theaters 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 will have the opportunity to perform leading roles in any of AVA’s fully staged operas, plus numerous concerts and recitals, each year. 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, Wilhelminia Fernandez, Allan Glassman, Nancy Fabiola Herrera, James Morris, Julien Robbins, Ruth Ann Swenson, Indra Thomas, Richard Troxell, Beverly Wolff, and recent graduates Burak Bilgili, Stephen Costello, Ellie Dehn, Michael Fabiano, Eglise Gutiérrez, Bryan Hymel, Luis Ledesma, Shawn Mathey, Angela Meade, Keith Miller, Latonia Moore, Ailyn Pérez, Dongwon Shin, Taylor Stayton, 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

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# THE ACADEMY OF VOCAL ARTS 2011/2012

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Natalie Kidd,

*Wig and Makeup Design*

## FACULTY

Christofer Macatsoris,

*Music Director*

### GUEST ARTISTS (2011/2012)

David Gately

Nic Muni

### VOICE INSTRUCTORS

Bill Schuman

William Stone

### MASTER VOCAL COACHES

David Antony Lofton

Danielle Orlando

Richard A. Raub

### VOCAL COACHES

Luke Housner

Ghenady Meirson,

*Russian Repertoire*

Laurent Philippe

### ACCOMPANISTS

José Meléndez

Tim Ribchester

Michele Scanlon

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*Stage Combat*

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*Opera History*

Robert Thayer Sataloff,

*M.D., D.M.A.,*

*Head of Voice Science*

*Department*

## RESIDENT ARTISTS 2010 / 2011

Maria Aleida, *soprano*

Viktor Antipenko, *tenor*

Sean Arnold, *tenor*

Luigi Boccia, *tenor*

Zach Borichevsky, *tenor*

Christian Bowers, *baritone*

Scott Conner, *bass*

William Davenport, *tenor*

Nelson Ebo, *tenor*

Mo El Zein, *tenor*

Patrick Guetti, *bass*

Sasha Hashemipour,

*mezzo-soprano*

Michelle Johnson, *soprano*

Sydney Mancasola,

*soprano*

Wes Mason, *baritone*

Alexandra Maximova,

*soprano*

Margaret Mezzacappa,

*mezzo-soprano*

Chloé Moore, *soprano*

Zachary Nelson, *baritone*

Musa Ngqungwana,

*bass-baritone*

Christopher Rimmel,

*bass-baritone*

Bettina Schweiger,

*mezzo-soprano*

John Viscardi, *tenor*

Olivia Vote, *mezzo-soprano*

Chrystal E. Williams,

*mezzo-soprano*



## 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 Mr. McDowell's 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. Mr. McDowell established AVA's fellowship program, which provides every resident artist with a living stipend. He also greatly increased the number of performances in the greater Philadelphia area, allowing for more performance opportunities for students.

While at the helm of AVA, Mr. McDowell has maintained a busy schedule of lieder and oratorio performances 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 American 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*, Richard Wargo's *A Chekhov Trilogy*, and recently, Respighi's *La fiamma*. A champion of modern day composers, Mr. Macatsoris has premiered many new operas, always encouraging and supporting living composers.

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



Bass-baritone Ryan Kuster as Schaunard in *La bohème* (2010)



## VOICE INSTRUCTORS

### BILL SCHUMAN

Internationally acclaimed 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 established his studio in New York City and in the years since, many of his students have been heard in the world's greatest opera houses, Broadway and West End theaters, motion pictures, and in 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."

Mr. Schuman has been a member of the voice faculty of AVA since 1987, and has given master classes throughout the United States and Europe.

### WILLIAM STONE

In addition to his career as an opera singer, concert artist, and recitalist, Mr. Stone's teaching experience includes master classes across the United States and in Europe, as well as positions with the Opera Theater and Music Festival of Lucca, Italy, and the University of Illinois.

Mr. Stone has sung extensively in the major opera houses of Europe and especially in Italy, having twice opened the May Festival in Florence as *Wozzeck* and as Orestes, in Gluck's *Iphigénie en Tauride* under Riccardo Muti. His creation of the role of Adam for the Lyric Opera of Chicago's world premiere of Penderecki's *Paradise Lost* was followed by his debut at La Scala in its European premiere.

His North American opera engagements include the Metropolitan Opera, in *Moses und Aron*, *Wozzeck*, *La traviata*, *Sly*, *Die Fledermaus*, *Romeo et Juliette*, *Lucia di Lammermoor*, and *Madama Butterfly*, and the New York City Opera, as the Count in *Le nozze di Figaro* and the title roles in new productions of Hindemith's *Mathis der Maler* and Busoni's *Doktor Faust*.

As a concert artist, Mr. Stone has appeared with every major orchestra in the country, including the New York Philharmonic, under Kurt Masur, and the Boston Symphony Orchestra, under Seiji Ozawa. His long relationship with Robert Shaw resulted in two Grammy Award recordings.

Equally at home on the recital stage, Mr. Stone considers his many performances of Wolf's *Italienisches Liederbuch* with Benita Valente and David Golub among the most memorable.

Mr. Stone joined The Academy of Vocal Arts as a visiting guest artist in 2009, and joined the faculty in 2010.



Bettina Schweiger as Nicklausse in *Les Contes d'Hoffmann* (2011)

# 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 Wilhelmenia 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 a piano soloist and has conducted concerts of operatic and symphonic music with the famed Harlem Boys Choir at Carnegie Hall. 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."

Mr. Lofton 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.

### DANIELLE ORLANDO

#### *Master Vocal Coach*

Danielle Orlando is enjoying an active career as an accompanist to many international opera singers as well as serving as a distinguished vocal coach to many prestigious organizations throughout the musical world. She is presently the Principal Opera Coach of The Curtis Institute of Music and a Master Coach for the Academy of Vocal Arts in Philadelphia.

Ms. Orlando collaborated with Luciano Pavarotti as accompanist, judge, and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. She spent nine seasons in Spoleto, Italy, working with Gian Carlo Menotti for the Festival Dei Due Mondi as artistic coordinator and coach for the operas, in addition to editing several of his compositions and performing annually in the festival recital series.

She was the Artistic Administrator and Head of Music Staff for the Opera Company of Philadelphia for many years and has served on the music staffs of numerous opera companies, festivals, and young artist programs around the globe. These include the Metropolitan Opera, Washington National Opera, Teatro Colón in Buenos Aires, Spoleto Festival USA in Charleston (South Carolina), Merola Opera Program at San

Francisco Opera, AIMS in Graz (Austria), ECOV in Belgium, and Curso de Perfeccionamiento in Mexico. She is presently a guest judge for the annual Metropolitan Opera National Council Auditions.

Ms. Orlando has performed with the Savonlinna Opera Festival in Finland, where she will return next season. She is also a Master Coach for Oberlin in Italy and was the Artist-in-Resident for Opera North in their 2011 season.

### RICHARD A. RAUB

#### *Master Vocal Coach*



For over twenty-five years, Richard Raub has played an influential part in the musical life of Philadelphia and beyond. In addition to daily rehearsals and coachings at the Academy of Vocal Arts, Temple University, The University of the Arts, and Opera Company of Philadelphia,

and appearances on the stages of Carnegie Hall, Alice Tully Hall and The Metropolitan Opera, he has also played throughout the community in restaurants, churches, and retirement centers.

Mr. Raub has studied piano with Benjamin Whitten at West Chester University and with Martin Katz. Critics and musicians have commented on his colorful and orchestral-like playing. He has collaborated with many AVA alumni for their recital debuts: Latonia Moore and Stuart Neill (Opera Orchestra of New York), Wanda Brister (Carnegie Hall), John Packard (Ravinia Festival), Richard Troxell (Salem College and Penn State University), Stephen Costello (The University of the Arts graduation) and Angela Meade (Astral Artists, Philadelphia).

With AVA, Mr. Raub has conducted *Dido and Aeneas*, *Così fan tutte*, *Don Pasquale*, *Hansel and Gretel*, *Die Fledermaus*, Puccini's *Le villi*, Richard Wargo's *The Music Shop*, and the world premiere of Margaret Garwood's *The Scarlet Letter*.



Michael Fabiano and Colleen Daly in *Lucia di Lammermoor*, 2009

## 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 Conservatory of Music.

Mr. Housner combines vocal coaching with extensive performing, opera assembling, choral preparation and musical direction. During the summers of both 2008 and 2009, Mr. Housner was principal coach and performance pianist for the Astoria Music Festival in Oregon and then went on to coach and musically direct productions of Mozart's *Così fan tutte* and *Le nozze di Figaro* for the Lyric Opera Studio Weimar in Weimar, Germany. During the 2011 / 2012 season at AVA, he serves as music director, principal coach, and performance pianist for a conductor-less, fully staged production of Debussy's *Pelléas et Mélisande*. In previous seasons at AVA, he has done the same with Strauss' *Arabella*, *Capriccio*, and *Elektra*; Janáček's *Kát'a Kabanová*; Barber's *Vanessa*, and Wagner's *Das Rheingold*.

Mr. Housner has been engaged as a guest vocal coach at the Central City Opera Festival in Colorado, Portland Opera's Young Artist Studio, Hong Kong's Academy of Performing Arts, and the Utah Opera Festival. For over eleven years, he 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. Mr. Housner has also served as rehearsal pianist and vocal coach for soloists, and has played under the batons of Charles Dutoit, Christoph Eschenbach, Wolfgang Sawallisch, Sir Simon Rattle, Sir Andrew Davis, and Kurt Masur. Mr. Housner joined the faculties of both The Academy of Vocal Arts and the Curtis Institute of Music in 1996.

## GHENADY MEIRSON

### *Vocal Coach, Russian Repertoire*



Born in Odessa, Ukraine, Ghenady Meirson graduated from the Santa Cecilia Conservatory in Rome and the Curtis Institute of Music, where he studied piano with Seymour Lipkin and Mieczyslaw Horszowski, and accompanying with Vladimir Sokoloff.

In 1982, Mr. Meirson wrote a singer's handbook entitled *Do Sing in Russian* and began to focus on Russian vocal repertoire. He prepared many artists for opera, oratorio, recitals, and recordings, and helped such organizations as the Philadelphia Orchestra, Opera Company of Philadelphia, Philadelphia Singers and Mendelssohn Club Chorus.

In 1996, Mr. Meirson founded PrivateLessons.com, a membership-based network for independent music teachers. Now a leader in its niche, the network helps teachers attract private music students across the United States and Canada.

Meirson's newest project is Russian Opera Workshop, a summer program based in Philadelphia. It aims to help university voice and collaborative piano students learn and perform Russian works. The 2012 summer workshop operas will include Rachmaninoff's *Aleko* and Tchaikovsky's *The Queen of Spades*.

Ghenady Meirson is a faculty member of both the Academy of Vocal Arts and the Curtis Institute of Music.





**LAURENT PHILIPPE**  
*Vocal Coach*

Laurent Philippe's particular interest in vocal repertoire has led him to associate with various opera artists such as Ellie Dehn, Michael Fabiano, Lyne Fortin, Denyce Graves, Marcello Giordani, Bryan Hymel, Mark Oswald, Keith Miller, and Hugh Smith. 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 Opera Theatre and has lectured at the University of Lethbridge, The University of Cincinnati, Portland State University, L'Atelier de l'Opéra de Montréal, 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.

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 on the Vancouver Symphony Orchestra, and several opera productions with the Victoria Symphony and the University of Washington Orchestra.

His most recent activities included concerts in Sarasota and a visit to London as a guest coach for The Royal Opera House at Covent Garden's Young Artist Program. He also appeared with Continuum at the Montreal Nouvelles Musiques Festival, and he was slated to perform again with this ensemble at the Music Gallery in Toronto during the spring. Later in the season, he gave a Masterclass for Opera New Jersey before travelling to Colorado, where he holds the position of Associate Artistic Manager of the Opera Young Artist Program at the Crested Butte Music Festival.



Sean Arnold and Olivia Vote in *The Scarlet Letter*, 2010

A native of France, Mr. Philippe studied at the CNSM de Paris, from which he graduated with two Premiers Prix. Soon after making Canada his new home, he was appointed to the music faculty at the University of Ottawa. He 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. Mr. Philippe studied piano with Dominique Merlet, Jean Paul Sévilla, and Béla Siki, and conducting with Peter Erös.

**JOSÉ MELÉNDEZ**  
*Accompanist*

José Meléndez has been a 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, Mr. Meléndez has worked as part of a double piano team with Akiko Hosaki in Japan, New Jersey, and Minnesota, under the tutelage of Margo Garret.

Mr. Meléndez collaborates with soprano Maya Hoover in recitals of Latin American music throughout the United States and abroad. He has worked with Opera de Puerto Rico, Teatro de la Opera in Puerto Rico, Casals Festival, and Indianapolis Opera. As a conductor, Mr. Meléndez has appeared with the Bay Area Summer Opera Theatre Institute and Orlando Opera.

Mr. Meléndez collaborates with the Puerto Rico Metropolitan Opera Council Regional Auditions and has served as a pianist for the Plácido Domingo International Voice Competition. He has participated in 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

“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*)

Resnik, Renata Scotto, and Dalton Baldwin.

With the Puerto Rico Symphonic Orchestra, Mr. Meléndez has performed in Haydn's Concerto for Piano and Orchestra in D Major, Copland's Concerto for Clarinet and Orchestra, Manuel de Falla's *Las noches en los jardines de España* and *El sombrero de tres picos*, and Holst's *The Planets* and Mahler's Symphony No. 8.

During the summer of 2009 Mr. Meléndez was on the musical staff of Glimmerglass Opera as the principal coach for their production of *La traviata*. He is the music director for Concert Operetta Theater in Philadelphia with recent credits including *Gems from the American Opera*, Victor Herbert's *Naughty Marietta*, and Kálmán's *Sári*.

Mr. Melendez serves as assistant to the music director, music librarian, and accompanist at The Academy of Vocal Arts.

## TIM RIBCHESTER

### Accompanist

Tim Ribchester is a pianist, opera coach, conductor, music historian, broadcaster, and lecturer. Trained in Oxford, London, Paris and Buenos Aires, Tim has worked with AVA, the Opera Company of Philadelphia, the Philadelphia Orchestra, and the American Composers Forum. He has served on the faculties of Temple University, Settlement Music School (Camden), and the University of Pennsylvania, where he is currently a member of the Critical Writing faculty and the accompanist/assistant conductor of the University Choir and Choral Society.

He has appeared in duo with clarinetist Ricardo Morales, tenor William Burden and baritones Marian Pop and Troy Cook, accordionist Lidia Kaminska, and throughout the Philadelphia area as a recital collaborator and guest conductor. At AVA he regularly assists Music Director Christofer Macatsoris and voice instructors Bill Schuman and William Stone, and has collaborated with stage director Tito Capobianco. He serves as Music Director of Delaware Valley Opera Company (*La Cenerentola* and *Don Giovanni*) and is the principal coach for Center City Opera Theater (*Dido and Aeneas* and *L'elisir d'amore*). At the Opera Company of Philadelphia, he assisted with music preparation for *Orphée et Eurydice* and *Romeo and Juliet*. From 2006-2009 he was Music Director of the Eakins Vocal Consort and the manager of Adult Education Programs at The Philadelphia Orchestra. Recently he was invited to conduct the

Baltimore premiere of Mark Adamo's *Little Women* for Chesapeake Chamber Opera's 2011-12 season.

He has also appeared with tango musicians Leonardo Suarez Paz, Hector Del Curto, and Pedro Girauo at New York's Bryant Park Fall Festival, Five Boroughs Music Festival,

and the Usdan Center. His widely acclaimed arrangements of Astor Piazzolla's music have been commissioned by the Dolce Suono Chamber Music Concert Series and aired on PBS at Carnegie Hall.

He recently recorded the CD release of Melissa Dunphy's song cycle *Tesla's Pigeon* with soprano Jessica Lennick, and performed the work along with several Philadelphia song premieres in the "Voice of this Generation" concerts in the 2011 Philadelphia Fringe Festival.

## MICHELE MARIE SCANLON

### Accompanist

Michele Marie Scanlon received her bachelor of music degree from University of Delaware and did graduate work at The Catholic University of America. Ms. Scanlon has served as assistant musical director and musical director for ConcertOPERA Philadelphia, Opera New Jersey, Concert Operetta Theatre and Delaware Valley Opera. She has worked frequently with The Philadelphia Singers, The Savoy Company, Philadelphia Chamber Chorus, The University of the Arts, Temple University, The Jefferson University Choir, Pennsylvania Opera Theater Concerts Program, and the Philly Fringe Festival. Ms. Scanlon has produced over seventy-five concerts for the Opera Gala Series at Tomasello Winery in Hammonton, N.J.

Ms. Scanlon serves on the faculties of The University of the Arts, Bryn Mawr Conservatory, and the Overbrook School for the Blind, and has been on the faculty of The Academy of Vocal Arts since 1985.



Zachary Nelson and Margaret Mezzacappa in *Falstaff*, 2009

## GUEST ARTISTS

### NIC MUNI

#### Stage Director

Bold, no-holds-barred style and innovative ideas make Nic Muni an opera director for the 21st Century. His vision is unique, whether rethinking the standard repertoire and creating new twists to old favorites, or bringing engaging and accessible new or less familiar works to life. Having the experience of directing over two hundred productions with companies in North America, Europe, and Australia, Nic is able to meet a company's needs, be it a minimalistic production or one of epic proportions.

Recently he directed *Macbeth* with Canadian Opera Company in Toronto (nominated for a DORA award for best production of 2006), *Show Boat* (in the world premiere of his own version, based on the 1927 original production) with Stadttheater Bern, *Tosca* with Theater Erfurt, *Albert Herring*, *Une Éducation Manquée*, *Le pauvre Matelot*, *Werther*, *Assassins*, *Così fan tutte*, *The Coronation of Poppea* with Cincinnati Conservatory of Music; *Faust* with Vancouver Opera, Portland Opera and Canadian Opera (the latter of which was nominated for a DORA award for best production of 2007), *Madama Butterfly* and *The Love for Three Oranges* with Indiana University Opera Theater, *The Turn of the Screw* with Portland Opera, *Pelléas et Mélisande* at Canadian Opera which was nominated for a DORA award for best production of 2008 and the US premiere of Wagner's *Das Liebesverbot* at Glimmerglass Opera.

Upcoming projects include *Postcard from Morocco* and *Of Mice and Men* with Cincinnati Conservatory of Music, *L'amico Fritz* with the San Francisco Opera Merola Program, *Carmen* with Boston Lyric Opera where he previously directed the American premiere of the Naples version of Bellini's *I Puritani*, and the double bill of *Combattimento di Tancredi e Clorinda/Trouble in Tahiti* with Portland Opera.

*L'elisir d'amore* marks Mr. Muni's directorial debut with The Academy of Vocal Arts.

### DAVID GATELY

#### Stage Director



Recent reviews have hailed stage director David Gately as “*Endlessly clever and witty in his direction of the opera*” (Calgary Herald), and “*certain honesty all too rare in big opera permeates this production.*” (Milwaukee Journal Sentinel). Mr. Gately is known for telling a story

with his opera direction. Recently he has directed productions of *l'elisir d'amore* with The 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 Florentine Opera and Glimmerglass Opera, *Falstaff* with Opera Omaha and *Rigoletto* with Utah Opera. Mr. Gately has directed many productions at AVA, including *La bohème* (2005), *Das Rheingold* (2006), *Don Pasquale* (2009), *Arabella* (2011), and this season's *Les Contes d'Hoffmann*.



Maria Aleida as Olympia and John Viscardi as Spalanzani in AVA's 2011 production of *Les Contes d'Hoffmann*

## COURSE INSTRUCTORS

*German instructor TBA*

### ANNICK TANGUY APPLEWHITE

*French*

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

### 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.



Michelle Johnson as Donna Anna and Taylor Stayton as Don Ottavio in AVA's 2011 production of *Don Giovanni*.

### ROBERT ROWLAND

*Opera History*

Robert Rowland is a graduate of the Eastman School of Music, the Peabody Conservatory and the Academy of Vocal Arts. As a master's candidate at Peabody, he was a student of the late Wayne Conner, who developed the history curriculum AVA uses today. Mr. Rowland has lectured on opera at over a dozen local institutions including the Curtis Institute, and has been a long time presenter of the Opera Digest at AVA's Bucks County performances. He returned to the AVA classroom in 2011.

Bass Scott Conner as Don Giovanni and bass-baritone Musa Ngquangwana as Leporello in AVA's 2011 production of *Don Giovanni*.



## DEBRA DeVRIES

### *ESL*

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. Ms. DeVries 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 the Academy of Vocal Arts 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 chief music critic of The Christian Science Monitor for fifteen years. 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 served on numerous judging panels, including the George London Foundation Awards, the Greater Buffalo Opera International Competition, the Opera Index Vocal 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. Mrs. Hanes graduated from the University of Rome, where she studied the classics. She has taught Italian at The University of the Arts and Bryn Mawr College, Latin at Germantown Friends School, and English at the School for Interpreters in Bologna, Italy. In 2008 she was the Italian coach at Glimmerglass Opera, working with both the protagonists of *Giulio Cesare in Egitto* and *I Capuleti e i Montecchi* and with the Young American Artists program. Mrs. Hanes currently teaches Italian Literature at the America-Italy Society of Philadelphia.

## LISA LOVELACE

### *Stage Movement and Dance*

Lisa Lovelace received her Master of Fine Arts in Choreography and Performance from Temple University. In her seventeen years as a professional dancer, teacher, and choreographer in the Philadelphia area, Ms. Lovelace has traveled the world with her husband, internationally acclaimed opera tenor, Richard Troxell (AVA class of '92). As an independent choreographer, she has performed all over Philadelphia and the five-county region. Ms. Lovelace collaborates with opera singers and performs extensively with children of all ages. She is currently on the faculty at West Chester University and has been a guest artist at Eastern College and St Joseph's University, where she has been commissioned to create dances, hold workshops, and conduct master classes. Formerly a member of Dance Conduit, Danceteller, and co-director of Sacred Ways Dance Company, Ms. Lovelace is in her eighteenth year teaching modern technique at Feet First Dance Studio.



Corinne Winters as Arabella and Alex Lawrence as Mandyka in AVA's 2011 production of *Arabella*.

**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, Dr. Sataloff 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.



Jan Cornelius as the Countess and Christopher Bolduc as Olivier AVA's 2010 production of *Capriccio*.

“AVA offers the venue and opportunity to learn the craft of opera...and to walk on stage and sing! Every person who has stepped into that brownstone at 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.

### 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:

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#### 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.

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#### 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.



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## 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.

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## 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 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 2011/2012, fellowships will include:

- Anonymous Fellowships (2)
- Bucks County Opera Association Fellowship
- Joseph Cairns Jr. and Ernestine Bacon Cairns Fellowships (2)
- Jeannine B. Cowles (AVA 1950) Fellowship
- Charlotte DeSerio Watts Fellowship
- Placido Domingo Fellowship
- Sally Paxson Davis Fellowship
- Edwin B. Garrigues Fellowship
- Alexandra Gould Fellowship
- Gordon K. Greenfield Fellowship, established by the Albert M. Greenfield Foundation
- Jeffrey Kneebone Fellowship
- Ariel G. Loewy Fellowship
- Charlotte and Mackie MacLean Fellowship
- Sim Kessler Memorial Fellowship
- Robert Merrill Fellowship
- Millennium Fellowship
- Evie Minor Fellowship
- Cecilia Mones Rudolph Fellowship
- James Morris Fellowship
- New Century Fellowship
- Chrystal M. Nyheim Fellowship
- John A. Nyheim Fellowship
- Dorothy A. Palamara Fellowship
- Adele Warden Paxson Fellowship
- Ann B. Ritt Fellowship
- South Jersey Opera Association Fellowship
- Ruth Ann Swenson Fellowship
- Leonard Warren Fellowship
- Robert Weede 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 2010/2011 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 and all other required documents, applicants will need to include the Title IV School Code for The Academy of Vocal Arts, 03353300; or the Federal Loan ID number, G33533, whichever is applicable.

### ENTRANCE AND EXIT COUNSELING:

Online entrance and exit counseling for Federal Loans is provided by US Department of Education in the web site [www.StudentLoans.gov](http://www.StudentLoans.gov). 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 finalized 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.

# General Information, Policies, and Regulations

Therefore, any overaward resulting from a student's incompletion of the required hours of the Program of Studies at 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	\$ 950
Electric/gas/water	\$ 150
Cellphone/Internet access	\$ 120
Food	\$ 400
Laundry/Dry Cleaning	\$ 40
Personal recreation	\$ 150
Books and music	\$ 200
Miscellaneous	\$ 150
Monthly Subtotal	\$ 2,160
<b>Approx. 9-Month Total</b>	<b>\$ 19,440</b>

## 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)

<b>• VOCAL STUDIES</b>	
Voice lessons	180 hours
Coaching	720 hours
Languages	180 hours
<b>• PERFORMANCE STUDIES</b>	
Performance class	150 hours
Movement/Dance	60 hours
Stage combat	60 hours
Opera performance	240 hours
<b>• OTHER RELATED STUDIES</b>	
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.



“ I often recall many of the lessons learned in Maestro Macatsoris' studio. He taught us how to dig into the music and the words ... to allow our voice to be imbued with the joy, the pain, the despair – the very humanity of the music. We learned to respect the composer's intentions down to every dot, dash and detail; in short, he taught us how to be artists. Maestro's example along with that of the coaches, and the technical expertise of my voice teacher, Bill Schuman, gave me the tools to fulfill my dreams of singing on some of the world's greatest stages. ”

—BRYAN HYMEL

# 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, 2012.

- 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 **\$100 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](mailto: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, 2012.** 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 21, 2012. Pre-screened video applicants who advance to the finals must perform in person for the members of the faculty on March 21, 2012 in Philadelphia. **If you are auditioning live, DO NOT send a video or audio tape.**



## AVA Entrance Requirements

- **LIVE AUDITION**

Preliminary competitive auditions will be held in Philadelphia at The Academy of Vocal Arts on March 19 and 20, 2012. All live preliminary auditions will be videotaped. Applicants will be notified after the finals in Philadelphia on March 21, 2012.

- **FINAL AUDITIONS**

Final auditions will take place in Philadelphia on Wednesday, March 21, 2012 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)
- \$100 non-refundable application fee** (payable in U.S. dollars only) Personal checks will not be accepted after March 1, 2012.

### **APPLICATION DEADLINE**

March 1, 2012

### **PRELIMINARY AUDITION DATES**

Philadelphia: March 19, 2012

March 20, 2012

### **FINALS**

March 21, 2012

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](http://www.avaopera.org)  
[vstarr@avaopera.org](mailto: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.

2011-2012

THE ACADEMY  
OF VOCAL ARTS

NEW ARTISTS RECITAL  
SEPTEMBER 26 & 27, 2011

THE GIARGIARI  
BEL CANTO COMPETITION  
OCTOBER 4, 2011

OFFENBACH  
LES CONTES D'HOFFMANN  
NOVEMBER 12 - 22, 2011

AN EVENING OF  
RUSSIAN ROMANCES  
DECEMBER 13 & 15, 2011

VERDI  
OBERTO  
JANUARY 26, 27, & 31, 2012

DEBUSSY  
PELLÉAS ET MÉLISANDE  
FEBRUARY 25 - MARCH 3, 2012

JUBILATE!  
A CONCERT OF SACRED MUSIC  
MARCH 11, 17, & 18, 2012

DONIZETTI  
L'ELISIR D'AMORE  
APRIL 28 - MAY 13, 2012

FAREWELL RECITAL  
MAY 11, 2012

OPERA  
STARS  
of THE  
FUTURE

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Call 215.735.1685  
or online [www.avaopera.org](http://www.avaopera.org)