DEAR PROSPECTIVE RESIDENT ARTIST,

Welcome to the Academy of Vocal Arts—the nation’s premiere post grad 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 a 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 $100,000 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 eighty years, outstanding singers of international opera have attended AVA, including Joyce DiDonato, James Morris, Ruth Ann Swenson, Bryan Hymel, Angela Meade, Stephen Costello, Michael Fabiano and Ailyn Perez. AVA singers have been honored with eight Richard Tucker Awards and four of nine Beverly Sills Artist awards from The Metropolitan Opera. In the 2015-16 season, AVA Resident Artists took Top or First prize in six major vocal competitions including six of the top seven places at the Licia-Albanese Puccini Competition. Since 2000, eleven AVA singers have been named National Winners in the Metropolitan Opera National Council Auditions.

As you consider your postgraduate 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
PRESIDENT AND ARTISTIC DIRECTOR
K. James McDowell
President and Artistic Director

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 resident artists.

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
Jeannine B. Cowles Music Director Chair

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.
LUIS LEDESMA

Luis Ledesma frequently portrays the heroes and villains of Puccini and Verdi in addition to performing the important bel canto roles of Bellini, Donizetti, and Rossini. His growing repertoire includes many roles in the French repertoire and has extended to the verismo composers as well. His career already includes appearances in several international opera houses around the world, including Teatro alla Scala (Luisa Fernanda), the Liceu in Barcelona (Alphonse in La favorite, Riccardo in I puritani) and Marcello in La bohème), Klangbogen Festival in Vienna (Leoncavallo’s la bohème), Wexford Festival (Don Pasquale), Teatro Municipal de Santiago (Escamillo), Semperoper in Dresden (Marcello), several roles for Koeln Oper (including Don Carlo and Germont), Teatro Colon in Buenos Aires (Figarino Il barbiere di Siviglia), Bellas Artes in Mexico City (Marcello, Germont, and Escamillo), Macau Festival (Sharlless), Teatro Nacional de Sao Carlos (Marcello), Graz Oper (Escamillo), L’opera de Montreal (Jack Rance in La fanciulla del West), Manitoba Opera (Escamillo), Opera Lyra Ottawa (Tonio), the Philadelphia Orchestra (Marcello in a concert version of La bohème and Beethoven Nine) and the Savonlinna Opera Festival (Enrico in Lucia di Lammermoor and Escamillo), Bucharest National Opera (Scarpia) and Hungarian State Opera (Alfio and Tonio) and have included numerous Tony, Grammy and Emmy award winners and Academy Award nominees.

Mr. Schuman has been associated with the Metropolitan Opera Young Artist Program, the Curtis Institute of Music and was personally invited by Placido Domingo to be one of the inaugural teachers at the Washington Opera Young Artist Program. Since 1989, Mr. Schuman has been on the faculty of the Academy of Vocal Arts in Philadelphia, where he has exclusively based his academic career.

Mr. Schuman is in demand worldwide for master classes and lectures. He has been featured in numerous articles and books on the art of singing and has been the subject of articles in various publications including Opera News and the Wall Street Journal. In 2008, Mr. Schuman was honored by the Licia Albanese-Puccini Foundation, becoming the youngest voice teacher to ever receive their coveted Lifetime Achievement Award.

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, 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 winning 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.

BIL SCHUMAN

Bill Schuman is internationally celebrated as one of the world’s leading teachers of singing. His students represent some of the most important names in the music world.

A native of Portland, Oregon, Mr. Schuman began his vocal studies under B. Gibner King, the coach of such Met luminaries as Ezio Pinza and Margaret Harshaw. Following his studies with Margaret Woodward at Brigham Young University and with Rita Streich at the Conservatory of Music in Vienna, he became a protégé of the famed vocal pedagogue, Luisa Franceschi Verna, herself the teacher of Zinka Milanov, among others. He finished his studies in New York, studying Italian style and repertory with Rita Saponaro Patanè.

Since beginning his teaching career, Mr. Schuman’s success has been completely unique in the opera world. His operatic students are not only major stars in the great opera houses around the world, but they have won an unprecedented number of international vocal competitions and awards. For four years in a row, his students were honored with the Richard Tucker Award, America’s most prestigious award for opera singers. Three of his students were also consecutively bestowed the Beverly Sills Award.

Over the years, Mr. Schuman has also maintained his work with non-classical singers, where his students have included some of the biggest stars from the Broadway, film, TV and popular music worlds...
BENITA VALENTE

An internationally celebrated interpreter of lieder, chamber music, and oratorio, Benita Valente is equally acclaimed for her performances on the operatic stage. In recent seasons, Ms. Valente is increasingly sought after as a Master Teacher. She has served as the Master Artist at the Cincinnati Conservatory program in Lucca, Italy, and the Florence Voice Seminar in Florence; as well as the European Mozart Academy in Poland and at Ravinia’s Steans Institute for Young Artists. She also has served as Master Teacher with the Metropolitan Opera Lindemann Young Artist Development Program. She has given master classes under the auspices of the Aspen Music Festival, the Atlanta Symphony Chorus, Chautauqua Opera, Music Academy of the West, the Napa Valley Symphony, Opera Festival of New Jersey, Pittsburgh Opera, San Francisco Performances, Santa Fe Opera, and the Santa Fe Chamber Music Festival. She also has given master classes at Boston University, Cornell University, the Curtis Institute of Music, The Juilliard School, Manhattan School of Music, Temple University, the University of Alabama at Tuscaloosa, the University of New Hampshire, the University of Wisconsin at Madison, and for the National Association of Teachers of Singing. She has participated on the jury of the Alice Tully Vocal Arts Debut Recital at The Juilliard School, the Astral Foundation in Philadelphia, the International Schumann Competition in Zwickau, the Walter W. Naumburg Foundation, Young Concert Artists, and the Hugo Wolf Akademie Competition in Stuttgart. Ms. Valente serves on the Board of Directors of Joy in Singing, the Marilyn Horne Foundation and the Walter W. Naumburg Foundation.

FLORENCE QUIVAR

Philadelphia native Florence Quivar is an American operatic mezzo-soprano who was considered to be “one of the most prominent singers of her generation.”

She enrolled in the Philadelphia Academy of Music, attended the Juilliard School and studied privately with Marinka Gurewich in New York City and with Maureen Forrester in Philadelphia where she began to focus in on lieder and oratorio repertoire. She made her professional recital debut in Philadelphia in 1976 as part of the Franklin Concert Series. That same year, she won the Baltimore Lyric Opera Competition and then returned to New York where she won the Marian Anderson Award. These competition wins drew the attention of noted impresario Harold Shaw and quickly led to engagements at the Metropolitan Opera and orchestras throughout the United States.

Quivar’s other opera credits include performances at the Deutsche Oper Berlin, Bavarian State Opera, La Scala, Teatro la Fenice, Teatro dell’Opera di Roma, the Teatro Municipal in Río de Janeiro, Teatro Colón, Royal Opera at Covent Garden, Houston Grand Opera, Seattle Opera, and Los Angeles Opera among others. She has also performed with many of the world’s premiere orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Cincinnati Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Toronto Symphony, Orchestre de Paris, Berlin Philharmonic, London Philharmonic, Montreal Symphony and the BBC Symphony Orchestra to name just a few.

Quivar remained active in opera performances until the mid-2000s, when she retired from the operatic stage. She remains active as a concert and recital performer. She joined the staff of the Academy of Vocal Arts in 2014.

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. While at Westminster Choir College, he developed his choral conducting skills and studied the organ. He has served as artistic director of Opera North (Opera Ebony) and as conductor of La traviata, Les Contes d’Hoffman, Faust, L’elisir d’amore, Die Zauberflöte, Susannah, and Der Vampyr for Mozart & Friends Opera Company. While at Curtis, he was the accompanist and vocal coaching apprentice of the late Todd Duncan for eight years.

Mr. Lofton has been a recital collaborator for many renowned singers, including Stephen Costello, Ailyn Pérez, Marietta Simpson, Angela Brown, Indra Thomas, Wilhelmenia Fernandez, Nancy Fabiola Herrera, Eglise Gutiérrez, Burak Bilgili, John Packard, and Othalia Grahame. 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, staged by the composer Gian Carlo Menotti himself. Mr. Lofton has performed as a pianist in both solo and chamber music performances. He appeared as piano soloist in Beethoven’s Choral Fantasy with the New Jersey Master Chorale. He has conducted full concerts of operatic and symphonic music, including one with the famed Harlem Boys Choir at Carnegie Hall and Hansel and Gretel with the University of Minnesota at Duluth.

Prior to joining the AVA faculty, he began a ten-year period as faculty member of the Curtis Institute of Music and was also on the faculty at the Combs College of Music. Aside from being a conductor and accomplished pianist, Mr. Lofton has composed Spanish music for television commercials and served as a vocal consultant for Sony Recordings. He has conducted the Mozart and Faure Requiems and was pianist for numerous recitals at Neumann University. Three times he was chosen to conduct “Opera on the Square” for Sunoco’s Welcome America Celebration. In 2010 Mr. Lofton made his debut with Opera Delaware conducting Puccini’s La bohème. He is Music Director of St. Paul’s Episcopal Church of Elkins Park, which presents a series of recitals each year with AVA artists.

David Antony Lofton has been the exclusive Music Director and Conductor of AVA’s Jubilate for over a decade.
Danielle Orlando
Master Vocal Coach

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

Ms. Orlando has been seen on Good Morning America, Live with Regis and Kathie Lee, Live by Request on A&E and The Rosie O’Donnell Show accompanying celebrities Luciano Pavarotti, Andrea Bocelli and Michael Bolton.

Ms. Orlando collaborated with Luciano Pavarotti as accompanist, judge and artistic coordinator for the Luciano Pavarotti International Voice Competitions and spent nine seasons in Spoleto, Italy working with Gian Carlo Menotti for the Festival dei Due Mondi. She was Artistic Administrator and Head of Music Staff for Opera Philadelphia for many years and has served on the music staffs of numerous opera companies, festivals, and young artist programs around the world including the Metropolitan Opera, San Francisco Opera, Washington National Opera, Teatro Colon in Buenos Aires, Semperoper in Dresden and Savonlinna Opera Festival. She is presently a guest coach for WNO’s Domingo-Cafritz Young Artist Program, Palm Beach Opera Young Artist Program and a guest judge for the Metropolitan Opera National Council Auditions.

Past and upcoming collaborations include recitals with Marcello Giordani, Angela Meade, Stephen Costello, Allyn Perez, Luis Ledesma, James Valenti, Michael Fabiano, Aprile Millo, Alessandra Marc, Kallen Esperian, Eglise Gutierrez, Burak Bilgili and Eric Owens.

Ms. Orlando has performed in the Supreme Court of the United States with tenor Marcello Giordani and again with tenor Stephen Costello and soprano Allyn Perez. She also performed for the Harriman-Jewell Series, Peralada Festival in Spain, The Schubert Club, Vocal Arts DC and Festival Classique des Hautes-Laurentides.

Richard A. Raub
Master Vocal Coach

Richard A. Raub was born, raised, and studied in Southeastern PA. For over three decades he has played an influential part in shaping the musical color and flavor of Philadelphia audiences, and beyond.

Mr. Raub’s piano studies with Benjamin Whitten at West Chester University and Martin Katz in New York City prepared him well for the demands of accompanying singers and playing opera orchestral reductions. He has been fortunate to collaborate with AVA alumni for their recital debuts, including 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).

With AVA, his conducting credits extend to include Dido and Aeneas, Così fan tutte, Don Pasquale, Hansel and Gretel, Die Fledermaus, Puccini’s Le Vili, and Richard Wargo’s The Music Shop. And of course, the world-premiere of Margaret Garwood’s The Scarlet Letter at the Merriam Theatre.

For over twenty-five years, Mr. Raub has served as the official pianist for The Metropolitan Opera National Council Auditions in the Philadelphia District, as well as for the Mid-Atlantic Regionals which take place at The Kennedy Center. For four summers, Mr. Raub has conducted Bellini’s I Capuleti e i Montecchi.

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 Accompaniment, 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 served 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 Káťa 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 accompanied the Philadelphia Singers, 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.
AVA helped me become more than a singer; they helped me become an artist.

ANGELA MEADE, AVA ’09
JOSE MELÉNDEZ
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 Garrett.

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

ELISE AUERBACH
Ms. Auerbach has appeared with singers and instrumentalists in such venues as Weill Recital Hall, Alice Tully Hall, Alys Stephens Performing Arts Center, and the Kimmel Center. Other performance highlights include orchestral appearances with the Delaware and Temple University Symphonies, live broadcasts on Cincinnati Public Radio WGCW, premieres of new works for keyboard, and numerous recitals throughout the region. She has participated in and performed at festivals in Japan, Italy, Canada, and the United States, and toured twice in Germany as part of the Ribbeck/Auerbach violin and piano duo.

Ms. Auerbach frequently serves as music director and pianist for productions by local opera companies, and has been on staff for the Russian Opera Workshop. She is Principal Pianist for the Princeton Symphony Orchestra and Symphony in C, and has been a member of the coaching staff at Temple University’s Boyer College of Music and Dance for fifteen years. A devoted chamber musician, she is a founding member of Philalea, a Philadelphia-based chamber ensemble. She holds a Bachelor of Music degree from Temple University and a Master of Music from the University of Cincinnati College-Conservatory of Music.

MICHELE MARIE SCANLON
Michele Marie Scanlon received her Bachelor of Music Degree from the 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 Concert OPERA 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 Tomasso 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.
Throughout his career, Capobianco has demonstrated his commitment to the educational needs of young artists. In 1968 he founded and became General Director of the Opera Center at The Juilliard School of Music in New York City. He created the Opera Department at the College of Performing Arts in Philadelphia in 1972, The San Diego Opera Center in 1977, and the Pittsburgh Opera Center in 1986. In the late 1970’s, he established the world’s first Verdi festival in San Diego, California.

In recognition of his creative work in Italian and French opera culture, Capobianco has been awarded the Calièrie Della Repubbica by the Italian government and Officier dans l’Ordre des Arts et Lettres by the French government. He has also been distinguished with numerous honorary degrees for his extensive community involvement.

Today, Capobianco concentrates exclusively on teaching young artists in the United States and Europe.

JEFFREY MARC BUCHMAN
Stage Director

Opera News calls director Jeffrey Marc Buchman “a formidable talent”, and the Miami Herald claims “Buchman has mastered an art beyond the powers of many directors”. In the last season alone, he created the world-premiere of Carson Kieven’s new opera Intelligent Systems, made a return to Indiana University for La Bohème, created a new production of Gianni Schicchi and Suor Angelica for University of Miami, directed Così Fan Tutte at the Brevard Music Festival, Don Giovanni at the Miami Summer Music Festival, Haydn’s La Speziale for the New World School of the Arts, Manon Lescaut for Mobile Opera, Il Barbieri di Siviglia for Syracuse Opera and created a groundbreaking multimedia arena event for the Grand Rapids Symphony that included over 1500 performers performing with 3-D motion graphics.

In the 2013-2014 season, he created new productions of La Traviata for Indiana University, La tragédie de Carmen for Syracuse Opera, Don Giovanni for UCLA, Il barbiere di Siviglia for the Orlando Philharmonic, La Cenerentola for Green Mountain Opera Festival, Le nozze di Figaro for the Miami Summer Music Festival, L’elisir d’amore for Cincinnati Conservatory of Music’s Summer Program and No Exit for Florida Grand Opera, which was named “One of the best and brightest of 2014” by the Miami Herald. He also created the world-premiere of Carson Kieven’s innovative chamber opera Fairy Tales: Songs of the Dandelion Woman. Other recent highlights include his debut with Atlanta Opera directing Carmen, and a triumphant return to Florida Grand Opera.
FACULTY AND GUEST ARTISTS

GUEST ARTISTS

Opera for new productions of The Magic Flute and Rigoletto, L'Elisir d'Amore for Toledo Opera, Romeo et Juliette for Intermountain Opera, Turandot for Mobile Opera, South Pacific for Anchorage Opera, Il Trovatore and Faust for Opera Naples, Hansel & Gretel for Sarasota Opera, Cold Sassy Tree for Sugar Creek Symphony & Song.

Mr. Buchman’s work with young singers has been extensive. He has directed young artists at Seattle Opera, Florida Grand Opera, Tulsa Opera, Sarasota Opera, Chautauqua Opera, UCLA, Cincinnati Conservatory of Music’s Summer Program, Brevard Music Festival, Indiana University, Miami Summer Music Festival and the New World School of the Arts.

He began his music studies at the Baltimore School for the Arts and later at the Interlochen Arts Academy. He holds a Bachelor of Music degree in Opera from the Boston Conservatory of Music and a Master of Music degree in Voice from the Peabody Conservatory of Music in his native city of Baltimore, Maryland. He studied German at the Goethe Institut in Prien am Chiemsee, Germany and Spanish at the Instituto Cervantes. He trained in the Young Artist Program of the Florida Grand Opera, where he later was honored with the company’s Evelyn P. Gilbert Award, and also in the Studio and Apprentice Artist Programs of Central City Opera, where he was awarded their Studio Artist of the Year award. Winner of the prestigious Luciano Pavarotti International Voice Competition, Mr. Buchman began his work in opera as an acclaimed singer noted for his ability to merge acting and singing. Other prizes include First Prize in the National Voice Competition of the National Society of Arts and Letters and a Richard F. Gold career grant from the Shoshana Foundation.

NIC MUNI

Nic Muni has directed over two hundred productions in Europe, Australia, and North America with companies such as San Francisco Opera, New York City Opera, Canadian Opera Company in Toronto, Houston Grand Opera, Seattle Opera, Los Angeles Opera, the Glimmerglass Festival, and the Opera Theatre of Saint Louis. In Europe he has directed for the Prague National Opera, the Kurt Weill International Festival, Theater Erfurt, Tiroler LANDESTHEATER Innsbruck, Stadthäuser Bern and Stadthäuser Giessen. His revival of Jenůfa at the Canadian Opera Company in 2003 received Canada’s prestigious DORA award for best theater production of the year. In addition, he has served as Artistic Director for the Tulsa Opera (1987-93) and Cincinnati Opera (1996-2005). Recent productions: U.S. stage premiere of Das Liebesverbot at Glimmerglass Opera; L’amico Fritz and La finta giardiniera at San Francisco Opera Merola; Carmen at Boston Lyric Opera; Il ballo delle ingrate/Il combattimento di Tancred e Clorinda/Trouble in Tahiti at Portland Opera; Il barbiere di Siviglia at Indiana University; Cendrillon at Miami University; Cardillac at Opera Boston; U.S. Stage premiere of El Amor Brujo/L’Amor Brujo/ La Vida Breve at Manhattan School of Music; Don Giovanni at Cincinnati College-Conservatory of Music (CCM); and L’elisir d’amore at the Academy of Vocal Arts in Philadelphia.

Formerly Artist-in-Residence and Professor of Opera at Cincinnati College-Conservatory of Music (CCM), he now teaches Stagecraft at the Academy of Vocal Arts and at Bard Conservatory of Music in the Vocal Arts Program.

Immediate upcoming projects: Florencia en el Amazonas at Boston University Opera Institute and Don Giovanni at Opera Philadelphia.

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 DI DONATO, AVA ’95
GUDRONG VON AUENMUELLER
German Instructor
Schooled in Cologne, Germany, Gudrun von Auemueler has taught German for over 20 years at several continuing education institutions to beginners, intermediate and advanced adult students, as well as at a private language learning center in New Jersey.

Upon moving to Philadelphia, she was offered a position as German teacher at a Waldorf School, where she taught 1st through 8th graders, including designing individual curricula for all grades.

In the fall of 2012 she accepted the position of German language teacher at AVA.

ANNICK TANGUY APPLEWHITE
French Instructor
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 Lombardi, directed by Mark Lamos.

ENNIO BRUGNOLI
Italian Instructor
Ennio Brugnolo is a native of Rome. While studying architecture, he frequented the Accademia Vocale Tito Schipa in Rome and studied voice with Maestro Antonio Cappelli. In 1960, he was singing in the Coro Polifonico Romano. By 1962, he started to appear in comprimario roles in various Italian theaters located in Siena, Spoleto, Lucca, Cosenza, Marsala, Modena, Bologna, Cagliari, and Rome with singers like Tebaldi, Scotto, Stella, Gencer, Freni, Simionato, Cossotto, Nilsson, Maffo, Del Monaco, Di Stefano, Bergonzi, Luchetti, Pavarotti, Corelli, Siepi, and Ghiaurov, among many others. He had the opportunity to sing with maestros like Muti, Giulini, Molinari-Pradelli, Savallisch and, more recently, Rattle and Dutoit.

He attended a “Corso di Perfezionamento” under the tutelage of Piero Cappuccilli. After moving to Philadelphia in 1970, he joined the Philadelphia Opera Chorus and pursued a career as a Construction Manager initially with Temple University. During that period of time, he continued to take private vocal coaching with Nicola Moscona at AVA. He joined the Philadelphia Singers with Michael Korr in the early 1980’s. He continues to sing occasionally in the chorus of the Philadelphia Opera Company. In the last few years he has been teaching Italian language and opera appreciation courses for adults in NJ schools, and recently joined the faculty of AVA in January 2014.

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 term presenter of the Opera Digest at AVA’s Bucks County performances. He returned to the AVA classroom in 2011.

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 counseling with young singers on career development.
VALENTÍN FERNÁNDEZ
Spanish Instructor
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.

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 codirector of Sacred Ways Dance Company, Ms. Lovelace is in her eighteenth year teaching modern technique at Feet First Dance Studio.

ROBERT THAYER SATALLOFF, 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 Otolaryngology 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.
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:

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 supplemental 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

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, and correct use of knives, swords, and other weaponry.
VOCAL AND OPERA PERFORMANCE TRAINING PROGRAM

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.

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
Individual training is offered to singers who are not yet adept at sight-singing and continued for as long as necessary.

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 a variety of world-renowned orchestral music societies, opera, and solo artists in recital, including the Philadelphia Orchestra, Chamber Orchestra of Philadelphia, Opera Company of Philadelphia, and the Philadelphia Chamber Music Society.

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 ’08
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 threemonth 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 2016–17 fellowships included:

- Anonymous Fellowship (2)
- Bucks County Opera Association Fellowship
- Joseph Cairns Jr. and Ernestine Bacon Cairns Fellowship (2)
- James Pease Fellowship
- Jeannine B. Cowles (AVA 1950) Fellowship
- Sally Paxson Davis Fellowship
- Edward Costa Dolbey Fellowship
- Placido Domingo Fellowship
- Edwin B. Garrigues Fellowship
- Eugene M. and Ronnie F. Isenberg 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
- Cornell MacNeil Fellowship
- Sheila Kessler Fellowships
- Robert Merrill Fellowship
- Millennium Fellowship
- Evie Minor Fellowship
- James Morris Fellowship
- Eve Nyheim Fellowship
- New Century Fellowship
- Christel Nyheim Fellowship
- John Nyheim Fellowship
- Francis J. Palamara Fellowship
- Adele Warden Paxson Fellowship
- David Poleri Fellowship
- Ann B. Ritt Fellowship
- Celia Mones Rudolph Fellowship
- Ruth Ann Swenson Fellowship
- Charlotte DeSerio Watts 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 2017/2018 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. 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. Therefore, any overaward resulting from a student’s incomplection 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 no 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:

<table>
<thead>
<tr>
<th>Items</th>
<th>Per Month</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent</td>
<td>$ 950</td>
</tr>
<tr>
<td>Electric/gas/water</td>
<td>$ 150</td>
</tr>
<tr>
<td>Cellphone/Internet access</td>
<td>$ 120</td>
</tr>
<tr>
<td>Food</td>
<td>$ 400</td>
</tr>
<tr>
<td>Laundry/Dry Cleaning</td>
<td>$ 40</td>
</tr>
<tr>
<td>Personal recreation</td>
<td>$ 150</td>
</tr>
<tr>
<td>Books and music</td>
<td>$ 200</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$ 150</td>
</tr>
<tr>
<td><strong>Monthly Subtotal</strong></td>
<td><strong>$ 2,160</strong></td>
</tr>
<tr>
<td><strong>Approx. 9-Month Total</strong></td>
<td><strong>$ 19,440</strong></td>
</tr>
</tbody>
</table>

**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 Wednesday 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. Holidays are Thanksgiving and the Friday following, Good Friday and Winter Break from Third Friday in December to Day after New Year’s Day.

**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.

**CREDIT TRANSFER**
AVA is a non-degree granting institution certified by the National Association of Schools of Music. Credits earned at AVA are non-transferable.
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.

The Academy of Vocal Arts’ entrance test assesses the artist’s knowledge of 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, oratorio seminar, professional development, vocal science seminar. 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.

**Minimum Course Requirement**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>Vocal Studies</td>
<td></td>
</tr>
<tr>
<td>Voice lessons</td>
<td>180</td>
</tr>
<tr>
<td>Coaching</td>
<td>720</td>
</tr>
<tr>
<td>Languages</td>
<td>180</td>
</tr>
<tr>
<td>Performance Studies</td>
<td></td>
</tr>
<tr>
<td>Performance class</td>
<td>150</td>
</tr>
<tr>
<td>Movement/Dance</td>
<td>60</td>
</tr>
<tr>
<td>Stage combat</td>
<td>60</td>
</tr>
<tr>
<td>Opera performance</td>
<td>240</td>
</tr>
<tr>
<td>Other Related Studies</td>
<td></td>
</tr>
<tr>
<td>Opera history</td>
<td>60</td>
</tr>
<tr>
<td>History of singers</td>
<td>30</td>
</tr>
<tr>
<td>Oratorio seminar</td>
<td>30</td>
</tr>
<tr>
<td>Professional development</td>
<td>60</td>
</tr>
<tr>
<td>Voice science seminar</td>
<td>30</td>
</tr>
<tr>
<td>Total Hours required for Artist Diploma</td>
<td>1800</td>
</tr>
</tbody>
</table>

**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   0.0

**Other Grades:**

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

**Examinations and Juries**

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).
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 Dean of Students. 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: February 27, 2017.

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 both women and 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 DVD for prescreening.
  (if live audition is requested)

Requirements for Foreign Applicants

AVA welcomes applicants from qualified singers from other countries. Admission requirements are identical for applicants, regardless of citizenship. The school is authorized under Federal Law to enroll non-immigrant alien students. 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 an F-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 visas. English proficiency is necessary to communicate with teachers and coaches.

AUDITION PROCESS

The attached application form must be completely filled out and emailed, to vstarr@avaopera.org at the Academy of Vocal Arts. $100 nonrefundable application fee must be paid online at avaopera.org prior to submitting application. Include payment code on application form. For problems with online payment, contact vstarr@avaopera.org

Application packets are reviewed by Dean of Students 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.

ELECTRONIC AUDITION

Applicants may submit a CD or DVD of the required audition repertoire in lieu of a live preliminary audition. All applications, fees, and videotapes must be received by February 27, 2017. Videotaped auditions will be reviewed by the president and artistic director, music director, and musical staff. Applicants will be notified in advance regarding their eligibility for the finals in Philadelphia on March 22, 2017. Pre-screened video applicants who advance to the finals are recommended to perform in person for the members of faculty on March 22, 2017 in Philadelphia. If you are auditioning live, DO NOT send a CD or DVD recording.

You may submit video and audio samples electronically via links to websites (YouTube, etc.) or as email attachments (10MB limit).
LIVE AUDITION
Preliminary competitive auditions will be held in Philadelphia at the Academy of Vocal Arts on March 20 and 21, 2017. Applicants will be notified after the finals in Philadelphia.

FINAL AUDITIONS
Final auditions will take place March 22, 2017 in Philadelphia 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 (PDF)
- Résumé (PDF)
- 8” x 10” photo (JPG)
- Proof of age (PDF)
  (copy of passport or driver’s license)
- $100 non-refundable application fee
  (payable in U.S. dollars only)

APPLICATION DEADLINE
February 27, 2017

PRELIMINARY AUDITION DATES
Philadelphia: March 20 & 21, 2017

FINALS
Philadelphia: March 22, 2017

SUBMIT APPLICATION
Visit avaopera.org and submit your payment
Put payment code on application
Send application via email to vstarr@avaopera.org
OR send via mail
The Academy of Vocal Arts
ATTENTION: VAL STARR, DEAN OF STUDENTS
1920 Spruce Street
Philadelphia, PA 19103-6685 USA

Any problems paying online, please email vstarr@avaopera.org

Applications sent by fax will not be accepted.

QUESTIONS
Contact Val Starr, Dean of Students, at vstarr@avaopera.org or call 215.735.1685 with any questions regarding your application.

Visit our website avaopera.org for more information.
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.

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

fairmount park
The nation’s largest landscaped city park 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.
Ruth Ann Abramson 1961
Antonio Adame 1985 (Pérez)
David Adams 1993
Michael Adams 2015
Paul Spencer Adkins 1975
Esther Admon 1956
Edward Albert 1994
Joyce Albrecht 1951 (Joy Clements)
Maria Aleida 2012
Jeff Alyn 1988
Mignon Altman 1929
Elaine Alvarez 2005
Joyce Ammer 1955 (Gentile)
Larry L. Amos 1966
Russell Anderson 1965
Ronald Andrews 1959
Viktor Antipenko 2012
Jay Anstee 1984
Conchita Antunano 1974
Matthew Arnold 2006
Eric Ashcraft 1993
Charles R. Austin 1990
Cody Austin 2009 (Fosdick)
James Michael Austin 1979
William Austin 1980
John R. Autry 1996
Anush Avetisyan 2016
Luigi Boccia 2012
Cristina Baggio 2005
Gail L. Baker 1969
Levent Bakirci 2007
Barbara S. Baldwin 1989
Walter Banach 1954
Antanas Bany 1939
Stephen Barchi 2013
Martha Barnes 1951
Margaret M. Baroodi 1984
Frank M. Barr 1969
Lando Bartolini 1974
Vito Bassi 1940
Mary Stewart Beach 1963
Markus Beam 2005
Mary Beberman 1986 (Heine)
Dean Bennett 1960
Ross Benoliel 2003
Mordecai Ben-Shachar 1958
Richard Benson 1946
Gisela Bergman 1959 (Ude)
Marian Berkey 1945
Judith Bettinger 1985
Burak Bilgili 2004
Cohleen J. Bischoff 1950
Edward J. Blair Jr. 1969
Linda Bogarde 1970
Christopher Bolduc 2010
Helen Bolton 1962
Marjorie Wellock Bond 1947
Virginia Boomer 1979 (Shramenko)
Zach Borichevsky 2012
Patricia Uspel Bosma 1964
Robyn Bauman 1982 (Shapiro)
Jean Bowler 1960
Christian Bowers (2013)
Allison Bowman 1994 (Keil)
Joseph Bozzomo 1962
Louise Brauch 1936
Rose Adele Braut 1947 (Crossley)
Wanda Brister 1985 (Rachwall)
Miriam Brower 1942 (Lacey)
Carol Brown 1946
James Brown 1996
Frederick Brozer 1964
Mary Brumley 1940
Richard Brunner 1980
Bruce Brys 1977
Emily Ann Buckley 1941 (Babjer)
Nancy Nicklin 1969
Viola Buhl 1953 (Granadino)
Richard Burke 1985
Steve Burton 1978
German Bustos 1978
Ruth Cabot 1959
Karen Cady 1962 (Thomas)
Elizabeth Calleo 2000
Cherie Caluda 1994
Jessica Rose Cambo 2009
Charlene Campbell 1975 (Butler)
Andrew Canale 1945
Manfred Capell 1956
Frank Cappelli 1946
Eileen Cappraro 1946 (DiTullio)
James Caputo 1997
Deborah Carbaugh 1981
Joseph Carlucci 1949
Monica Rose Carney 1994
Amy Carpenter 1986
Rebecca C. Carr 1990
Thomas Carson 1983
Elizabeth Carter 1988
Laurreta Carver 1943 (Worthington)
Susan Cassidy 1969
Charlotte Cathcart Judge 1989
Howard B. Chadwick 1964
Cecelia Rae Chaison 1990
Georgina Chakos 1989
Jennifer Check 2000
Kam Cheng 2004
Dominick Chenes 2016
Carol Courtman Cherin 1962
Soo-Yun Chung 2002
Rosemary Ciccone 1944
Richard J. Clark 1961
Clinton Cleaver 1976
Stephanie Cline 1978 (Skiora)
C. Evans Clough 1969
Denise Coffey 1978 (Stuart)
Sheryl Heather Cohen 2000 (Miles)
Scott Conner 2012
Eugene T. Conley 1947
Roberta B. Connolly 1978
Spelios Constantine 1957
Cynthia Cook 2011
John T. Cook 1999
Jan Cornelius 2011
Evanivaldo Correa 2006
Bonnie Leaders Corsaro 1969
Dominic Cossa 1962
Stephen Costello 2007
Marina Costa-Jackson 2016
Francis Courtenay 2002
Carol Courteman 1964
Deborah Covener 1965
Jeanine Bouchard Cowles 1950
Basil Cozzanites 1946
Edward Crafts 1979
Meredith Rung Creswell 1973
Dagmar Crosen 1940 (Weisenberg)
Tonya Currier 1990
Charles Curtis 1966
Eugina Dagois 1968 (Voxakis)
Colleen Daly 2010
Virginia D’Ambrosio 1971
John Darrenkamp 1969
William Davenport 2015
Ken Davis 1978
Robert Warren Davis 1947
Julia Dawson 2015
Carol Day 1962
Leonor Arenas de Leone 1945
Charlotte Boehr De Windt 1951
Elizabeth (Ellie) Dehn 2006
Phyllis Demetropoulos 1981 (Blackburn)
Joseph Demarest 2009
Cecelia Dempsey 1981 (Sullivan)
Abraham J. Denburg 1967
Flora Mattioli dePasquale 1952
Jeffrey A. DeVault 1977
Megan Dey-Toh 1998
Joyce DiDonato 1995
John Louis Dietz 1954
John Dietz 1954
Carla DiRlikov 2009
Dorothy DiScalo 1954 (Tyne)
Eileen Cappraro DiTullio
Dolores Dohney 1961 (Lohman)
Burak Dördüncü 2002
Judith Dorian 1973
Sandra Ellenburg Dorsey 1960
Gertrude Drangmeister 1948 (Celia)
Eric T. Dubin 2007
Rayford Dudley 1962
Susanne DuPlants 1992 (McDowell)
Harry Dworchak 1973
Emalee Earon (Thompson) 1951
Michael Ebertard 1995
Nelson Ebo 2013
Nina Edwards 1995
Ryan H. Edwards 1965
Serita Felter Edwards 1967
Gale Rothwell Egoville 1966
John Eisenhardt 1976
Joyce ElKhoury 2008
Jane Ellis 1964
Mo El Zein 2013
Hunter Enoch 2015
Lorraine Ernest 1991
Lucas Ernst 1984
Libera Casaccio Evans 1943
Manon Strauss Evrard 2007
Joan Long Ewart 1950
Alice Eyler 1969 (Forwood)
Michael Fabiano 2009
Iris Fairfax 1989
Judith L. Farris 1971
Matthew Farruggio 1944
Lucy Faulkner
Hazelita Fauntroy 1977 (Hayes)
Henry Faust 1947
Ulumbo Feliciano-Hernández 2000
Valentin Fernández 1984
Wilhelmina Wiggins Fernandez 1969
Enrique Ferrer 1998
Michael Fiacco 1984
Jacqui Fidlar 1999
Alice Field 1978
Branch T. Fields 1998
Rita Filing 1952 (Griffeth)
John Fiorito 1961
Alan Firestone 1956
Sharon Cozza Fisher 1967
Jane Foltz 1947
Thomas Foran 1960
Lucie Formwalt 1973
Linda Pierce Fraser 1968
Mary Frazier 1969
Steven Fredericks 1987
Walter Fredericks 1946
Mary Lou Frenz 1956
Raymond Friday 1964
Andrew Gainer 1948
Yael Galian 1959
Armando Gama 1998
Alberto Garcia 1974
Jesus Garcia 2002
Rebecca Garcia 2002
Mark C. Gargiulo 1990
Kenneth Garner 1982
Norman Garrett 2010
Janina Garski 1939 (Haag)
Jorge Garza 1995
Oziel Garza-Ornelas 1991
Philippe Gendron 1996
Joan Ammer Gentile 1955
Therese Gigot 1998 (Korman)
Lola Gilbert 1947 (Flamm)
Allan Glassman 1977
Thomas J. Glennon 1946
William Goeglein 1974
James E. Gold 1975
Jay Gore 1951
Leana Smit Graham 1946
Othalie Graham 2004
Robin Grattan 1978
Ethel Greene 1944 (Klein)
James Griffith 1951
Rita Griffith 1952
Sophia Gruchala 1946
Patrick Guetti, 2014
Leila Guimaraes 1984
Eglise Gutierrez 2004
Anne Hagan 1987
Jeffrey Halli 2006
Bonnie Hall 1977
Ronald Hall 1957
Suzanne W. Hamiel 1968
Werner Harms 1949
John Harrold 1942 (Jack Harrold)
Janice Morris Harsanyi 1954
Linda Hartly 1974
Vernon W. Hartman 1978
Sasha Hashemipour 2012
Sara Haus 1993
Rosemary Harvey 1967
Gwendalen Hasheian 1992
Sara Haus 1997
Cassandra Hayes 1982
Michael Heath 1976
Julia Heida 1963
Kimberly Henshaw 2006
Jerry L. Helton 1969
Stuart Herman 1950
Miriam Zito Hermosa 1967
Levi Hernandez 2002
Thomas Herrndon 1963
Nancy Herrera 1995
Sherida Hoffmann 1969 (Vandermeer)
George W. Hogan 1984
Erin Holland 2002
Carolyn Kimball Holmquist 1965
Grete Wolff Hopkins 1961
Tatsuo Hoshina 1964
Jennifer Husung 2007 (Halli)
Gisella Hubay 1937 (Margaret Bassie)
Michelle Hughes 1984
Clay Hulsey 1994
Marlene Hupp 1959
Edmond Hurshell 1951
Jane Hurst 1937
H. Dean Hutchings 1963
bryan Hymel 2008
Soon Hyon 1959 (Oh)
Jesus Ibarra 2007
William Ingle 1963
Kristopher Irimer 1986
Marit Isene 1949 (Bjorland)
Andrea Jaber 1983
Shelley Jackson, 2014
Lyn Simone Jacobson 1993
Lotte Jaenchen 1947 (Holland)
Randall Jakobsh 1998
Jean Jalkiewicz 1950
Youna Jang 2013
Shirley Jarson 1981 (Mosteller)
Rhonda Jarrell 1983 (Rowland)
Jane Peterson 1985 (Jennings)
James Jewell 1944
Thomas Johns 1975
Alma Johnson 1966
Michelle Johnson 2012 (Major)
Cyril Johnston 1960
Agnes Halsey Jones 1937
Kisma Jordan 2007
Jessica Jun 2009 (White)
Mary Margaret Jurik 1973
Lori Kana 1992
Joneva Kaplan 1984 (Joneva Kaylen)
Jane Kapral 1955 (Karatzas)
Johann Karatzas 1956
Frank Karian 1943
Lise Karlsson 1976
Marianne Kehri 1960 (Roos)
Gregory Keil 1997
Berta Ann Kelby 1964
Ross Keller 1956
Kenneth Kellogg 2007
Ann Simon Kelly 1940
Jenny Lind Kelly 1985 (Izlov)
Ann H. Kennedy 1978
Elizabeth Kennedy 1940 (Vanderbeck)
Margaret Kenny 1949
Vera Kerr 1947 (Rantz)
Maryann Kerrick 1965 (Golding)
Leonard Keyser 1953 (Leonard Del Ferro)
Jody Kidwell 1988
Elspeth Kincaid 2008
Hyoung Hye Kim 1972
Museop Kim 2004
Ryu-Kyung Kim 2000
Takesha Meshé Kizart 2008
Jeffrey B. Kneebone 1985
Walter Knetslar 1960
Lloyd Knight 1947
Kim Kodes 1987
Kathryn Kreider 1948
Gladys Kriese 1961
Mary Kuder
Ryan Kuster 2011
Marianna Kulikova 1996
John Vincent LaBarge 1943
Steven LaBrie (2013)
Katherine Lacie 1999
Christina Lambert 1996
Basel Landia 1959 (Regina Berichetti)
Melita Miculs Larvia 1974
Martha W. Lattimore 1970
John Lawler 1942
Alex Lawrence 2011
Pabalo Lecuona 1986
Kuwon Lee 2004
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