



Welcome to the

First Annual SFBAC-NATS Summer Performance Workshop for Singers

- What:** An affordable five-day performance program for students of SFBAC members.
Objective: for all ten singers to perform every day, working with professional teachers, coaches and directors, and receiving feedback and evaluating progress each day.
- When:** August 3-7, 2009
- Where:** Mission City Center for Performing Arts, Santa Clara
- Tuition:** \$350 per week for participating singers
Free auditing for SFBAC members and parents of participants
Auditing for SFBAC members' non-participating students and parents: \$10/day
Auditing for nonmembers: \$20/day
- Co-chairs:** Sharon Kaye, Past-President, San Francisco Bay Area Chapter, NATS; General Director, Mission City Opera
Wendy Hillhouse, President, San Francisco Bay Area Chapter, NATS; Voice Faculty, San Francisco Conservatory of Music
Brian Staufenbiel, Director and Professor of Voice, U.C. Santa Cruz, Ensemble Parallèle

Schedule

Everyone will coach twice with both Bryan Nies and Mark Bruce; coaching times have been rotated so everyone will have a chance to coach at 9:45. ;-)

Assignments to sing in either the Joe Frank or Sharon Kaye master class have been made randomly. If you would like to request to change your assignment, email Wendy Hillhouse (whillhouse@aol.com)

The remaining \$300 tuition for participants will be due on the first morning of the workshop, August 3.

Monday, August 3

- Morning:** All singers rehearse with Mark Bruce
- | | |
|-------------|-----------------|
| 9:45-10:00 | Jessica Smith |
| 10:00-10:15 | Sora Kang |
| 10:15-10:30 | Caitlin Cobley |
| 10:30-10:45 | Edward Lee |
| 10:45-11:00 | Alea Selburn |
| 11:00-11:15 | Michelle Saxton |
| 11:15-11:30 | Emma Ruder |
| 11:30-11:45 | Neda Lahidji |
| 11:45-12:00 | Gillian Watson |

12:00-12:15 Mystery Singer: the 10th singer (we're hoping for another!)

Afternoon: Getting to Know You: All singers perform 2 pieces for panelists Meghan Dibble, Brian Staufenbiel, Sharon Kaye and Wendy Hillhouse, accompanied by Mark Bruce; panelists write comments & talk to students about goals, background, etc.

1:15-1:30 Introductions & Group warm-up
1:30-1:45 Alea Selburn
1:45-2:00 Edward Lee
2:00-2:15 Caitlin Cobley
2:15-2:30 Sora Kang
2:30-2:45 Jessica Smith
2:45-3:00 break
3:00-3:15 Mystery Singer
3:15-3:30 Gillian Watson
3:30-3:45 Neda Lahidji
3:45-4:00 Emma Ruder
4:00-4:15 Michelle Saxton
4:15-5:00 Distribute written comments; singers and panelists meet informally to review comments and discuss questions

Tuesday, August 4

Morning: Coachings with Mark Bruce and Bryan Nies

	<u>Mark Bruce</u>	<u>Bryan Nies</u>
9:45-10:15	Caitlin Cobley	Edward Lee
10:15-10:45	Alea Selburn	Michelle Saxton
10:45-11:15	Emma Ruder	Neda Lahidji
11:15-11:45	Gillian Watson	Mystery Singer
11:45-12:15	Jessica Smith	Sora Kang

Afternoon: Joe Frank Master Class: Vowels, Diction and Line; accompanied by Mark Bruce

1:15-1:45 Sora Kang
1:45-2:15 Edward Lee
2:15-2:45 Michelle Saxton
2:45-3:00 break
3:00-3:30 Neda Lahidji
3:30-4:00 Mystery Singer
4:00-4:20 Other 5 singers perform one piece each with Mark playing; Joe and Wendy write comments
4:00-4:05 Jessica Smith
4:05-4:10 Caitlin Cobley
4:10-4:15 Alea Selburn
4:15-4:20 Emma Ruder
4:20-4:25 Gillian Watson
4:25-5:00 Distribute written comments; singers meet informally with Joe, Wendy and Mark to get feedback and discuss questions

Wednesday, August 5:

Morning: Coachings with Mark Bruce and Bryan Nies

	<u>Mark Bruce</u>	<u>Bryan Nies</u>
9:45-10:15	Michelle Saxton	Alea Selburn
10:15-10:45	Neda Lahidji	Emma Ruder
10:45-11:15	Mystery Singer	Gillian Watson
11:15-11:45	Sora Kang	Jessica Smith
11:45-12:15	Edward Lee	Caitlin Cobley

Afternoon: **Sharon Kaye Master Class:** Presentation, auditioning, department and repertoire; accompanied by Mark Bruce

1:15-1:45	Jessica Smith
1:45-2:15	Caitlin Cobley
2:15-2:45	Alea Selburn
2:45-3:00	break
3:00-3:30	Emma Ruder
3:30-4:00	Gillian Watson
4:00-4:20	Other 5 singers perform one piece each with Mark playing; Sharon and Wendy write comments
4:00-4:05	Sora Kang
4:05-4:10	Edward Lee
4:10-4:15	Michelle Saxton
4:15-4:20	Neda Lahidji
4:20-4:25	Mystery singer
4:25-5:00	Distribute written comments; singers meet informally with Sharon, Wendy and Mark to get feedback and discuss questions

Thursday, August 6:

Morning: Coachings with Mark Bruce and Bryan Nies

	<u>Mark Bruce</u>	<u>Bryan Nies</u>
9:45-10:15	Emma Ruder	Neda Lahidji
10:15-10:45	Gillian Watson	Mystery Singer
10:45-11:15	Jessica Smith	Sora Kang
11:15-11:45	Caitlin Cobley	Edward Lee
11:45-12:15	Alea Selburn	Michelle Saxton

Afternoon: **Brian Staufenbiel Master Class:** Words, Expression and Drama; accompanied by Mark Bruce

1:15-1:20	Brian talk about concepts
1:20-1:40	Mystery Singer
1:40-2:00	Gillian Watson
2:00-2:20	Neda Lahidji
2:20-2:40	Emma Ruder
2:40-3:00	Michelle Saxton
3:00-3:15	break
3:15-3:35	Alea Saxton
3:35-3:55	Edward Lee
3:55-4:15	Kaitlin Cobley
4:15-4:35	Sora Kang
4:35-4:55	Jessica Smith
4:55-5:30	Distribute written comments; singers meet informally with Brian, Wendy and Mark to get feedback and discuss questions

Friday, August 7:

Morning: Coachings with Mark Bruce and Bryan Nies

	<u>Mark Bruce</u>	<u>Bryan Nies</u>
9:45-10:15	Mystery Singer	Gillian Watson
10:15-10:45	Sora Kang	Jessica Smith
10:45-11:15	Edward Lee	Caitlin Cobley
11:15-11:45	Michelle Saxton	Alea Selburn
11:45-12:15	Neda Lahidji	Emma Ruder

Afternoon **Mock auditions:** all singers will do mock auditions for panelists Meghan Dibble, Brian Staufenbiel, Sharon Kaye and Wendy Hillhouse, accompanied by Mark Bruce and Bryan

Nies: pianists might not play so well, panelists may behave badly, or ask singers to perform in surprising ways—have fun!

1:15-1:20	Intro
1:20-1:30	Michelle Saxton
1:30-1:40	Emma Ruder
1:40-1:50	Neda Lahidji
1:50-2:00	Gillian Watson
2:00-2:10	Mystery Singer
2:10-2:20	Jessica Smith
2:20-2:30	Sora Kang
2:30-2:40	Kaitlin Cobley
2:40-2:50	Edward Lee
2:50-3:00	Alea Selburne
3:00-3:30	Wrap-up and discussion
3:30-6:00	break

Early Evening: **Final concert**

6:00-8:00 Final concert: all singers perform their 2 pieces; Mark and Bryan accompanying: order of performers TBD

Panelists

Mezzo Soprano **Meghan Dibble** has been teaching privately for 9 years. She began teaching during her course work at California State University, East Bay. There she focused on college-aged students who were interested in exploring their singing voices. Ms. Dibble then attended Northwestern University where she received a master's degree in Vocal Performance and Literature. During her master's program, Ms. Dibble specialized in vocal pedagogy.

Ms. Dibble made her debut with the Redwood Symphony singing the Old Lady in *Candide* this June after singing Aunt Clotilda in *The Haunted Manor* with Pocket Opera. This spring she was seen singing Cherubino (*Le nozze di Figaro*) with San Francisco Cabaret Opera and Mercedes (*Carmen*) with Rimrock Opera in Billings, MT. Most recently, Ms. Dibble premiered Inez Serrano in the new opera based on *No Exit* by local composer Zachary M. Watkins, which was immediately followed by Miss Todd in *Old Maid and the Thief* with San Francisco Cabaret Opera at the Live Oak Theater in Berkeley.

Last year Ms. Dibble sang Dorabella (*Così fan tutte*) with West Bay Opera in Palo Alto and Cherubino (*Le nozze di Figaro*) with Rimrock Opera in Billings, MT. She has sung Suzuki (*Madam Butterfly*), Mrs. Page (*The Merry Wives of Windsor*), and the Governess (*The Queen of Spades*) with Pocket Opera. She participated in the New York City Fringe Festival opera premiere, A.F.R.A.I.D., *Suor Angelica* with Garden State Opera, and Thomas Pasatieri's *Signor Deluso* with Opera Company of Brooklyn. Other roles include Marcellina (*Le Nozze di Figaro*), Fidalma (*Il matrimonio segreto*), and Siebel (*Faust*).

Ms. Dibble sang Agave in Steven Clark's opera *Dionysus*, and has performed several songs from D.C. Meckler's *The Albion Deity*. A new music enthusiast, Meghan is thrilled to be working with several local composers including Mark Alburger, DC Meckler, Steven Clark, and Sheli Nan.

Since his 1974 San Francisco Opera debut, tenor **Joseph Frank** has specialized in the lyric character tenor operatic repertoire. In a career spanning over 35 years, the tenor has won acclaim in over 80 roles. Metropolitan Opera and European debuts followed in 1979 and he currently appears regularly with other leading opera companies here and abroad including the opera companies of Los Angeles, Houston, Seattle, Washington, Orange County, San Diego, Santa Fe, London, and Paris. As a concert specialist, he has performed with the Philadelphia Orchestra, the Buffalo Philharmonic, the symphonies of Detroit, Houston, Indianapolis and Atlanta under such luminaries as James Levine, Christoph Eschenbach, Julius Rudel, Eduardo Müller and Emil Tchakarov.

Highlights of recent appearances include the Tanzmeister in famed film director William Friedkin's production of *Ariadne auf Naxos* and a new production of *Tosca* with Samuel Ramey and Salvatore Licitra both for the Los Angeles Opera; productions of *Die Fledermaus* and *The Marriage of Figaro* for the Austin Lyric Opera; *Turandot* at the Hollywood Bowl; *Boris Godunov* for San Diego Opera and the Opera du Capitole in Toulouse, France; Los Angeles Opera's world premiere of *Nicolas and Alexandra* and *Fanciulla del West*, both with Placido Domingo. The 2008 season finds the tenor singing in the revised premiere of Ricky Lee Gordon's *The Grapes of Wrath* for the Pittsburgh Opera.

Mr. Frank received a Bachelor of Music, Masters of Music, and the coveted Performers Certificate from Indiana University and an Opera Diploma from the Curtis Institute of Music. He joined the San José State School of Music Faculty in 1991, and in 2006, he was the recipient of the Dean's Faculty Recognition Award for Outstanding Artistic Achievement for the College of the Humanities and the Arts. Professor Frank regularly gives master classes in voice and opera and has been an adjudicator for numerous musical organizations throughout the country. His students have pursued their studies at prestigious graduate schools such as the Mannes College of Music, the Academy of Vocal Arts, and the Moores School of Music at the University of Houston. Graduates have gone on to be Resident Artists for the Orlando Opera, the Des Moines Metro Opera, the Caramoor International Music Festival and the Amherst Early Music Festival. Others have been the recipients of the Mario Lanza Competition, the Licia Albanese-Puccini Foundation and the Heinz Rehfuss Singing -Actor Competition.

His discography includes DVDs of David Hockney's production of *Turandot* and the Met's *Ariadne auf Naxos* with Jessye Norman; CDs of *Boris Godunov* (Count Shuisky) for SONY, *Adriana Lecouoreur* (L'Abate di Chazeuil), *Madama Butterfly* (Goro) both with Renata Scotto, *Pagliacci* with Placido Domingo, and *Turandot* with Luciano Pavarotti. On TV he was seen in "Live from the MET" productions of *Ariadne auf Naxos* and *Der Rosenkavalier*.

Mezzo Soprano **Wendy Hillhouse** has achieved a versatility and mastery of diverse repertoire that is rare. Her operatic career has encompassed performances with the Metropolitan Opera, the Glyndebourne Festival and most of the major American opera companies, as well as in Europe and Japan. Miss Hillhouse is an accomplished concert artist, having performed with the symphony orchestras of Boston, Seattle, Dallas, Pittsburgh, and Denver, and the Tanglewood, Cabrillo and Midsummer Mozart Festivals, as well as maintaining a busy schedule of Bay Area concert appearances. Recent opera performances have included the role of Aunt Julia in Lou Harrison's *Young Caesar* with Blueprint Festival, a return appearance with the Utah Opera in Carlyle Floyd's new opera *Cold Sassy Tree*, the Witch in Lou Harrison's *Rapunzel* with the Cabrillo Festival, and Mama McCourt in Utah Opera's *The Ballad of Baby Doe*. Wendy can be seen on video recordings of *Le Nozze di Figaro* with Renée Fleming at Glyndebourne in the role of Marcellina, and as Grimgerde in the Metropolitan Opera's *Die Walküre*. Recent audio recordings include vocal pieces by Lou Harrison and Elinor Armer, Britten's *A Ceremony of Carols* with the Schola Cantorum and Henry Cowell's *Atlantis*, Dusan Bogdanovich's *Games*, and George Benjamin's *Upon Silence* with Parallèle Ensemble.

Early in her career Wendy won numerous competitions and awards, including the Metropolitan Opera Auditions, the Pavarotti International Competition, the Loren L. Zachary Competition, and the Eleanor Steber Competition. In 1985 she was the first prize winner of the National Association of Teachers of Singing Artist Award, and consequently sang many recitals in the United States and Europe. She participated in San Francisco Opera's Merola Opera Program, as well as the apprentice programs of the Santa Fe and San Diego Operas.

She is a member of the voice faculty and former co-chair of the Voice Department of the San Francisco Conservatory of Music. Currently serving as President of the San Francisco Bay Area Chapter of NATS, she is also a member of the Board of Directors of the San Francisco Song Festival. A resident of Redwood City, she holds degrees from the San Francisco Conservatory of Music and the University of California at Berkeley.

Mezzo-soprano **Sharon Kaye** has sung with many companies in the United States, Europe and Pacific Rim. Locally these include San Francisco Lyric Opera, Livermore Valley Opera, San Jose Lyric Theatre, and Mission City Opera. She has also sung with the Grammy-Award-Winning San Francisco Symphony and the San Francisco Opera Chorus. Her roles include the Dames of Gilbert & Sullivan to Verdi's Azucena, from Strauss' Octavian to Ward's Elizabeth Proctor and from Moore's Augusta Tabor to the perennial favorites, Carmen and Dalila. Sharon's CD, *Classic Christmas*, highlights her long relationship with master vocal coach, Russell Norman, and she has also been invited to record with the Bulgarian Radio Orchestra in Sophia.

Ms. Kaye participated in the inaugural year of BASOTI and has had the opportunity to participate in many competitions. She was a first place winner in the National Association of Teachers of Singing Regional Competition. As an accomplished oratorio and recital soloist, she reaffirmed her artistry, winning 1st place in the professional division of Santa Clara University's International Art Song Festival.

She has also been active in the business of singing as a member of the Board of Governors for the American Guild of Musical Artists and is now the retired president of the San Francisco Bay Area Chapter of the National Association of Teachers of Singing after four years in that office.

Sharon took undergraduate studies at Brigham Young University, holds a Masters in Vocal Performance and a Ph.D. in Historical Musicology. Besides singing and producing for Mission City Opera, enjoys bringing the joy of music to Private School children in San Jose. She is excited to announce her association with Gorin School of Music in Mountain View, California and is looking forward to new projects with GSM's outstanding staff. She is also the most recent past president of the San Francisco Bay Area Chapter of NATS.

Growing up in the Bay Area and returning here after an eight-year career in Germany, Sharon saw a need for more quality performance opportunities in the Bay Area and so founded Mission City Opera in 1996. MCO was founded to provide an intimate arena for the many excellent local artists to present quality opera at an affordable price for Santa Clara and Bay Area residents. She envisions the company growth to a full season, an expansion of the outreach programs to more elementary and secondary schools and the opening of the Mission City Opera Academy to train the next generation in operatic professions of all kinds.

Brian Staufenbiel, tenor and stage director, is the head of the Opera Program at the University of California, Santa Cruz. His directing credits include Bizet's *Carmen*; Donizetti's *The Elixir of Love*; Menotti's *The Medium* and *The Consul*; Puccini's *Gianni Schicchi*; Mozart's *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*; Weill's *Street Scene*; and Britten's *A Midsummer Night's Dream* for which he was awarded the first prize in the National Opera Association Opera competition in New York in 2007. Staufenbiel has also guest directed at the Seoul Contemporary Opera Company and at the Sherbrooke Summer Music Festival. In February 2007, he directed the world premiere performance of the final version of Lou Harrison's opera *Young Caesar* with San Francisco's Ensemble Parallèle and is directing the world premiere of *The Dawn Makers* by Allen Shearer and librettist Claudia Stevens with California's Composers, Inc this coming February. He is also presently working on the west-coast premiere of John Rea's reorchestration of Berg's *Wozzeck*, to be performed with Ensemble Parallèle at the Yerba Buena Center in San Francisco in February, 2010.

Staufenbiel also teaches both undergraduate and graduate students in the voice department at UCSC and an active tenor soloist. He can be heard on numerous CD recordings. The Staufenbiel/Scharrón Duo has performed from coast to coast, Argento's *Letters from Composers* set as a one-man opera. The duo recently completed a CD recording of works by Britten, Argento, and Adler (commissioned work). Staufenbiel holds a doctorate degree in vocal performance and literature from the Eastman School of Music.

Collaborative Pianists/Coaches

Mark Bruce is a native of Michigan. He studied piano with Samuel Robinson and Katie Heafield at Olivet College. He also studied organ with Paul Humiston at Olivet College, and with Corliss Arnold at Michigan State University. Since 2003 Bruce has worked at the San Francisco Conservatory of Music as Vocal Coach and Accompanist. Besides working with the distinguished faculty of that school, he has also worked in master classes and lessons with Frederica von Stade and Barbara Bonney, as well as participating in NATS workshops and BASOTI.

Mr. Bruce has performed and directed in churches, synagogues and theaters, as well as playing with choruses, chamber groups and orchestras, including the San Francisco Symphony Orchestra and the Oakland East Bay Orchestra. He is Organist and Choirmaster of St. Luke's Episcopal Church in Los Gatos. Bruce also teaches and coaches privately at his studio in San Jose.

Bryan Nies is the Assistant Conductor of the Oakland East Bay Symphony and the Resident Conductor of Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40th season. With "superb musical direction," Bryan conducted sold-out performances of Bizet's *Carmen* with Festival Opera in 2007 and *Turandot* in 2009 to rave reviews that stated, "Nies is undeniably a talent to watch." In addition, he has been a cover conductor for the St. Louis Symphony, conducted performances with Opera Idaho (*Barber of Seville*, *Così fan Tutte*), the Oakland Chamber Ensemble, and will return to Idaho this spring to conduct performances of *Così fan Tutte*. With *Eugene Onegin*, Bryan Nies made his Opera San Jose debut as principal conductor, after serving as assistant conductor for five company productions between 2003 and 2007: *Don Pasquale*, *Die Zauberflöte*, *The Crucible*, *Un Ballo in Maschera*, and *Werther*. Pursuing an avid interest in all musical genres, Mr. Nies has also been an associate music director with American Musical Theater of San Jose and Theatreworks, in Palo Alto and is the Musical Director of the musical theater workshop at the San Francisco Conservatory of Music.