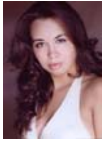


The Metropolitan Opera
National Council Auditions
NEW ENGLAND REGION

NEW ENGLAND WINNERS 2009-2010 EDITION

Our Most Recent Winners ...



Currently in her final year at Mannes College of Music, 2009 National Winner **Nadine Sierra** has continued her winning ways: she received a George London Foundation Encouragement Award, won Third Prize in the Licia Albanese-Puccini Foundation Competition, was a semifinalist in Norway's Queen Sonja International Vocal Competition, and placed second in the Mirjam Helin International Vocal Competition in Helsinki--a prize which produced an invitation to perform in two concerts with the Helsinki Philharmonic. Last spring she appeared with the Lynn Philharmonia in Boca Raton and was invited by Thomas Hampson to join him in concert at the Supreme Court. The youngest singer ever to win the Marilyn Horne Foundation Award (2007), this fall the soprano joined her mentor on The Marilyn Horne Mediterranean Music Cruise. In January Nadine will appear in New York at the Horne Foundation's annual festival "The Song Continues" in a duo recital with Edward Parks.

2009 Second Place Winner **Chrystal Williams** is in the second year of her master's program at the Yale University School of Music, where last season her roles with Yale Opera included the Third Lady in *Die Zauberflöte* and Anita in Massenet's *La Navarraise*. This fall she was Cherubino in Act II of *Le nozze di Figaro*. The mezzo also performed a premiere for New Music New Haven and sang "Four Maryland Songs" by Jack Stamp with the Yale Orchestra Band.



Now in the Yale Opera program, 2009 Third Place Winner **Jennifer Feinstein** spent the summer at the Music Academy of the West working directly with Marilyn Horne as a Vocal Fellow, and was awarded an Encouragement Award in their annual song competition. She also played the pants role of Frederic in their production of Thomas' *Mignon*. After the finals of the Concert Artist's Guild Competition in New York this fall, Jennifer will take part in a Mendelssohn concert at New York's Jewish Museum.



2009 Third Place Winner **Corinne Winters** received an Honorable Mention in this year's George London Competition. The soprano spent the summer as a Gerdine Young Artist with the Opera Theatre of St. Louis, singing the Second Gossip and covering Rosina in *The Ghosts of Versailles*. She is now in her third year as a Resident Artist at the Academy of Vocal Arts in Philadelphia, where last season she was Monica in Respighi's *La fiamma* (with Michelle Johnson and Michael Fabiano); her next roles there are Nannetta in *Falstaff* and Norina in *Don Pasquale*. Next summer Corinne returns to St. Louis to sing Mrs. Anderssen in Sondheim's *A Little Night Music* and cover the Countess in *The Marriage of Figaro*.



And Going Back Over the Years...

Edward Parks, our 2008 National Winner, is in his second year with the Met's Lindemann Young Artists Program. After a song recital at his alma mater the Oberlin Conservatory of Music, the baritone spent the summer with the Steans Institute for Young Artists at the Ravinia Festival. Edward makes his Met debut this season as Fiorello in *Il Barbiere di Siviglia* and covers other roles, and appears as Don Giovanni with the Boston Youth Symphony in January. Next summer he makes his Opera Theatre of St. Louis debut as the Count in *Le nozze di Figaro*. An art song devotee, the 2008 Marilyn Horne Foundation Song Competition Winner performs a joint recital with Nadine Sierra in New York's Weill Recital Hall this January. In February of 2011 he will sing a full Carnegie Hall recital as part of the Foundation's Emerging Artist Series.



Last season 2008 National Finalist **Christopher Magiera**, an Encouragement Award winner in the 2009 Jensen Foundation Voice Competition, joined the Opera Studio at the Bavarian State Opera in Munich. The baritone appeared there as Ascanio Petrucci in *Lucretia Borgia* and Brühlmann in *Werther* in mainstage productions, and as Guglielmo with the Opera Studio. In April he adds a trio of roles in Pfitzner's *Palestrina*: the Spanish Bishop, a Kapellsänger, and one of the Dead Masters. Christopher performed excerpts from *Eugene Onegin* in Montreal's summer Knowlton Festival; next spring he takes on the title role for the Opera Theatre of St. Louis. His two-year contract with the Dresden Semperoper begins in fall 2010: he will sing Rossini's *Figaro*, Schaunard, Taddeo in *L'Italiana in Algeri*, Marullo in *Rigoletto*, and Moralès in *Carmen*.



David McFerrin (2008) has been commuting between the Hochschule für Musik in Augsburg, Germany and the States. Here he appeared in Carnegie Hall as soloist in Bernstein's "Concerto for Orchestra" with Gustavo Dudamel and the Israel Philharmonic, took part in Brooklyn's Five Boroughs Music Festival and a "Program for Peace" concert with the Smith College and Penn Glee Clubs in Northampton, and performed "Songs of the Irish Poets" with the New York Festival of Song at the Caramoor Festival and in New York. In Europe David was a soloist in Saint-Seans "Christmas Oratorio" in Usedom and Koserow and performed in concert in Zurich. This summer the baritone sang Purcell at Mohawk Trail in Charlemont and offered his first Guglielmo for Boston Midsummer Opera. In November the baritone appears with Opera Français de New York as Roderick's Friend in "The Fall of the House of Usher," an original opera by Jean-Philippe Clarac and Olivier Deloeuil based on sketches by Debussy. After a return to Germany for Bach's "Christmas Oratorio" with the Freiburger Barockorchester in Stuttgart and Bayreuth, David



appears as Paul in Seattle Opera's world premiere production of Daron Hagen's *Amelia*.

Now a first year Resident Artist at the Academy of Vocal Arts, **Zach Borichevsky** (2008) took Second Place in the Gerda Lissner Foundation Competition and the Shreveport Opera Singer of the Year Competition, was a finalist in the New Jersey Association of Verismo Opera Competition, and won an Encouragement Award in the Licia Albanese-Puccini Foundation Competition. Last season Zach made his debut with Boston Lyric Opera as Nathanael/Spalanzani in *Les contes d'Hoffmann*. As a Gerdine Young Artist with the Opera Theatre of St. Louis this summer, he covered Rodolfo and sang the Third Jew in *Salome*. He also appeared in a "Three Tenors" concert for Opera Boston and took part in two duo recitals for Opera Birmingham. At AVA Zach appears in "An Evening of Russian Romances," an "Opera Masterpieces" concert in which he sings in Act IV of *Il trovatore*, and a May production of *La bohème*.



Recently featured in "The Audition," the Met's documentary about this competition, 2007 National Winner **Michael Fabiano** won Top Prize in the Gerda Lissner International Competition. The tenor began last season as Rodolfo for Kansas City Lyric Opera, made his Opera Colorado debut as Pinkerton, and sang Donello in *La Fiamma* and Edgardo in *Lucia* in his final year at the Academy of Vocal Arts. Michael reprised his Pinkerton at Teatro San Carlo in Naples in the summer, and made his London debut at English National Opera as the Duke in *Rigoletto* this fall. After his Met debut as Raffaele in *Stiffelio* in January, he debuts at Opéra Bastille as Cassio and at Semperoper Dresden as Rodolfo and the Duke. Also on his calendar: Alfredo at San Carlo, and Nemorino with Fort Worth Opera.



Now in his final year in the Met's Lindemann Young Artist Development Program, last season 2007 National Finalist **Matthew Plenk** joined James Levine and Metropolitan Opera Chamber Ensemble for two concerts and returned to the Met as the Sailor's Voice in *Tristan* under Daniel Barenboim. Matthew made his Boston Lyric Opera debut as Don Ottavio last spring, and performed in a summer concert at the Manchester Music Festival in Vermont. This season at the Met, the tenor appears as the Song Seller in *Il Tabarro* and Marcellus in *Hamlet* and covers the Italian tenor in *Der Rosenkavalier*.



Last spring 2007 Regional Winner **Faith Sherman** completed her two years at the Houston Grand Opera Studio. In Houston's mainstage productions she appeared as Beatrice in *Béatrice et Bénédicte*, the Countess Ceprano and the Page in *Rigoletto*, and Mrs. Rowlandson in the world premiere of André Previn's *Brief Encounter*, as well as covering Hermia in *A Midsummer Night's Dream*. In addition, as a Studio member, she was featured in scenes as Sesto in *La clemenza di Tito*, Mercédès in *Carmen*, and Sister Helen Prejean in *Dead Man Walking*. Other appearances in Houston included a jazz tribute to Previn and recitals for the Britten Folk Song Project. Last summer the mezzo made her European debut as The Pilgrim at the English National Opera in Kaijia Saariaho's *L'amour de loin*. Next spring Faith performs a solo recital for the Artist Series of Sarasota.



Engagements for **Sara Jakubiak** (2007) last season included Mimi in her Tulsa Opera debut and appearances as the Countess in *Le nozze di Figaro* with both the Seoul Arts Center and the Boston Youth Symphony Orchestra. The soprano also covered Magda in *La rondine* for Los Angeles Opera and joined the Springfield Symphony in an opera gala. This season she reprises Mimi with Syracuse Opera, sings Strauss' "Vier letzte Lieder" with Symphony Pro Musica in Hudson, and makes her debut with Chicago Opera Theater as Beatrice in Jake Heggie's *Three Decembers*, with the composer at the keyboard.



In his final year with Florida Grand Opera's Young Artist Development Program last season, 2006 National Semifinalist **Sidney Outlaw** was named Grand Prize Winner of the Y.P.O./Florida Grand Opera National Vocal Competition; he was also a finalist in the Concours International Musical de Montreal. Last season the baritone appeared in Florida as the Marchese d'Obigny in *La traviata* and Yamadori in *Madama Butterfly*, and covered Dandini in *La cenerentola*. His many concert appearances included "Messiahs" with the Memphis Symphony and with Musica Sacra in Carnegie Hall. This summer Sidney was Guglielmo for the Lyric Opera Studio of Weimar and made his Tel Aviv debut as Demetrius in *A Midsummer Night's Dream*. On Sidney's calendar later this season: a Marilyn Horne Foundation concert in Brownville, Nevada; the Martin Luther King song cycle "A Time to Break the Silence" in San Marcos, Texas; a debut with The Frankfurt Radio Symphony Orchestra singing Mahler's "Lieder eines fahrenden Gesellen"; Brahms' "Requiem" at New York's Riverside Church in New York; another Memphis "Messiah"; and recitals in Palm Beach and New York City.



Matthew Truss (2006) returned last season to his alma mater The Boston Conservatory and their new professional ensemble Guerilla Opera for two premieres: he was Reverend Eli Hunt in *We Are Sons* by Rudolf Rojahn, and the Father in Marti Epstein's *Rumpelstiltskin*. This season the countertenor performs with the Orchestra of Indian Hill and returns to Guerilla Opera for another premiere, a new opera by Nicholas Vines.



2005 National Semifinalist **Laura Vlasak Nolen** returned to the Met last season to reprise Waltraute in *Die Walküre* and to sing Inez in *Il trovatore*. The mezzo also sang Iras in *Antony and Cleopatra* with New York City Opera, Dorotea in Pedrotti's *Tutti in maschera* at the Wexford Festival, and Dorabella in *Così fan tutte* with Madison Opera. She was the soloist in Elgar's "The Music Makers" with the Dallas Symphony and performed in Rossini's "Stabat Mater" with the New York Choral Society and the "Messiah" with both the Philadelphia Orchestra and the New Choral Society. Last summer Laura joined the Berkshire Choral Festival for Bach's "St. Matthew Passion" and performed in a concert with the Manchester Music Festival in Vermont and a recital in Danbury, Connecticut. This season she sings Rosmira in Handel's *Partenope* with New York City Opera, and rejoins the Met to sing Mercédès in *Carmen* and cover Giulietta in *Les contes d'Hoffmann*, the Second Maid-servant in *Elektra*, and The Countess in *The Nose*. Laura also returns to Wexford as Samira in *The Ghosts of*



Versailles and sings the Verdi "Requiem" with Milwaukee's Bel Canto Chorus and Orchestra.

Last season's engagements for **Stephanie Chigas** (2005) included the Second Maid in *Elektra* with the New York Philharmonic and Octavian in a concert performance of *Der*



Rosenkavalier with Sinfonia da Camera at the University of Illinois Urbana-Champaign. The mezzo also reprised her star turn in Peter Brook's *La Tragédie de Carmen* with the Boston University Insight Festival at New World Stages in New York.

This season she will appear in Bizet's *Carmen* with Boston Lyric Opera, singing Mercédès and covering the title role.

Alex Richardson's (2005) calendar last season included a recital in New Mexico for the Las Cruces Civic Concert Association, a reprise of his Bullfighter in Goliyov's *Ainadamar* at Carnegie Hall with the Orchestra of St. Luke's under Robert Spano, and a Marilyn Horne Foundation gala in Huntsville, Alabama. Returning to the Tanglewood Music Center this summer, the tenor sang Vogelgesang in Act III of *Der Meistersinger* under James Levine and was tenor soloist for Stravinsky's "Pulcinella" with Rafael Frühbeck de Burgos. Alex's future engagements include the "Messiah" with the Jacksonville Symphony, Gastone in *La traviata* at Sarasota Opera, Rinuccio in *Gianni Schicchi* with Amarillo Opera, and a solo recital at Trinity Church-Wall Street.



In his final season as a Resident Artist with Pittsburgh Opera, **Liam Moran** (2005) took on the title role in *Don Pasquale*, the Old Hebrew in *Samson et Dalila*, Colline in *La bohème*, and Haly in *L'italiana in Algeri*. The bass also appeared as Kissinger in excerpts from John Adams' *Nixon in China* with the Pittsburgh Symphony conducted by the composer. This season with Pittsburgh Liam is Zaretsky in *Eugene Onegin*, Collatinus in *The Rape of Lucretia*, Zuniga in *Carmen*, and Antonio in *Le nozze di Figaro*, as well as Figaro in student performances of that opera. Liam reprises Colline in his debut with Austin Lyric Opera and sings his first Verdi "Requiem" with Pennsylvania's Erie Philharmonic.



Michelle Johnson (2005), who recently won an Encouragement Award at the Gerda Lissner Foundation Vocal Competition, is continuing her studies at the Academy of Vocal Arts. Last season at AVA the soprano sang in Part II of Mendelssohn's "Elijah" in a concert of sacred music and took on the principal role of Silvana in Respighi's *La fiamma*. Michelle returned to the New England Conservatory to perform the "Bachianas Brasileiras No. 5" at their Villa Lobos Celebration. Next spring she'll be a guest artist with the Mendelssohn Glee Club in New York City.



2004 National Winner **Claudia Huckle**, Europe-based since she completed the Domingo-Cafritz Young Artist Program at Washington National Opera a year ago, appeared last season as the Forester's Wife in *The Cunning Little Vixen* in her Deutsche Oper Berlin debut, Irene in Handel's *Tamerlano* with opera by definition in Kent, England, and Mércèdes in *Carmen* with Oper Leipzig, as well as the "Messiah" with the Ann Arbor Symphony. As of this season the mezzo is a member of the ensemble in Leipzig, where her roles will include Mércèdes, Zaida in Rossini's *Il turco in Italia*, the Third Lady in *Die Zauberflöte*,



the Singer in *Manon Lescaut*, Clarice/Linetta in Prokofiev's *The Love for Three Oranges*, Flora in *La traviata*, and Flosshilde in *Das Rheingold*.

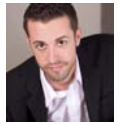
Last season Canadian soprano **Leslie Ann Bradley** (2004) rejoined Jeunesses Musicales of Canada for performances as *The Merry Widow* in Montreal and a duo-recital in New Brunswick. She was also the First Lady in *Die Zauberflöte* for Opera Ontario and appeared with the Victoria Symphony in Orff's "Carmina Burana." Leslie spent the summer at the Steans Institute for Young Artists at the Ravinia Festival. She will take part in the Jeunesses Musicales spring tour of *Les contes d'Hoffmann* as both Giulietta and Antonia.



Wendy Bryn Harmer (2003 and 2004), a First Prize winner in the 2009 Gerda Lissner International Competition, returned to the Met last season as Chloe in *Pique Dame*, the First Lady in *Die Zauberflöte*, and three roles in the *Ring cycle*: Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, and the Third Norn in *Götterdämmerung*; she also covered Donna Elvira in *Don Giovanni*. Other engagements included her Palm Beach Opera debut as Adalgisa and a solo Marilyn Horne Foundation recital in St. Louis. Summer brought "Tchaikovsky Spectacular" concerts at the Hollywood Bowl. This season Wendy returns to the Met to reprise her First Lady and appear as the serving woman in *Elektra*.



Last season **Jason Abrams** (2004) sang his first Athamas in Handel's *Semele* with Milwaukee's Florentine Opera, and returned to Central City Opera for *Rinaldo*: he sang Eustazio in the mainstage production and Gofreddo in the family performances. The countertenor's eclectic agenda also included several new works in New York, beginning with the American Lyric Theater workshop premiere of Peter Ash's *The Golden Ticket*, based on "Charlie and the Chocolate Factory." He later joined New York City Opera Vox for Anne LeBaron's *Crescent City*, a reaction to Hurricane Katrina with an electronically enhanced score, and was the Voice of God in Yoav Gal's "Mosheh," a multi-media recreation of the Moses story. Throughout the season Jason returned to New York's Holy Trinity Bach Choir to perform Bach works including his "Magnificat" and "Cantata No. 30," as well as Poulenc's "Four Motets for the Season of Lent." This season Jason joins New York City Opera to cover the role of Hegai in Hugo Weisgall's *Esther*, performs the role of Sandman in *Hänsel und Gretel* with Austin Lyric Opera, and appears as featured soloist in a concert with the String Orchestra of the Rockies in Missoula.



After fall performances as Nourabad in Bizet's *Les pêcheurs de perles* with Lyric Opera of Chicago, 2003 National Winner **Christian Van Horn** joined the Bavarian State Opera, where he made his debut as Colline. Other roles there for the bass were the Doctor in *Macbeth*, the Speaker in *Die Zauberflöte*, the King in *Aida*, Baron Douphol in *La traviata*, Zuniga in *Carmen*, Oroveso in *Norma*, Orestes' Tutor in *Elektra*, the Bonze in *Madama Butterfly*, a Police Commissioner in *Der Rosenkavalier*, Astolfo in *Lucrezia Borgia*, and the Oracle Voice of Neptune in *Idomeneo*. This season Christian's Munich roles include encores of Astolfo, Zuniga, the Speaker, Colline, and the



King, as well as Angelotti in *Tosca*, A Monk/Carlo V in *Don Carlo*, and Biterolf in *Tannhäuser*. He will also return to Chicago for Brander in *La damnation de Faust*, bring his Colline to the Théâtre des Champs Elysées in Paris, and perform the title role in *Le nozze di Figaro* at Staatsoper Stuttgart.

After returning last fall to Washington National Opera as Alfredo, **Arturo Chacon-Cruz** (2003) brought his Rodolfo to Graz Opera, sang Ruggiero in *La rondine* in concert in Zagreb, and appeared as Pinkerton for Florida Grand Opera. Arturo was also Faust at the Opéra National de Montpellier in France and the Duke with the Opera de Bellas Artes in Mexico City, and added the title role in *Les contes d'Hoffmann* to his repertoire for his debut at the Teatro Regio in Turin. In concert he sang the Verdi "Requiem" with the Colorado Symphony and Obediah in "Elijah" and Uriel in "The Creation" with Mexico's Orquesta Sinfonica de Minería. Arturo began the current season as Rodolfo with Portland Opera, with Kelly Kaduce as his Mimi. Later this season he will reprise Rodolfo for Berlin Staatsoper Unter den Linden and Italy's Teatro Lirico di Cagliari, bring his Duke to the Opéra Royal de Wallonie in Liège for his Belgian debut, and end the season with his Hoffmann in Nagoya, Japan. Already on his calendar: Rodolfo in Tokyo in 2012.



Corey Bix (2003) made his European debut last season as the Prince in *Rusalka* with Greek National Opera and returned to the company later in the season for the title role in *Oedipus Rex*. He also sang his first performances of Matteo in *Arabella* at the Theater St. Gallen in Switzerland, appeared as Bacchus in *Ariadne auf Naxos* at the Vienna Volksoper, and visited the Bard Music Festival to sing Walther in excerpts from *Die Meistersinger von Nürnberg* in concert along with a recital of German song. The tenor also presented a George London Foundation recital with soprano Lauren Flanigan at the Morgan Library in New York and sang solo programs for the Wagner Society of New York and his alma mater Simpson College in Iowa. This season Corey joins Los Angeles Opera to sing the First Senator in Franz Schreker's *Die Gezeichneten* and cover the role of Albano, and San Francisco Opera for the Fourth Jew in *Salome*. More Strauss awaits when he returns to Oper Graz for the Kaiser in *Die Frau ohne Schatten*.



Last season 2002 Regional Winner **Amanda Pabyan** reprised her Konstanze in *Die Entführung aus dem Serail* for Opera Atelier in Toronto and made her role debut as Juliette in *Roméo et Juliette* with Syracuse Opera. Later this year the soprano will cover Donna Anna in *Don Giovanni* with New York City Opera and join New York's National Chorale for the "Messiah" and the Seattle Symphony for Beethoven's "Ninth."



Bass-baritone **David Crawford** (2002) remains on the roster at the Met, where last season he was Zuane in *La Gioconda*, the Commissioner in *Butterfly*, Crébillon in *La rondine*, the Captain in *Eugene Onegin*, and Count Ceprano in *Rigoletto*. On his Met calendar this season: the First Priest in *Die Zauberflöte*, the Wigmaker in *Ariadne auf Naxos*, the Jailer in *Tosca*, and Ensemble #4 in Shostakovich's *The Nose*; David also covers in seven other shows.



This past summer he sang Kaspar in *Der Freischütz* with Des Moines Metro Opera.

Leah Wool (2002) returned to the Met last season to cover Myrtille in *Thaïs*, joined Boston Baroque as Amastre in *Xerxes*, reprised her Cenerentola for Orlando Opera, and performed Meg in *Little Women* with Syracuse Opera. The mezzo also sang Bach's "Magnificat" and Vivaldi's "Gloria" at the Casals Festival in Puerto Rico and Mozart's "Mass in C Minor" with Sarasota's Gloria Musicae. In the summer Leah made her Glimmerglass Opera debut as the Secretary in *The Consul*. This fall begins with the title role in Handel's *Amadigi di Gaula* with Boston Baroque; then it's Hansel with Kentucky Opera, Isabella in *L'italiana in Algeri* with Opera Utah, and a return to Gloria Musicae for Rossini's "Petite Messe Solennelle."



Yeghishe Manucharyan (2002) began last season as Rodolfo for Tulsa Opera and then appeared in Carnegie Hall with Opera Orchestra of New York as Lykov in Rimsky-Korsakov's *The Tsar's Bride*, and with the Voices of Ascension in Beethoven's "Mass in C." The tenor also joined The Choral Arts Society of Washington for the Verdi "Requiem" at the Kennedy Center. In his second year on the Met roster, he covered Elvino in *La sonnambula*. Last winter Yeghishe returned to Opera Boston as Ivan in *The Nose*; this fall he rejoins the company as Argirio in *Tancredi*. After Beethoven's "Ninth" with the Virginia Symphony, he makes his official Met debut next spring as Eustazio in Rossini's *Armida*, which continues into the 2010-2011 season.



2001 National Finalist **Katherine Rohrer** made her debut last season as Carmen in Glyndebourne's touring production. Other appearances included her debut with the New York City Ballet as the alto solo in Brahms' "Liebeslieder Waltzes" and the role of Lady Macbeth in Ernst Bloch's rarely-heard *Macbeth* with London's University College Opera. The mezzo began this season as Sonyetka in *Lady Macbeth of Mzensk* with the Teatro Municipal in Santiago, Chile and will sing her first Nicklausse/Muse in *Les contes d'Hoffmann* with Opera Colorado.



Last season 2001 National Semifinalist **Joanna Mongiardo** revisited the Deutsche Oper am Rhein in Dusseldorf to sing Blondchen in *Die Entführung aus dem Serail* and Oscar in *Un ballo in maschera*. After joining Opera Grand Rapids as Adina in *L'elisir d'amore* and the Harvard-Radcliffe Chorus for Poulenc's "Gloria," Joanna appeared with Boston Lyric Opera as the First Wood Sprite in *Rusalka*. Summer found the soprano at Wolf Trap with the National Symphony for "Carmina Burana." Among her 2009/10 engagements are her November debut with Toledo Opera as Nannetta in *Falstaff* and a return to Boston Lyric Opera as the Naiad in *Ariadne auf Naxos*. She also sings the "Messiah" with the Indianapolis Symphony and returns to the Boston Youth Symphony Orchestra as Donna Anna.



Morris Robinson (2001) returned to the Met last fall as the First Nazarene in *Salome*. The bass made his official New York recital debut in the Temple of Dendur in New York's Metropolitan Museum of Art, and performed recitals in Carnegie Hall as part of Jessye Norman's HONOR! festival and at the National Academy of Sciences with the

Philadelphia Chamber Music Society. Morris made his Los Angeles Opera debut as Sarastro, and sang Fasolt in *Das Rheingold* there in a new *Ring* cycle that continues through 2010. Other engagements included Timur in *Turandot* with Washington National Opera and his first Grand Inquisitor in his Cincinnati Opera debut. In the summer Morris returned to Tanglewood as the Commendatore and to Ravinia for Sparafucile and the *Beethoven Ninth*, and sang Rocco in *Fidelio* and the Verdi "Requiem" at the Aspen Music Festival. This season he returns to the Los Angeles Opera for more Fasolts, makes his Atlanta Opera debut as Ramfis, and sings another Beethoven "Ninth" in West Palm Beach.



Named "Bester Nachwuchssänger" (Best Young Singer) 2008-2009 in the annual survey of German music critics in "Die Welt," **Lee Poulis** (2001) is in his second year as a member of the ensemble at the Theater Bonn. This past season the baritone performed principal roles including Yeletsky in *Pique Dame*, Michonnet in *Adriana Lecouvreur*, Astolfo in Vivaldi's *Orlando furioso*, Renato in *Un ballo in maschera*, Germont, Papageno, and Belcore. He also appeared as soloist in Hanns Eisler's "Deutsche Sinfonie" with Beethovenfest Bonn, and sang Valentin at the Theater Chemnitz. Lee began the current season with a concert at CiaOpera in Sao Paulo. He returns to Bonn for Belcore, Marcello, Pantalone in Prokofiev's *The Love for Three Oranges*, Father in *Hänsel und Gretel* and Wolfram in *Tannhäuser*.



Last season 2000 Regional Winner **Sandra Piques Eddy** sang the title role in *La cenerentola* at Austin Lyric Opera; Charmian in *Antony and Cleopatra* with New York City Opera in her Carnegie Hall debut; Juno and Ino in *Semele* with Milwaukee's Florentine Opera; and the title role in Peter Brooks' *La Tragédie de Carmen* with Chicago Opera Theater. The mezzo also returned to the Met as the Page in *Salome*, and will continue there this season as Mercédès in a new production of *Carmen* (part of "The Met: Live in HD" broadcasts). She joins Boston Lyric Opera as Idamante in *Idomeneo* and sings a recital at Amherst College in February.



Jodi Frisbee (2000), Assistant Professor of Music and head of the voice division at Bethany College in Lindsborg, Kansas, returns to school this fall for her Doctor of Musical Arts degree in voice performance at the University of Missouri-Kansas City Conservatory of Music.

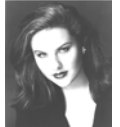
Harold Meers (2000) is an adjunct faculty member of the School of Theatre Arts at Illinois Wesleyan University, where his wife **Sandra DeAthos** (2000) is Visiting Assistant Professor of Voice for Music Theater. Both continue to perform, Harold in the Verdi "Requiem" with the Illinois Wesleyan Civic Orchestra last spring, and Sandra in a holiday concert with Illinois Symphony Chamber Orchestra. The soprano also sang Sophie in *Der Rosenkavalier* with the Sinfonia da Camera in Champaign, Illinois and Susanna with the Helena Symphony.

National Winner **Kelly Kaduce** (1999) began last season with her first Desdemona in her Kentucky Opera debut, and made more role debuts as Violetta with Malmö Opera, Countess Almaviva with Florida Grand Opera, and Salome with Opera Theatre of Saint Louis; the soprano also joined

the St. Louis Symphony for Verdi and Puccini arias. Kelly's 2009-2010 season begins in Oregon with her signature Mimi for Portland Opera. Her fall schedule includes her role debut as Nedda in *I Pagliacci* with Opera Omaha and Florida Grand Opera, the title role in *Suor Angelica*, also with Florida Grand Opera, and the Countess with Eugene Opera. This winter Kelly recreates her Princess Lan in the East Coast premiere of Tan Dun's *Tea: A Mirror of Soul* with Opera Company of Philadelphia. After spring performances of Donna Elvira with Michigan Opera Theatre, Kelly will open Santa Fe Opera next summer in a new production of *Madama Butterfly*.



National Winner **Jossie Pérez** (1999) returned to the Gran Teatre del Liceu in Barcelona as Cherubino last season. The mezzo also sang Maddalena in *Rigoletto* with Portland Opera (Oregon) and reprised her Carmen at the Teatro de La Opera in San Juan. This season's engagements include Cloe in *L'arbore di Diana* by Martin y Soler in Barcelona and Madrid. On the horizon: another Carmen in Barcelona.



National Winner **Barbara Quintiliani** (1999) began the past season with a bel canto concert for Opera International at Bethesda's Music Center at Strathmore. After covering Lucrezia Borgia for Washington National Opera the soprano performed in galas with L'Opéra de Montréal and Toledo Opera. In the summer Barbara returned to Chatauqua Opera as Leonora in *Il trovatore*. She assumes the title role of Donizetti's *Maria Padilla* at the Wexford Festival this fall.



Now in his seventh year with the Bavarian State Opera, last season **Steven Humes** (1999) sang his first Prince Gremin in *Eugene Onegin* and Pistola in *Falstaff*, and also appeared as Sarastro, Wurm in *Luisa Miller*, Kardinal von Lothringen in Pfitzner's *Palestrina*, Titular in *Parsifal*, and Lodovico in *Otello*, as well as Gubetta in *Lucrezia Borgia*, the Doctor in *Macbeth*, the Oracle in *Idomeneo*, the First Soldier in *Salome*, and the Grand Priest in *Nabucco*. In June the bass returned to the Opera Theatre of St. Louis as Colline and also Pasha in *The Ghost of Versailles*, and went on to Italy's Rieti Festival for the Commendatore. In the fall Steven returned to Munich for a season that includes Gremin, Banquo, Kardinal von Lothringen, Truffaldino in *Ariadne auf Naxos*, Carlo V/The Monk in *Don Carlo*, Biterolf in *Tannhäuser*, Sir Gualtiero Raleigh in *Roberto Devereux*, and several role premieres including Ramfis, Farfallo in Strauss' *Die schweigsame Frau*, and Boris in the world premier of *Die Tragödie des Teufels* a role written for him by the composer Peter Eötvös.



Last season 1998 National Winner **Keith Phares** appeared as Haly in *L'italiana in Algeri* with Opera Company of Philadelphia, reprised his Charlie in Heggie's *Three Decembers* at San Francisco Opera, and sang Ned Keene in *Peter Grimes* at Washington National Opera and Falke in a concert *Die Fledermaus* with Opera New Jersey. Summer brought the title role in the Greenwich Music Festival's premiere of Viktor Ullmann's *Der Kaiser von Atlantis* as well as Dandini at Glimmerglass Opera. Fall finds the baritone in Ontario as Eisenstein with Opera Hamilton. After starting the



new year in concert with his wife, mezzo-soprano Patricia Risley, at The Barns at Wolf Trap, Keith moves on to Portland Opera (Oregon) for Guglielmo, and then makes his Florentine Opera debut in a role he created, Elmer Gantry, in the Robert Aldridge/Herschel Garfein opera. Next spring he is Don Giovanni with Lyric Opera of Kansas City.

1998 National Winner **Jane Shivik** began last season with an opera gala in Worcester's Tuckerman Hall, where she returned for the New England debut of Mikael Tariverdiev's "Watercolours." Jane also performed a recital with the Rimscha Concert Series in Sturbridge, joined the Rhode Island Civic Chorale & Orchestra for Mozart's "Mass in C Minor," and made guest appearances with the Massachusetts Symphony Orchestra and Opera Providence. This September the soprano performed with the South Coast Opera Club in Fall River. After twenty years with the music program at Worcester's Assumption College, Jane has recently stepped down from her position as Director of Chapel Choirs and the Principal Cantor to pursue her singing career.



Sol Kim Bentley (1998) has continued her association with Opera Boston, where last season she was the Pretzel Seller and covered Agathe in *The Nose*; she also sang Lucy in Menotti's "The Telephone" in their outreach program and for Opera Boston Underground. In the spring the soprano was Polly Peachum in *A Threepenny Opera* with Commonwealth Opera of Western Massachusetts and sang Monica in *The Medium* for Longwood Opera, where she returns this fall as Tosca. With Opera Boston next winter Sol covers the title role in their world premiere of Zhou Long's *Madame White Snake*, and again sings Lucy as well as the heroine in Seymour Barab's *Little Red Riding Hood* for Opera Boston Outreach/Young Audiences of Massachusetts.



This fall **Kara Shay Thomson** (1997) covers the title role in Hugo Weisgall's *Esther* at New York City Opera. She then returns to Sarasota Opera, where last season she was Tosca, as Santuzza in *Cavalleria Rusticana*. The soprano repeats her Tosca this spring with Opera Delaware.

1996 Regional Winner **Stephen Salters** began last season in a New York Philharmonic Insight Series recital performing music of Dvorak's African-American student Harry Burleigh, and then headed to France for Gershwin concerts with the Orchestre National des Pays de la Loire in Angers and Nantes. The baritone returned to Opera Boston for the lead role of Kovalyov in *The Nose* and revisited the University of Hawaii in Hilo to perform a recital and teach his master class series "Until Now: Discovering Your Life Force." Future engagements include "Elijah" with the Florida Orchestra in Tampa and a spring recital for the Vocal Arts Society at the Kennedy Center.



Last season **Elizabeth Kennedy** (1995) was Valencienne in *The Merry Widow* with Manhattan Lyric Opera and Mrs. Gobineau in *The Medium* for Taconic Opera. The soprano also joined the Metropolitan Opera Chorus in the Verdi "Requiem" and performed in Schubert's "Mass in B Flat" with the Lehman Community Orchestra in the Bronx. Elizabeth is a founding member of the enCANTA Collective, an New York City-based vocal chamber music



ensemble. Her appearances with the group include Bach's "Coffee Cantata" last spring and Hindemith's "When Lilacs Last in the Dooryard Bloom'd" this fall. She opened this season at the New York Public Library singing Mompou's "Combat del Somni" with the Donnell Music Concert Series.

Lester Lynch (1994) began last season as Count di Luna in *Il trovatore* at Minnesota Opera, and went on to make his company debut with Lyric Opera of Chicago in *Porgy and Bess*, singing both Porgy and Crown in different performances; he later reprised Crown with the San Francisco Opera. The baritone also made his debut with the Cleveland Orchestra at Blossom in selections from *Porgy and Bess* and sang Porgy in concert on tour in Europe. Lester reprised his Germont for Lyric Opera of Kansas City, performed at Carnegie Hall in a star-studded celebration of Marilyn Horne's 75th birthday, and offered a series of recitals of music performed by Paul Robeson. This season he returns to the Minnesota Opera as Nottingham in *Roberto Devereaux* and to Washington National Opera, this time as Porgy. He also sings Porgy in a concert performance with the Jacksonville Symphony, and performs a Marilyn Horne Foundation recital at the Oberlin Conservatory of Music and a "Messiah" with Columbia Pro Cantare in Maryland. Future seasons include roles with Lyric Opera of Chicago, Austin Lyric Opera and Hawaii Opera Theatre among others.

Jill Grove (1993) began last season as Zita in the new Los Angeles Opera production of *Gianni Schicchi* under Woody Allen, and appeared as Erda in *Das Rheingold* in the Los Angeles Opera Ring cycle. She also returned to Lyric Opera of Chicago as Countess Geschwitz in *Lulu*. The mezzo's concert performances included Beethoven's "Missa Solemnis" with the Minnesota Orchestra, and Bach's "Magnificat," Mahler's "Eighth," and Mendelssohn's "Walpurgisnacht" at the Cincinnati May Festival. After summer appearances as Zita at the Spoleto Festival in Italy, the mezzo returned to Los Angeles this fall as Erda in *Siegfried*. After a change of pace as the Sorceress in Purcell's *Dido and Aeneas* with the Philharmonia Baroque Orchestra in Berkeley, Jill returns to Los Angeles and the Ring next spring: she'll sing the *Rheingold* and *Siegfried* Erdas and the First Norn in *Götterdämmerung*. Next summer she goes to Santa Fe Opera to sing the Voice of Antonia's Mother in *Les contes d'Hoffmann*.



Last fall **Janna Baty** (1993) joined the voice faculty of the Yale School of Music as Assistant Professor of Voice and Director of the Undergraduate and Graduate Secondary Voice Lessons Program. In November Janna's Whiting Foundation Fellowship enabled her to travel to Brazil to study Portuguese and do research at the Rio's Villa Lobos Library/Archive. The soprano still found time for concert appearances including a Wagner evening with the Amherst College Symphony; Boulez's "Le Marteau Sans Maitre" with the San Francisco Contemporary Music Players; Barber's "Knoxville, Summer of 1915" with the Lexington Symphony; Britten's "Phaedra" with Boston's Cantata Singers; and the Dvorak "Stabat Mater" with the Dedham Choral Society. She also sang Hermione in concert and on the first recording of John Harbison's *Winter's Tale*, both



with Boston Modern Orchestra Project. In summer Janna was a guest artist at the Norfolk Chamber Music Festival and the Monadnock Music Festival. This season Janna will continue co-directing the enCANTA Collective, her New York-based vocal chamber music ensemble, and pursuing her research in Rio and her collaboration with MIT professor Peter Child on his composition of song seminars.

1991 Regional Winner **Diane Alexander**

followed her appearances with Hawaii Opera Theatre in Honolulu as Desiree in *A Little Night Music* with a visit to Opera Columbus, where she was Leila in Bizet's *Les pêcheurs de perles*.



1991 Regional Winner **Dr. Joseph Wiggett** continues as the Director of the Opera Workshop and Associate Professor of Voice at California State University, Stanislaus in Turlock. Last season he also became artistic director of the Townsend Opera Players in Modesto, for whom he directed *Pagliacci* and *The Magic Flute*. In April Townsend partnered with the San Francisco Opera to bring its Adler Fellows to Modesto, and will cast them in lead roles starting in the 2010-11 season. Recent performances for the baritone included a memorial concert with Camerata California and the Camellia Symphony in Sacramento and a recital for the Oakmont Concert Series in Kenwood. This winter Joseph sings in *Beethoven's* "Ninth" with the Santa Rosa Symphony and directs *The Merry Widow* with Townsend.

Dr. Samuel Mungo (1991) is in his third year as Director of Opera Studies and Professor of Voice for Texas State University in San Marcos. Last spring the baritone directed *The Student Prince*, and took part in a holiday concert with the San Marcos Performing Arts Association. In the summer Sam guided *Il trovatore* in his debut with San Antonio opera, and taught at advanced vocal workshops for the newly formed Sparkling City Light Opera in Corpus Christi and the Armstrong Community Music School of Austin Lyric Opera.

1990 Regional Winner **Mary Ann McCormick** began last season with an opera gala with the Johnstown (PA) Symphony and continued as Suzuki with Opera Colorado and Nefertiti in concert performances of Glass' *Akhmaten* with Atlanta Opera. The mezzo later returned to the Met as Grimgerde in *Die Walküre*. On the concert stage her appearances included Haydn's "Mass in Time of War" ("Paukenmesse") and the Fauré "Requiem" with the New England Symphonic Ensemble, and Mahler's "Das Lied von der Erde" with the Orchestra Verdi in



Milan. Mary Ann begins this season with a recital in Fairfield, Connecticut, and then joins Maryland's Columbia Pro Cantare for Handel's Lucrezia Cantata "O numi eterni" and the Mozart "Requiem." The holiday season brings "Messiahs" back in Maryland and in Connecticut with the Norwalk Symphony Orchestra.

Handel dominated 1989 National Winner **Dominique Labelle's** calendar last season: Handel/Purcell concerts with the Iceland Symphony and Boston's Sarasa Ensemble; Handel arias with the Aulos Ensemble at Caramoor; "Messiahs" in San Diego and Nashville and with the BBC Proms in London; Isis in "Jephtha" with City of Birmingham Orchestra; the title role in "Athalia" with the Philharmonia Baroque Orchestra in Berkeley; "Alexander's Feast" in Göttingen; "L'Allegro L'Allegro, il Penseroso ed il

Moderato" with the Arion Ensemble in Montreal and Quebec City; and Angelica in *Orlando* in the Göttingen Handel Festival production in Stockholm. Dominique also appeared at the Kennedy Center with Opera Lafayette as Louise in Pierre Alexandre Monsigny's *Le deserteur* and sang Figaro's Countess in concert at the Budapest Festival. The soprano began the current season singing Haydn, Bach and Villa Lobos in Framingham with Aston Magna. Other appearances this fall include Handel galas with the Musica Angelica Baroque Orchestra in Los Angeles and Santa Monica, Schoenberg's "String Quartet #2" with the Lydian Quartet in Waltham, and Purcell and Handel with the Harvard Baroque Chamber Orchestra. In November Dominique reprises her Budapest Festival Countess in a staged production in Las Palmas in the Canary Islands. Then it's home for Bach and Purcell with the Lincoln Center Chamber Society, "Messiahs" with the St. Louis and Cincinnati Symphonies, and the title role in Gluck's *Armide* with Opera Lafayette at the Kennedy Center and Lincoln Center.



Last season tenor **Dean Anthony** (1989), who has emerged as a stage director as well as a performing artist, began the new season directing *Sweeney Todd* and performing the role of Pirelli for Augusta Opera. The tenor also performed Lutz in *The Student Prince* with Nashville Opera, Pong in *Turandot* with Opera Columbus, Mime in *Das Rheingold* with the Indianapolis Opera, and Puck in *A Midsummer Night's Dream* at the Princeton Festival. Directing assignments included *Manon Lescaut* for Shreveport Opera and *Suor Angelica* for the Brevard Music Center/Janiec Opera Company, where he was in his second summer as Assistant Director. This fall Dean sings Scaramuccio in *Ariadne auf Naxos* at the Indianapolis Opera, and joins Shreveport Opera as Resident Stage Director/Director of Production. He will direct their *Man of La Mancha* and sing Sancho this fall, and later direct *Amahl and the Night Visitors* and *La bohème*.



This season 1988 National Winner **Haijing Fu** returns stateside from his home in China to reprise a role he created, Seikyo in Tan Dun's *Tea: A Mirror of Soul*, with The Opera Company of Philadelphia.



Last season 1988 Regional Winner **Denyce Graves** reprised the title role in *Margaret Garner* for Michigan Opera Theatre with performances in Detroit and Chicago, returned to Washington Opera as Carmen, and sang Dulcinée in Massenet's *Don Quichotte* in a new production at San Diego Opera. Other season highlights included a Martin Luther King, Jr. Memorial Program for the Denver Spirituals Project, a recreation of the historic Marian Anderson Lincoln Memorial concert, and an appearance in the Ted Kennedy birthday celebration at the Kennedy Center. The mezzo also offered solo recitals throughout the US, in Norway, and on a concert tour of South America. Summer brought Denyce to the Vail Music Festival for selections from *Carmen* and *Samson et Dalila* and to New York for "Summertime Classics" with the New York Philharmonic. This fall brings galas with the Oakland East Bay Symphony and Opera New Jersey, and with Thomas Hampson and the



Dallas Opera Orchestra, in celebration of the grand opening of the Dallas Arts Center for the Performing Arts. Next she returns to Europe for a Berlin Aids Gala, a concert with the Czech Radio Symphony in Prague, and Judith in Bartok's *Bluebeard's Castle* with the Zagreb Symphony; she will repeat the role with the Nashville Symphony in May. Denyce also brings her signature Carmen to Opera New Jersey and repeats the role in concert with Opera Carolina next winter.



Germany-based **Deborah Lynn Cole**, a 1986 National Winner, performs frequently with Frankfurt's Johann-Strauss Orchestra and the Rheinische Troubadours. Last season she sang in pre-Advent concerts in Frankfurt am Main, Christmas concerts in Hochheim and Weisbaden, and a series of New Year's concerts with the Johann Strauss Orchestra. The soprano also took part in a Mozart concert in Frankfurt am Main and a concert of American and British music in Wiesbaden. This fall she returned to the States for a recital in Bella Vista, Arkansas.

Earlier this year **Julia Kierstine** (1986) was Manon Lescaut with Hawaii Opera Theatre and covered Tosca for San Francisco Opera. This season includes an opera gala for Mobile Opera, a role debut as Aida with Opera Santa Barbara, and Maliella in a concert performance of Wolf-Ferrari's *I gioielli della Madonna* with Teatro Grattacielo in New York. In 2011 the soprano returns to Mobile as Tosca and sings the Mahler "Eighth" at the Sydney Opera House.

1984 National Winner **Victoria Livengood** returned to the Met last season to sing Larina in *Eugene Onegin* and cover Herodias in *Salome* and Ježibaba in *Rusalka*. The mezzo also sang her signature Carmen in Jacksonville with Teatro Lirico Europa and in concert with the National Philharmonic Opera in Bethesda, made her role debut as Klytemnestra in *Elektra* at the Las Palmas Opera Festival, and was Azucena



in *Il trovatore* with Chautauqua Opera. Other appearances included benefit concerts for the Jacksonville Symphony, an Italian opera gala with the Albany Symphony, holiday concerts in Huntsville and Chattanooga, and a benefit in Kingston, Jamaica. Roles this season include the Witch in *Hänsel und Gretel* for Kentucky Opera, Marcellina in *Figaro* for Hawaii Opera Theatre and Washington National Opera, and the Marquesa de Berkenfield in *La fille du Regiment* in her Barcelona debut. She also performs a concert in Chapel Hill and sings the "Messiah" with the National Philharmonic at Maryland's Strathmore Music Center and the Verdi "Requiem" with the Fairfield Chorale in New Haven.

On the concert stage last season, 1984 National Winner **Lisa Safter** sang the Bach "Mass in B Minor" at the Kennedy Center, the "Messiah" at Duke, Schoenberg's "Pierrot Lunaire" with the St. Paul Chamber Orchestra, Purcell's "The Fairy Queen" with Musica Angelica in Santa Monica, "Elijah" with the Choral Art Society of Portland, Maine, and Beethoven's "Ninth" with the Winston-Salem Symphony. The soprano also



joined the Mark Morris Dance Group and the Seattle Symphony in Handel's "L'Allegro, il Penseroso ed il Moderato" in Berkeley and performed selections from Oliver Knussen's *Where the Wild*

Things Are with the San Francisco Symphony conducted by the composer. The new season began with Bach's "Wedding Cantata" in the New England Conservatory's First Monday at Jordan Hall Series. Lisa next sings The Princess in Glass's *Orpheé* for Portland Opera (Oregon), the "Messiah" with the Seattle Symphony and at Duke University, the world premiere of a new work at the Community Music Center of Boston, Knussen's "Whitman Songs" with the Atlanta Symphony under the composer, and Mahler's "Second" with Maine's Portland Symphony.

1984 National Winner **Marcus Haddock** began last season as Gabriele Adorno in *Simon Boccanegra* at San Francisco



Opera; the tenor continued as Don José with Los Angeles Opera and at Netherlands Opera, Werther at the Bavarian State Opera, and Cavaradossi with San Diego Opera, and sang Verdi's "Requiem" with the Saint Louis Symphony. This season includes Cavaradossi at Hamburg State Opera and with Houston Grand Opera, a return to Netherlands Opera for *Énée* in *Les Troyens*, and Don José in Munich and at Covent Garden. Next fall Marcus is Don José at Lyric Opera of Chicago and *Enée* with Deutsche Oper Berlin. Looking way ahead, he anticipates singing Don Carlo with Seattle Opera in 2013.

After a summer gala opera concert for The National Association of Negro Musicians in Chattanooga, 1983 Regional Winner **Marquita Lister** took part in a "Bernstein on Broadway" 90th birthday celebration with the New World Symphony Orchestra in Taormina and a gala with New Jersey State Opera. Additional performances last season included her role debut as Rusalka for Boston Lyric Opera, Cassandra in *Les Troyens* at the Festival Amazonas de ópera in Manaus, Brazil, and Bess with the Los Angeles Philharmonic at the Hollywood Bowl. Marquita is Tosca at Mexico's Festival Internacional Tamaulipas this fall.



Sondra Kelly (1982) was Madame Flora for Connecticut Concert Opera last season, and began the fall as Carmen in her Miami Lyric Opera debut. Her project The Coaching Divas, with Sondra as Director and Dramatic Coach and Michelle Alexander Vocal Coach and Music Director, began a year ago but really took off this summer with opera workshops and its inaugural "Scenes" program, which presented excerpts from rarely seen operas such as Thomas Pasatieri's *Hotel Casablanca*, Anton Coppola's *Sacco and Vanzetti*, Seymour Barab's children's operas *Little Red Riding Hood* and *The Toy Shop*, as well as *The Ghosts of Versailles* and *Turn of the Screw*.



In June 1976 National Finalist **Janice Hall** was in Neil LaBute's two-character play "The Mercy Seat" at the Brooklyn Heights Players Theater. The soprano then went on to Fresno to perform, teach and coach in a program called "The Complete Singer-Actor," part of California State University Fresno's Summer Arts Program. Janice also coached at the Seagle Music Colony in Schroon Lake, New York. This season she returns to Fort Worth Opera as The Mother/The Sea in the world premiere of Jorge Martin's *Before Night Falls*.