

Cinderella Meets Cendrillon: Music Theater and Opera Living Under the Same Roof

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FOR NEARLY HALF A CENTURY the genres of music theater and opera ostensibly have lived in two separate worlds, playing to very different audiences. In the United States, music theater has tended to have more mainstream and popular appeal, where opera has tended to find favor with a much narrower and seemingly isolated section of the population. However, in the modern world of staged music dramas, there is a growing trend for opera companies to include Broadway musicals in their production seasons. This confluence of opera and music theater may indeed signal the start of a new era in and for opera companies in the U.S. and abroad.

In a *New York Times* article from March 26, 2014, journalist David Belcher wrote,

As opera houses search for new works and new audiences—and, ultimately, new sources of income and guaranteed ticket sales—musicals may be a salvation and, most likely, a staple of future repertoires. Musicals are drawing in audiences who have never attended a traditional opera—50 percent of the audience at the 2013 [Chicago] Lyric Opera production of *Oklahoma!* were seeing their first production at the opera house . . .¹

For Lyric Opera of Chicago, one of the premier opera companies in the United States, tackling five major pieces of the music theater repertoire (*Oklahoma!*, *The Sound of Music*, *Carousel*, *The King and I*, and *South Pacific*) was a seemingly huge philosophic shift. It also raised many questions, such as: What were the motivating factors for this change? Were they artistic, social, financial, or something else? How will this change be received by regular opera goers? What does this mean for the artistic staff both on stage and behind the scenes? What does this mean for young artists who are interested in a performance career? What does this mean for teachers who have the opportunity to prepare students to enter the world of a performance career? This research provides answers and opens discussion for many of these questions.

It is not just large companies like Lyric Opera of Chicago and San Francisco Opera that are bringing in music theater. Opera companies of all sizes are seeing the cross-pollination of these two genres. One clear example of the impact that music theater can have on the bottom line comes from the Western Plains Opera Company (WPO), a small regional opera

company that has been producing professional opera in Minot, North Dakota for nearly 50 years. Since its inception, the company has annually mounted one opera that played to audiences averaging 200–250 patrons for each of the two performances. During the 2015–16 season, Mark McQuade was brought in as the new WPO General Director to help secure the company's long-term viability by starting an endowment, building public interest, and expanding the company's offerings (both performing and educational). If the company was going to grow and thrive, it needed to drastically expand its audience and support base. One of the quickest ways to do this was to diversify the staged offerings to include Broadway musicals and make opera productions relevant and relatable to the audience. There was already strong support throughout the community for other organizations that produced music theater on a much smaller and nonprofessional scale. So, by offering a high quality product and tapping into the interest that was already there, it could easily provide WPO with a bump in audience numbers and financial support.

During the 2015–16 season, Western Plains Opera expanded its season from one to two productions. It started with a modern staging of Mozart's *Die Zauberflöte*. The audience numbers were about the same (a 250 average), but because of its updated concept, sets, and costumes, the production created a great deal of buzz within the community and piqued interest for the company's second production of the season, Andrew Lloyd Webber's biblical classic, *Joseph and the Amazing Technicolor Dreamcoat*. For this musical, WPO extended its performance run to four (two more than were given for the opera). For these four performances, the audience averaged 300–350 members each night, a 20–40% increase in ticket sales for the four-day run. In the 2016–17 season the company again produced one opera and one musical. This time, it paired the tragic father/daughter story of Verdi's *Rigoletto* with the comedic tale of a father and his five daughters in *Fiddler on the Roof*. Despite great publicity, a stellar cast, and high quality production elements for *Rigoletto*, audiences still averaged only 250 members for each of the opera's two performances. However, the company's music theater production knocked it out of the proverbial ballpark, raising the bar for what is possible and confirming the

positive impact of adding music theater to the WPO season. For each of its four performances, *Fiddler on the Roof* averaged over 600 audience members, with the final performance having an attendance over 800. This represented a 140% increase in average ticket sales with the final performance bringing in an impressive 220% increase and setting a record for WPO ticket sales.

In a 2015 article for *deadline.com*, Jeremy Gerard reported some other record-setting numbers. When Broadway's 2014–15 season ended, theaters on Broadway had grossed \$1.36 billion with a total attendance of 13.1 million, "surpassing by more than 2.6 million that of the 10 professional New York and New Jersey sports teams combined."² This doesn't even include touring Broadway productions, which added another \$957 million and 13.7 million viewers. Now fast forward to the 2016–17 season which concluded at the end of May 2017, and Broadway (the street in NYC with 40 theaters) grossed \$1.45 billion with a total attendance of 13.3 million. When one adds touring revenue and attendance, and thinks about all of the non-Broadway or nontouring professional, semiprofessional, and amateur productions of Broadway musicals, it is impossible to discount the impact that musicals could have on the genre of opera in its feasibility, performance practice, and long-term viability.

While many opera companies in the U.S. currently are either gently testing or completely jumping into the music theater waters—other recent productions include Lyric Opera of Chicago (*My Fair Lady* and *Jesus Christ Superstar*), Houston Grand Opera (*West Side Story*), Atlanta Opera (*Sweeney Todd*), Dallas Opera (*Show Boat*), LA Opera (*Wonderful Town* and *Candide*), Utah Festival Opera (*The Hunchback of Notre Dame*, *The Music Man*, *Rex*, and *Seussical*), and Indianapolis Opera (*Man of La Mancha*)—this concept is not solely American. European opera houses also are programming musicals by American and British composers as part of their seasons. During the 2016–17 season, Vienna Volksoper staged four musicals: *Fiddler on the Roof*, *Man of La Mancha*, *Gypsy*, and *How to Succeed in Business Without Really Trying*. Other companies include Théâtre du Châtelet in Paris (*Singin' in the Rain*), Malmö Opera in Sweden (*Fiddler on the Roof*, *Pippin*, and *Godspell*), and Opera North in Leeds, England (*Kiss Me Kate* and *Trouble in Tahiti*).

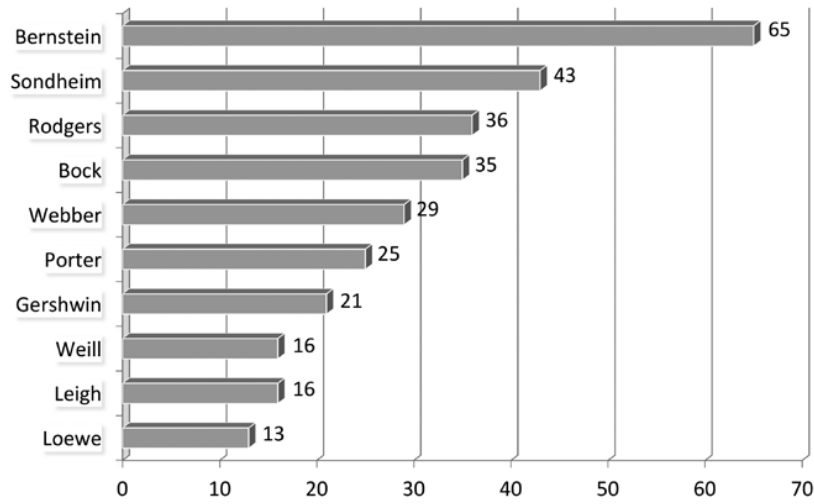


Figure 1. Most produced music theater composers in opera houses from 2014–17.

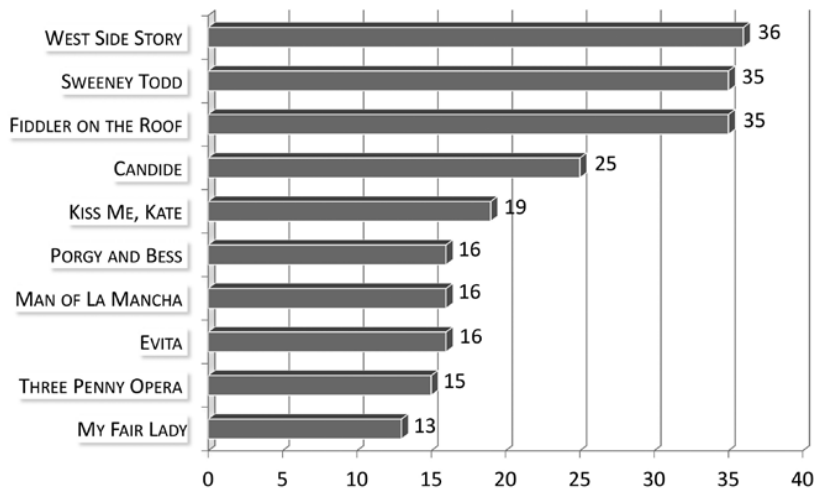


Figure 2. Most produced music theater works in opera houses from 2014–17.

OPERA TOMORROW, MUSICALS TONIGHT

In order to determine what all of this means for the industry, for teachers, students, and the future of singing, the authors set about to answer the questions posed earlier. They prepared several charts to represent music theater (MT) programming in the U.S. and Europe, with data collected primarily from Opera Base and Opera America. In analyzing opera company seasons, it is important to be aware of three key considerations: 1) this study considers only opera houses that produced a

musical that ran for more than one single performance; 2) the year designation refers to the fall of the season in which the run of a particular show commenced (i.e., 2014–15 season = 2014); 3) most of the collected data covers a four season span. More years of data are necessary in order to definitively claim the impact of MT programming in opera houses; however, one already sees some trends emerge.

Figures 1 and 2 display a list of the top ten composers and musicals, respectively, that were produced most often from 2014–2017 in both U.S. and European opera

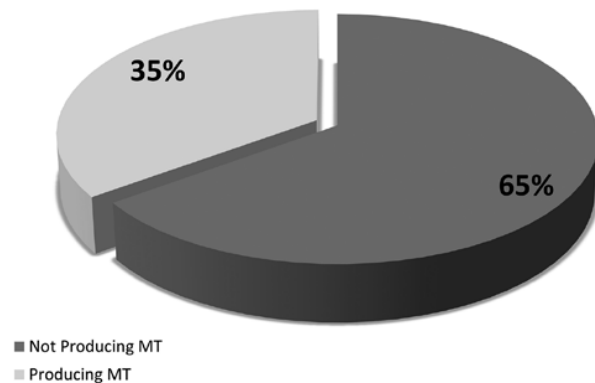


Figure 3. U.S. opera houses producing music theater from 2012–16.

houses. Bernstein is at the top of the list with 65 productions within this four-season span. Sondheim comes in as the second most popular composer with 43 productions. Rodgers, Bock, Webber, Porter, Gershwin, Weill, Leigh, and Loewe follow. Due to the much larger number of opera houses in Europe (848 compared to the 148 in the U.S.), it is not unexpected that European theaters are driving the overall “Top 10” list. Europe’s top three composers (Bernstein, 54; Bock, 33; Webber, 26) make up only 13.33% of their total productions (American and British composers). Bernstein leads Europe with 34 productions of *West Side Story*; *Fiddler on the Roof* was a close second with 33 productions.

In contrast, almost one third (30.42%) of all U.S. productions come from the works of Rodgers, Sondheim, and Bernstein (all American composers). Houses in the U.S. seem to have strong favorites in Rodgers and Sondheim, who make up almost a quarter of the productions in this country. Interestingly, U.S. houses seem much less enamored with *West Side Story* than European houses, having produced it only two times in the study years (1.35% of all productions). The musicals that received the most productions in the U.S. during this period were *Sweeney Todd*, with twelve productions, and *Candide*, with seven. Composers that did not make the top ten, yet were still programmed, include Wilson, Schönberg, Menken, Loesser, Kern, Flaherty, and Blitzstein.

It is noteworthy that the shows being produced lie primarily within the classic music theater style, with singing that is more operatic and traditional acting,

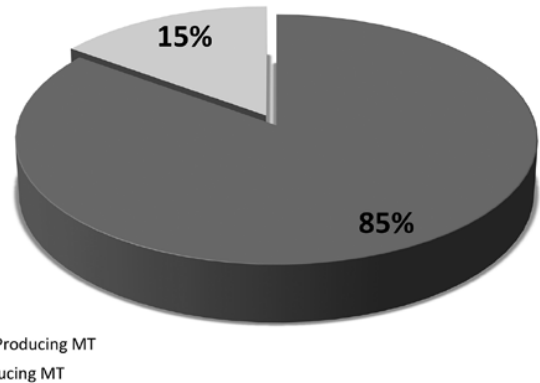


Figure 4. Percentage of European houses producing music theater from 2014–17.

dancing, and plot content, as opposed to shows that are more contemporary or rock-based, such as *Wicked*, *Rent*, or *Kinky Boots*. An impressive total of 228 musicals were programmed in opera houses throughout the U.S. and Europe during seasons from 2014–2017.

Over the past five seasons (2012–2016), 48 out of Opera America’s 139 professional company members (35%) included at least one musical in their programming. The remaining 65% of OA’s professional company members did not produce any MT during this 5-year span (Figure 3).³ The most commonly produced works by these opera companies were *Sweeney Todd* (14), *South Pacific* (7), and *Three Penny Opera* (7).

In Europe (according to Opera Base records), 15% (or 124) of the 848 houses have programmed at least one MT production into their seasons from 2014–2017, leaving 85% producing no MT at all (Figure 4). While 15% may seem rather small, the fact that 124 opera houses produced MT is not insignificant. As one delves more deeply into the data, one finds that 45% of German houses produced MT in the last four years. This seems to indicate a rather strong trend and a sizeable market for MT in Germany, a point that was confirmed by many of the international artists who were interviewed.

Figure 5 provides a side-by-side comparison between the U.S. and Europe for seasons 2014–2017. U.S. opera companies are producing a higher percentage of MT, comparatively, with incremental rises each year from 2014–16 and then a slight dip in programming in the 2017 season. Even though the percentage looks lower in European opera companies, they remain consistent

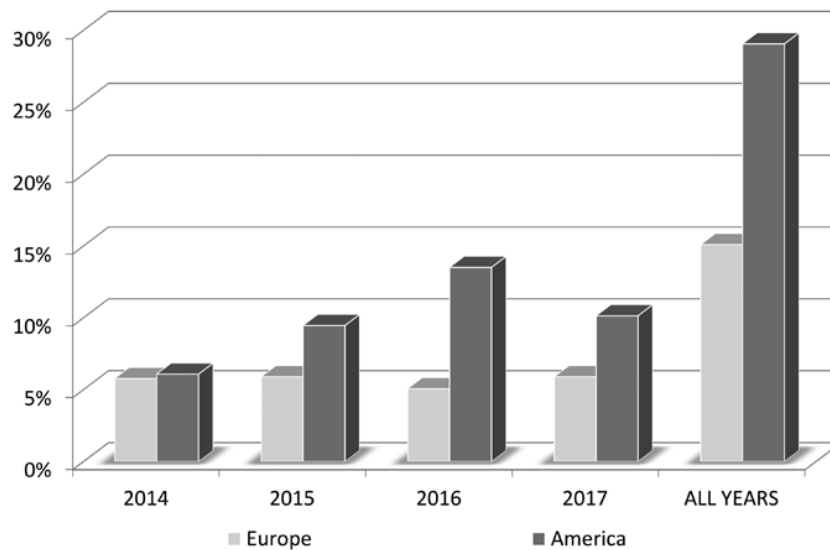


Figure 5. Houses in the U.S. and Europe that produced music theater from 2014–17.

through the span of years and are actually producing more musicals in total.

A DELICATE BALANCE

Enlightening as this data is, it is also essential to learn how this perceived increased demand for stylistic versatility impacts creative and performing artists in the industry, especially the professional singers. Therefore, the authors reached out to colleagues who worked in the U.S. and abroad as professional singers, conductors, and directors in order to gain first-hand perspective.

Canadian tenor John Rodger, who is based in Germany, outlined the opera houses most likely to produce musicals in Europe.

There are so many different types and formats of “theaters.” To begin with, you have large theaters—dedicated opera houses like Vienna and Munich—which do 250+ performances of opera every year. They generally don’t include anything other than grand opera and some ballet performances on their calendar. Then you have all the more traditional “German” theaters. There are about 100 theaters in central Europe with full-time orchestra, opera soloists, chorus, dancers, and a troupe of actors. Relatively smaller theaters of under 1000 seats. In these theaters, there is something different every night of the week, including opera, straight plays, dance, symphony concerts, musicals, large works with

chorus, recitals, performance art, you name it. So, if there is an actor who can help out and play the acting role in *Die Fledermaus* they will have him do it, or if they are putting on a performance of *My Fair Lady*, they might draft a couple of the opera singers for that, but generally it is clear where the performers’ strengths lie. Another situation is found in the very small theaters where there is a lot more crossover (usually the “Landestheaters”). These theaters generally don’t have the budget to bring in many guests, so the ensemble singers and actors cover everything. You might get the same tenor singing roles in *Jesus Christ Superstar*, *My Fair Lady*, *Der Rosenkavalier*, and *Das Land des Lächelns* in the same season.⁴

Rodger went on to discuss the danger of opera companies going too “off brand” when incorporating musicals into their season.

I think companies have to take into account what their core product and core audience [are], and go from there. If you are an opera company selling opera to opera lovers, then you have to be careful about changing that too much without going against who you are. If you are more of a diverse theater company producing different genres, then that is okay too. It all depends on who your audience is, and what forces you have at your disposal.⁵

Daniel Okulitch, Canadian bass baritone who starred in Baz Luhrmann’s production of *La bohème* on

Broadway and the world premiere of Howard Shore's *The Fly* in Paris, shared a similar feeling.

The public generally likes it [when opera companies program musicals], though it gets into problems of "branding," in a way. No one else does opera, but plenty of theaters do music theater . . . so what is an opera company bringing to the experience that is unique? There can be mixed results. I think it's fine, but I wonder if it is really playing to their strengths. It's terrific to have a full orchestra playing some of these scores again, which is sorely lacking in touring shows and regular theaters. It's also a treat to have more trained and substantial voices in the roles—many of the older ones were written for people who could genuinely sing unamplified, and it's best that way, to my ear. I think it's tricky depending on the size of the house. Opera houses are bigger than the typical Broadway stage which these were written for, so then you're forced to amplify the singers, and then I wonder what the point is, exactly. There are some titles which opera companies can do well, and a great many others which should be left alone. They should play to their strengths. What experience does opera provide that is unique? Will those strengths be put to best use in a musical? Why and how? If those questions can be honestly answered, I think musical theater productions can and should have a place in their seasons.⁶

Lydia Steier, an American stage director also living in Germany, shared how musicals might be perceived by a subscriber as part of an opera company's season.

In the context of an opera house a musical would be treated like a piece in repertoire: that is to say subject to the same potential deconstruction or recontextualization of any work for stage (opera, straight play, etc.). One would not find a "traditionally staged" musical in the American sense, but rather an interpretation. Given that interpretation is expected across the entire range of programming, audiences are generally neither excited or appalled by the programming of a musical.⁷

The paradigms previously described by Rodger and Steier are also clearly reflected in France, Switzerland, and the U.K. Conductor and singer Sophie Boucheron stated of theaters in France, "Both styles are produced by different companies. It's because very few people in opera companies know about Broadway and vice versa."⁸ However, Boucheron went on to say, "I know more and more performers are very excited about doing both styles and who are competent. I think there

is an audience in France for both styles and for change between the two."⁹ This sentiment is reflected by French mezzo soprano Marie Lenormand, who noted, "French audiences love musicals, but it is definitely not part of our culture. It is perceived as a completely Anglo-Saxon form. Therefore, the artistic staff and performers are usually from the U.K. or the U.S."¹⁰ Active performer and president of the European Voice Teachers Association, Susan Yarnall Monks said, "Certainly in the U.K., opera companies will put on musicals by Sondheim, Weill, and Rodgers & Hammerstein. They know they can fill the theater, but also they like to interpret these music theater pieces in new and creative ways."¹¹ Tenor Hans-Jürg Rickenbacher spoke of Switzerland's healthy relationship with music theater: "Musical productions are common and especially attractive for 'Dreipartenhäuser' (opera, theater, ballet) like Basel, Lucerne, St. Gallen, etc. All major Swiss theaters produce at least one musical production per season and musicals become part of the normal repertoire like the operetta before."¹²

While many artists indicated that European companies like to reinterpret or recontextualize musicals, which gives the idea that there are perhaps artistic reasons for programming them, all agreed that the bigger reason opera companies, both in Europe and the U.S., are incorporating musicals into their seasons is one thing: money. Steier pointed out that,

American companies are scrambling for revenue and they know that they have a better chance at decent box office returns with a musical. Such shows are done in as traditional a production as possible, often sold from city to city to city: a sanitized, opera-house-ready, just-add-water, box-office-gold (hopefully) package. It's cynical. It's for want of the funding (through the box office) that American houses cannot count on from public means. This is also what makes American companies beholden to rich older donors, whose conservative tastes frame the productions a house can present. Musical or opera.¹³

Okulitch said the reason for opera companies to add musicals to their seasons was "money, pure and simple. If opera companies could have a season that was financially stable without ever doing a musical, I believe most of them would. They might introduce some operetta, perhaps Gilbert and Sullivan, etc., but most of the musicals would likely not be done if not for the chance to make money."¹⁴

Even if finances are a major driving force behind the inclusion of music theater productions into operatic seasons, there are indeed other more altruistic reasons, such as using MT as a vehicle to introduce new audiences to the operatic art form, expanding the available English repertoire to make it accessible and relatable, having access to more comedic repertoire, or aiding the growth of young performers. Michael Heaston, formerly of the Metropolitan Opera and Glimmerglass Opera, speaking of his trail-blazing work at Glimmerglass, said,

We are also a training ground primarily for American artists—most of whom eventually found their way to opera after participating in high school musicals and community theater. Instead of perpetuating this idea that opera and musical theater aren't connected, we wanted to embrace how closely connected they truly are. Doing musical theater has also allowed us to welcome creative and design teams who haven't normally been around an opera house before.¹⁵

When asked about the challenges of casting different genres and the reaction of performers to this intermingling of opera and MT at a traditional young artist opera training program like Glimmerglass, Heaston noted,

From a casting perspective we needed to acknowledge which roles could be performed by opera-trained artists and which we really needed to be specifically from the MT world (especially roles that required belting or extensive dance training). We created wonderful hybrid casts that brought opera and MT artists together. This provided extremely fertile ground for collaboration. Initially, all of the artists were intimidated by each other (MT artists afraid of the opera singers' vocal prowess, opera singers intimidated by the MT's ability with dialogue and movement). But then they realized that this trepidation provided an opportunity for learning—and it was always amazing to see how this “calibration” of experiences created dynamic casts.¹⁶

TRAINING YOUNG ARTISTS FOR A CHANGING INDUSTRY

Before most singers become young artists or professional singers, they usually matriculate through a college or university program. In most schools, students interested in pursuing careers in opera and those interested in music theater careers historically are in

completely separate degree programs and receive very different training. So, if students are interested in gaining both music theater and classical training, are there programs that “crosstrain” singers in both opera and MT simultaneously? How do these programs work? Two American universities, both with long histories of significant and successful operatic and music theater programs provided some answers to these questions. Vocal coach and conductor, Jan McDaniel, reflects on Oklahoma City University's approach to blurring the lines of music theater and opera training found in most American schools.

Although most musical theater programs in professional schools are “segregated” from classical singing programs—due to their being administered by theater departments, a few integrate musical theater singers into studios and classes with their classical singing classmates. They all attend and perform in the same master classes and are required to audition for all operas and musicals during their time in school. Our curricula for our various vocal degree programs have managed to make crossover training possible for decades.¹⁷

In the November/December 2014 issue of *Journal of Singing*, Mary Saunders-Barton and Norman Spivey discussed Penn State University's MFA in Voice Pedagogy for Musical Theatre, a degree that is built upon cross training between classical and music theater techniques.

The core of the program is the voice training. Providing each student with weekly classical and music theater voice lessons takes collaboration to a whole new level. Sharing students requires trust, confidence, and a meeting of the minds. The teachers need to stay in close contact, allowing the student to sort out the teaching styles and information that might at first glance seem to conflict. Stretching the student in diverse ways requires faith on the part of the student and both teachers, but the results can be exciting. In many ways it is like a double major, but on the same instrument.¹⁸

Christy Turnbow was the first graduate of this degree program and she noted, “As a student in this program I had two voice lessons each week, one in each genre. As a result, I am not only a better belter, I am also a better actress, musician, and classical singer.”¹⁹ Turnbow continued,

Cross-training opened both ends of my voice. I had easier access to the whistle register, additional low

notes, and my belt technique became better than it had ever been. Because of the many ways I was using my voice day in and day out, I gained a much better understanding of the relationship between resonance and pharyngeal space. In learning the styles appropriate to classical opera, I needed to try to isolate my “head voice” and “chest voice,” rather than mixing the two as I would typically do in music theater. This in turn helped clarify my understanding of mixed registration in other styles.²⁰

The University of Illinois School of Music recently created a hybrid degree (BMA Lyric Theatre) to help facilitate student interest and passion in both MT and/or opera. Sarah Wigley Johnson who serves as a Clinical Assistant Professor of Voice and Musical Theater Coordinator discussed how this program works.

Lyric Theatre has a streamlined core music concentration (instead of upper divisional music theory and history, students have the choice of taking somatic movement, acting, dance, alexander technique, composition, etc). The curriculum layout proposes a foundation of solid, healthy voice technique (one full hour of classically-oriented voice lessons per week) for the first two years of study followed by the decision to focus on either a “classical,” “music theater,” or “creative” concentration for the junior and senior years of the BMA. If a student decides that he/she is passionate about operatic repertoire and lieder and/or languages, then that student would continue classical voice study his or her final two years at the university. If, however, a student wishes to pursue a music theater concentration within the BMA, he or she would begin music theater voice lessons with myself and instead of continuing with language study, would focus on advanced dance and acting courses for the final two years of the curriculum.²¹

Several European teachers pointed out that they too encounter students who are interested in both styles, but the availability of teachers who teach both differs from country to country, as well as between city and rural areas. For instance, in France and the Netherlands, it is estimated that only 10–25% of voice teachers would teach both styles, but in the U.K., it is anywhere from 50–70% of teachers who would teach both. In other countries, such as Switzerland and Finland, students who study in a more classically oriented curriculum often receive supplemental training through workshops, team teaching, and training courses on nonclassical

musical styles and vocal techniques. The question remains both in the U.S. and abroad: If opera companies continue to incorporate musicals into their seasons, will schools of music/singer training programs and their teachers need to diversify their offerings/curricula and skills to help meet the evolving demands of the industry?

An online survey of professional singers who had completed either a Bachelor of Music, Master of Music, Doctor of Music in Performance, or Artist Diploma in Vocal Performance, was widely distributed through social media and a NATS e-blast to discover whether the singers felt that their education had sufficiently prepared them. Although the response rate was rather low (forty-four total responses), it did provide some interesting and thought provoking results. More than 50% of respondents said they had performed at least one music theater role during their post secondary studies. Since their graduation, almost 40% of respondents have auditioned for a pop/rock-influenced musical, including shows like *Evita*, *Footloose*, *Frozen*, *Hairspray*, *If/Then*, *Kinky Boots*, *Legally Blonde*, *Rent*, *Rock of Ages*, *Spring Awakening*, and *Wicked*. Nearly two-thirds of all respondents said that they had received no specific training regarding the differences between opera and music theater, and when asked specifically if their degree(s) prepared them for the realities of the current industry, almost 60% replied no. Admittedly the number of survey respondents represents only a small percentage of thousands of students graduating from music programs today, but it is startling to think that approximately 60% of the professionals currently working, who presumably spent many thousands of dollars for their education, do not feel their training adequately prepared them for a successful performance career. What does that actually mean? David Adam Moore, American baritone who sang Judd Fry in the Chicago Lyric production of *Oklahoma* and Colonel Álvaro Gómez in *The Exterminating Angel* at the Met, provided a clue: “Most international artists do lots of things. Everyone does everything.”²² From opera standards to new works, from concerts to *avant garde* pieces, from music theater to oratorio, today’s singers must find their way into many diverse arenas in order to make a career.

The authors collectively believe that this study highlights an opportunity for growth as individual teachers and as institutions of higher learning. Given that artists

are being asked to lead more versatile careers, we must ensure that they have as many of the possible tools they will need to be successful.

NOTES

1. David Belcher, "Musical or Opera? Stage Companies Are Drawing on Both Art Forms," *The New York Times* (March 26, 2014); https://www.nytimes.com/2014/03/26/arts/international/opera-companies-turn-to-musicals.html?_r=1 (accessed January 5, 2018).
2. Jeremy Gerard, Broadway Box Office Tops \$1.3B For Record-Breaking 2014–2015 Season, *Deadline.com* (May 26, 2015); <http://deadline.com/2015/05/broadway-box-office-breaks-record-2014-2015-season-1201432981/> (accessed January 5, 2018).
3. Information presented in Figure 3 was provided by Laura Lee Everett, Director of Artistic Services at Opera America (OA) in an email to Allen Henderson.
4. John Rodger, email message to Mark McQuade (June 12, 2017).
5. Ibid.
6. Daniel Okulitch, email message to Mark McQuade (July 17, 2017).
7. Lydia Steier, email message to Mark McQuade (July 19, 2017).
8. Sophie Boucheron, email message to Mark McQuade (July 14, 2017).
9. Ibid.
10. Marie Lenormand, email message to Mark McQuade (July 8, 2017).
11. Susan Yarnall Monks, email message to Mark McQuade (June 9, 2017).
12. Hans-Jürg Rickenbacher, email message to Mark McQuade (July 12, 2017).
13. Lydia Steier, email message to Mark McQuade (July 19, 2017).
14. Daniel Okulitch, email message to Mark McQuade (July 17, 2017).
15. Michael Heaston, email message to Allen Henderson (June 12, 2017).
16. Ibid.
17. Jan McDaniel, email message to Mark McQuade (July 24, 2017).
18. Christy Turnbow, Norma Spivey, and Mary Saunders-Barton; "Training the Next Generation of Music Theater Voice Teachers: Penn State's First MFA Pedagogy Grad Takes

Stock," *Journal of Singing* 71, no. 2 (November/December 2014): 218.

19. Ibid.
20. Ibid.
21. Sarah Wigley Johnson, email message to Allen Henderson (July 17, 2017).
22. David Adam Moore, phone interview with Mark McQuade (June 13, 2017).

Dr. Mark McQuade serves as Assistant Professor of Music and Voice Area Chair at Valdosta State University, teaching private voice and voice pedagogy. His voice students have been featured in principal and supporting roles with university, community, and professional opera and music theater companies, and they are regular winners, finalists, and semifinalists at state, regional, and national voice competitions. Prior to joining the VSU faculty, McQuade served as Associate Professor of Music at Minot State University and Assistant Professor of Music at Oklahoma Baptist University. Along with his deep-rooted passion for teaching and the art of singing, he brings nearly 20 years of experience as a performer and director of opera, including a period serving as the General Director of the Western Plains Opera Company. As a performer, McQuade has appeared in opera, music theater, concert, and recitals throughout the United States and Canada. McQuade holds a Bachelor of Music degree in Vocal Performance from the Oberlin Conservatory of Music, where he studied voice and worked in the Otto B. Schoepfle Vocal Arts Center with renowned voice pedagogue Richard Miller. McQuade also earned a Master of Music degree in Vocal Performance from the University of Oklahoma and Doctor of Arts in Vocal Pedagogy and Performance from the University of Mississippi. McQuade is an active member of the National Association of Teachers of Singing, the National Opera Association, NAfME, and the College Music Society.

Dr. Jennifer McQuade, Canadian coloratura soprano, is in demand as a teacher, performer, adjudicator, and clinician throughout the U.S. and Canada. She holds a Doctorate of Arts in voice pedagogy and performance from the University of Mississippi. Dr. McQuade is the Founding Director of the Valdosta Academy of Performing Arts (VAPA), where she teaches voice, piano, and prepares aspiring high school musicians for college auditions to become music majors. She was also recently appointed as the director of choirs at Lowndes High School in Valdosta, GA. McQuade has credits in opera, oratorio, and music theater, including appearances with Western Plains Opera Company as Gilda in *Rigoletto* and the Queen of the Night in *Die Zauberflöte*. Prior to founding VAPA, Dr. McQuade spent well over a decade as a university faculty member and music instructor at institutions including Le Conservatoire Supérieur de Musique in Montréal, Canada; the University of Mississippi; the University of Central Oklahoma; Oklahoma Baptist University; and Minot State University. She has also presented research and performed at major national and international music conferences, such as the National Association of Teachers of Singing, College Music Society, and

Cinderella Meets Cendrillon: Music Theater and Opera Living Under the Same Roof

the International Congress of Voice Teachers (Australia and Sweden). Her article, "The Effect of the Position of the Zygomatic Musculature of the Experienced Baritone Singer on the Voice Spectra," was published in the *Journal of Singing* (February/March 2016).

Versatile artist, teacher, arts administrator, and baritone, **Allen Henderson** is currently Executive Director of the National Association of Teachers of Singing (NATS), the world's largest professional association of voice teachers, supervising a talented staff in promoting continuing education for voice teachers; publishing a recognized scholarly journal, *Journal of Singing*; and promoting voice education among a wide array of constituencies, from recreational singers to voice educators and medical doctors. He is also Professor of Music at Georgia Southern University, where he teaches voice and foreign language diction. He holds degrees from Carson Newman College (BM), where he was the outstanding graduate in music, The University of Tennessee (MM), and the College-Conservatory of Music at the University of Cincinnati (DMA), where his minor was in Arts Administration and he was winner of the prestigious Corbett-Treigle Opera Competition. Henderson's students have appeared in venues around the world. They have been associated with leading young artist programs such as Merola, HGO Studio, HGO YAVA program, Brevard, Seagle Music Colony, Virginia Opera, Fort Worth Opera, Aix en Provence, Aspen Music Festival, and SongFest, and have been winners of numerous NATS national and regional competitions. His students also are gracing the stages of cruise ships, teaching in public schools, colleges, and universities, and even working for TESLA. Increasingly in demand as a clinician internationally, Henderson has had

two residencies in Singapore at the Yong Siew Toh Conservatory of Music. He spent two weeks lecturing and teaching in China in the summer of 2017 and returned in 2018. In the United States he was on the faculty of SongFest in Los Angeles in 2015, and launched the Savannah Choral and Voice Institute in Savannah, Georgia in association with colleagues from Cincinnati and the Cincinnati Fusion Ensemble in June 2018. He was honored to serve as a master teacher for the prestigious NATS Intern Program in 2013.

David Sisco has served on the voice faculties of Northeastern University, Suffolk University, and Marymount Manhattan College. He currently maintains a private studio in New York and leads master classes around the country and internationally on preparing contemporary art song and music theater. David is a member of the Dramatist's Guild and BMI Lehman Engel Musical Theater Workshop (Advanced), and is an alumnus of the New Dramatists Composer-Librettist Studio in New York. He is currently working on an adaptation of Henry James's *The Wings of the Dove* with lyricist Tom Gualtieri and book writer Michael Zam (*Feud*). A winner of the 2010 NATS Composition Award, David is a prolific art song composer. His songs have been heard at concerts produced by Friends & Enemies of New Music, New Music New York, Joy in Singing, Lyricfest, Songfest, Songfusion, and at Carnegie Hall. With business partner Laura Josepher, David runs ContemporaryMusicalTheatre.com, the largest online database of contemporary music theater writers and songs. David and Laura co-wrote the book, *Mastering College Musical Theatre Auditions: Sound Advice for the Student, Teacher, and Parent*, which is available on Amazon.



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