

CURRICULUM VITAE

Larry Frazier

TEACHING POSITIONS

<u>Date</u>	<u>Title</u>	<u>Institution and Department</u>
2004 -	Professor and Director, Opera Workshop	University of West Georgia Department of Music
1993 -	Associate Professor and Director, Opera Workshop	University of West Georgia Department of Music
1988 - 93	Assistant Professor and Director, Opera Workshop	University of West Georgia Department of Music
1986 - 88	Director of Education/Outreach	Opera Memphis (professional opera company) Memphis, TN
1983 - 86	Adjunct Professor of Voice	Rhodes College, Memphis, TN Department of Music
1984 - 86	Director of Choral Activities	The Hutchison School (girls' preparatory school)
1981 - 82	Associate Professor	Northwestern State University, Natchitoches, LA, Department of Music
1976 - 81	Assistant Professor	University of Mississippi, Oxford, MS Department of Music
1973 - 76	Assistant Professor	Tennessee Technological University, Cookeville, TN, Department of Music
1971 - 73	Assistant Professor	Texas Tech University Department of Music, Lubbock, TX
1969 - 70	Graduate Assistant	Louisiana State University School of Music, Baton Rouge, LA

TEACHING

Most recent classes taught

Teaching Assignments—

Spring, 2007: Music 2600, Music 4600, Music 4610 and Music 6610 (Applied Voice); Music 2770 and Music 4770 (Opera Workshop); Music 4981 (Directed Independent Study: Opera Production) and (Directed Independent Study: Opera Production—Hansel and Gretel and Music 4941 (Half Recital)

Fall, 2006: Music 2600, Music 4600, Music 4610, Music 6610 and Music 6600 (Applied Voice); Music 2770 and Music 4770 (Opera Workshop) and Music 4941 (Half Recital)

Summer, 2006: Music 1100 (Music Appreciation)

Spring, 2006: Music 2600, Music 4600, Music 4610 and Music 6610 (Applied Voice); Music 2770 and Music 4770 (Opera Workshop) and Music 4942 (Senior Recital)

My teaching responsibility at UWG is principally in the area of performance studies: applied music (including graduate, senior/full, and junior/half recital courses) and Opera Workshop. These courses directly relate to and/or result in the performance of music. About three-fourths of my teaching load is in applied music—the one-on-one, individual instruction of vocal music majors in the art of singing.

Music students at the college level study and prepare large numbers of compositions for performance. Different students are at different stages of musical and artistic development and have individual needs to address particular portions of the 400-year repertory of vocal music, including selections in Italian, German, and French as well as in English. Each vocal-music major registers for applied music in every semester of full-time enrollment at UWG, studies six to eight assigned songs and arias (elaborate vocal compositions characterized by a vocal part of considerable complexity, often including elements of virtuosity which require great technical skill in singing) per semester, and must be prepared to perform them from memory before a faculty panel during the final exam period. After the student has taken applied music for at least two and one-half years of university study at UWG or another accredited university music department, he/she is expected to perform a junior recital of a minimum of 20-minutes of music sung from memory, including at least three languages. After three and one-half years of university applied music study, together with successful performance of the junior recital, each student must prepare and sing a senior recital of at least 45 minutes of music sung from memory, including at least four languages, before graduation. (Voice students majoring in music education are not required to present degree recitals, but they must take additional hours of applied music.) The coursework of a graduate student majoring in music performance may include up to 50% of the 36 hours required for graduation in applied music courses, including a graduate recital of one hour or more duration containing advanced repertoire sung in four languages. I select the songs to be studied and performed for all my undergraduate and graduate applied voice students, utilizing my knowledge of the repertory for each voice type—soprano, mezzo-soprano, tenor, baritone, and bass, my personal accomplishment and skill as a professional singer and voice teacher, and my determination and assessment of the interests and particular needs of each student. Once the repertoire is selected, I work with each student on specific aspects of singing techniques such as breathing, placement, support, resonance and on artistic performance skills in singing and in diction during the weekly applied music lessons. Since a typical music student may spend at least one hour per week throughout his/her college career in applied music lessons, an extraordinary bonding often results, as the teacher selects appropriate repertoire and provides instruction which enables the student to achieve the greatest possible development as a singing artist.

Therefore, my teaching load involves significantly more contact hours (as many as 18 -21 per week) than those required of colleagues in most other fields. Additional contact hours must be spent in hearing student auditions, weekly student recitals, studio classes (class sessions where all my students taking applied lessons in voice meet together and sing their repertory for each other and/or where I share information related to common performance practices of singing artists—stagecraft, dramatic focus, mental discipline, etc.), judging recital hearings and attending student performances of junior and senior recitals. Though applied music instruction differs from that offered in most other disciplines at UWG, it is the epitome of “Educational Excellence in a Personal Environment.”

MY UWG VOICE STUDENTS PRESENTING DEGREE SOLO RECITALS, 2002-

Cory Speakman, Senior Recital, Senior Recital, November 11, 2006
Valerie Beck, Senior Recital, April 30, 2006
Michael Burnaman, (shared with Jonathan Broome) Senior Recital, April 19, 2005
Nike Weide, Graduate Recital, April 24, 2005
Vickie Orme, Graduate Recital, November 28, 2005
Jennifer Andall, Senior Recital, December 3, 2005
Vickie Orme, Graduate Recital, November 28, 2005
Jennifer Andall, Senior Recital, December 3, 2005
Michael Burnaman, (shared with Jonathan Broome) Senior Recital, April 19, 2005
Nike Weide, Graduate Recital, April 24, 2005
Vickie Orme, Graduate Recital, November 28, 2005
Jennifer Andall, Senior Recital, December 3, 2005
Alfredo Dale Edwards and Philip Jones, Junior Recital, November 09, 2003
Elizabeth Mote, Junior Recital, April 06, 2003
Anna Jaskiewicz, soprano—Graduate Recital, February 17, 2003
LeGree McCamey, tenor—Graduate Recital, December 8, 2002
Jennifer McPherson, soprano—Senior Recital, January 22, 2003
Elizabeth Mote, mezzo-soprano—Junior Recital, April 6, 2003
Emily Maniccia, soprano—Junior Recital, November 11, 2002

Graduate recitals each contain about one-hour of music, senior and full recitals are 40 to 55 minutes, and junior or half recitals are about 20 to 30 minutes each. Each recital is performed by the solo student singer and her/his piano accompanist in partial fulfillment of the requirements of the appropriate undergraduate or graduate music degree.

MY UWG VOICE STUDENTS PRESENTING DEGREE RECITALS, 1993-2001

I prepared all of the above students in these degree recitals. All were successfully presented. Each of the students below graduated from UWG with degrees in music, except Ned Watson, who changed majors from music to law enforcement. (He is now Chief of Police, Villa Rica, GA, and he continues to sing beautifully.)

Senior Recital, Anna Vilpo, soprano, November 11, 2001
Junior Recital, Jennifer McPherson, soprano, October 25, 2001
Junior Recital, Benjamin Pruett, tenor, January 23, 2000
Graduate Recital, Rachel Bowman, Mezzo-soprano, June 29, 1997
Senior Recital, Alison Hindmon, soprano, May 4, 1995
Graduate Recital, Terri Sanders Finlinson, soprano, April 30, 1995
Graduate Recital, Misty Mathis Smith, soprano, April 11, 1995
Graduate Recital, Shannon Prince, soprano, December 1, 1994
Senior Recital, Christie Couch, soprano, December 1, 1993
Junior Recital, George Edward “Ned” Watson, bass, June 2, 1993

UWG OPERA WORKSHOPS PRODUCTIONS DIRECTED, 1993-

UWG Opera Workshop performances of The Mikado, by Gilbert & Sullivan, March 9 & 11, 2006 My voice students singing leading roles included Valerie Beck, Kerri Harshaw, Jeff Orme, Andrew Scott, Bridget Bohman, Cory Speakman, Jenna Hughes, and Michael Burnaman

UWG Opera Workshop performances of Puccini’s Madame Butterfly, March 10 & 12, 2005 My voice students singing leading roles included Jennifer Andall, Valerie Beck, Dale Edwards, Philip Jones, Ashley Schumm, Cory Speakman, Richie Arnold, and Michael Burnaman

UWG Opera Workshop performances of Mascagni’s Cavalleria Rusticana and Leoncavallo’s Pagliacci, March 11 & 13, 2004 My voice students singing leading roles included Emily Maniccia, Dale Edwards, Elizabeth Mote, Niki Weide, Valerie Beck, Melissa Huckeba, and Philip Jones

UWG Opera Workshop performances of J. Strauss' Die Fledermaus, February 7 & 9, 2002

My voice students singing leading roles included Philip Jones, Dr. Falke; Michael Miqueli, Alfred; Anna Vilpo, Rosalinda; LeGree McCamey, Eisenstein; Dale Edwards, Frank; Emily Maniccia and Misty Brogdon, Sally; and Elizabeth Mote, Orlofsky.

UWG Opera Workshop performances of P.D.Q. Bach's The Stoned Guest, Nov. 8 & 10, 2001

My voice students singing leading roles included Anna Vilpo, LeGree McCamey, Philip Jones, and Kerri Poole.

UWG Opera Workshop performances of Verdi's La Traviata, TCPA, November 2 & 4, 2000

I directed students Jennifer McPherson, Benjamin Pruett, Philip Jones, Anna Vilpo, LeGree McCamey, Emily Maniccia, Erin Shepherd, Harley Granville, and Frank Gordon, and guest artist Don Chalfont in the leading roles of this most popular opera.

UWG Opera Workshop production of Puccini's La Boheme, November 2 and 4, 1999

This production included students Frank Gordon, Benjamin Pruett, Jason Conner, Lilly Ann Webb, and Jennifer Martin; guest artists Joel Auble, UWG Associate Professor of Philosophy, who made his operatic debut and John LaForge, professional singer and my former voice student who received the Master of Music Degree from UWG in 1992.

UWG Opera Workshop production of Mozart's Così fan tutte, TCPA, March 9, 11, & 13, 1999

This production included Georgia Rotary Scholarship student Army Ingvarsdottir, guest artist Misty Mathis Smith (Master of Music, Performance, UWG, 1996) and West Georgia students Franklin Gordon, Benjamin Pruett, Bennett Harrell, and Lilly Ann Webb in principal roles.

UWG Opera Workshop production of Puccini's Gianni Schicchi, TCPA— May 7, 9, and 11, 1996

I directed twelve students—Laura Southern, Tweetie Bowman, Harley Granville, Joyce Presley, Kelley Jenkins, GA Rotary Scholarship student Magnus Goransson, Benjamin Sweatt, Scott Shackelford, Kristi Morris, Harry Nelson, Bryant Turner, and Samuel Martin in performing leading roles, and I sang the title role myself to enable all of these students to have the opportunity of participating.

UWG Opera Workshop production of Mozart's The Magic Flute, TCPA— Feb. 21 and 23, 1995

This production included students Alison Hindmon, Tracey Mautz, Kristi Morris, Kyle Barnes, Jamin Harkness, Misty Mathis Smith, Harley Granville, Terri Sanders Finlinson, Ovid Wynn, Laura Southern, David Marler, and Tom Trimble. I arranged the spoken dialogue of all the leading roles into a single narration representing the verbalized thoughts of Tamino, a central character, and dubbed my own voice speaking it, which was then projected over the speaker system between musical numbers. Three students from Carrollton Elementary School, prepared by their teacher Elizabeth McCollum and costumed in white gowns and wearing lighted, gold laurel wreath halos, delighted the audience in their appearance as “geniui” in this production. I sang the important role of Sarastro in this production to enable our twelve students to have the opportunity to sing the other principal roles.

UWG Opera Workshop production of Bizet's Carmen, TCPA –February 23 and 25, 1993

I directed this production which included an original stage setting featuring scenic panels designed and painted for placement over an open grid work of two tetrahedrons by noted American painter/sculptor John Ford. The West Georgia Concert Choir assisted the cast of student principals which included Steve Taylor, Bobby Jordan, MaRia Schaefer, Rebecca Cribb, Mark Southern, Samuel Martin, and Ned Watson.

UWG Opera Workshop production of Gilbert and Sullivan's The Mikado, TCPA—May, 1994

I served as stage director and music director for this production involving a large student cast.

UWG Theatre/UWG Opera Workshop production of Gilbert and Sullivan's H.M.S. Pinafore, TCPA, February 15, 17, 18, 19, 20, 2000

I served as music director and conductor for this large-scale production which was jointly produced by the UWG Departments of Mass Communication/Theater Arts and Music.

UWG Opera Workshop production, “Operatic Libations,” TCPA Black Box Theater – January 30, 1997

I arranged and directed this program of scenes from J.S. Bach’s “Coffee Cantata,” Donizetti’s The Elixir of Love, and Rossini’s “Duet for Two Cats.” Starbucks Coffee provided coffee samples for the audience. Five students, Harley Granville, Harry Nelson, Benjamin Sweatt, Kelly Jenkins, and Rita Marcec, joined UWG alumna and guest artist Misty Mathis Smith in performing the seven leading roles in this audience pleasing production.

UWG Opera Workshop production of You’re a Good Man, Charlie Brown, TCPA – May 5, 7, and 9, 1998

I directed eight students, Daniel K. Watkins, Jessica Walker, Christy Stewart, Heather Williams-Haskin, Rita Marcec, Maria Walker, Stacy Spinks, and Samantha Maitland, who brought to life the six leading roles of Charles Schultz’s cartoon characters in this delightful musical.

NOTABLE TEACHING ACHIEVEMENTS/STUDENT PERFORMANCES

Georgia Chapter, National Association of Teachers of Singing Auditions, February 22, 2003

— Ashlie Prior, 1st Place winner in First-Year College Women Division

This annual professional meeting and auditions (there are categories for male and female singers from freshman level through graduate) is attended by over 50 university voice teachers and over 350 student singers from across the state. Singers are grouped according to years of university study and age and sing from three to six songs in various required languages and styles during their audition time of 10 to 20 minutes before a panel of professional voice teachers, who evaluate the performance and provide written comments on singing techniques, musicianship, and artistic presentation. The singers with the highest scores in each classification are declared winners. Competition is intense; winning is a high achievement and honor. My student, Ashlie Prior, won first place from a group of about 20 singers from across the state.

UWG Opera Workshop performances of Cavalleria Rusticana, by Mascagni and Pagliacci, by Leoncavallo

This double bill of two of the most popular operas in the repertory utilized the talents of fourteen UWG voice students, ranging from graduate students to freshmen, as well as a guest artist who is a UWG alumnus. In addition to coordinating all the musical and vocal elements and staging and directing the two operas, I also coached a graduate piano student in playing the piano accompaniments.

UWG Opera Workshop performances of Mozart’s The Marriage of Figaro, March 6 & 8, 2003

As Artistic Director of the UWG Opera Workshop, I selected this opera as particularly suitable for our student performers and was professionally responsible for musical direction, stage direction and choreography, musical coaching and preparation of the singers from the piano—I play the orchestral accompaniments arranged for piano while directing the students and offering suggestions on their performance techniques to encourage dramatic, musical, and stylistic sensitivity—during rehearsals, securing of properties and period costumes, scenic materials, and lighting, as well as for preparing a plot synopsis and notes for the program. The three-hour performances included fourteen UWG students (two roles were double cast) in principal roles including graduate students Anna Jaskiewicz and Ed Elliott, and undergraduates (ranging from freshmen to seniors) Jameson Linville, Ashley Prior, Elizabeth Mote, Jason Conner, Emily Maniccia, Kristen Johnson, Philip Jones, Dale Edwards, Kurt Ross, Michael Burnaman, Heather Schroeder, and Melissa Huckeba.

A visitor to our campus who for several years served as a member of the faculty of the Indiana University School of Music, which is internationally recognized for the distinction of its opera program, wrote an unsolicited letter to me after attending the March 6, 2003, opening performance of The Marriage of Figaro which describes the results of my work with the UWG Opera Workshop.

“I am writing this as you are starting your Saturday performance of Figaro and am hoping that it goes even better than the one I enjoyed on Thursday evening. I want you to know that I am not given to hyperbole. But, I have to tell you that this great piece is still resounding inside me. Thank you so much for this.

All the actors rose to the occasion and are to be congratulated. Your cuts were tastefully made, and maybe because of them I was able to appreciate a lot more than on some occasions. It is a great pity that you are only doing two performances; there should be the possibility of taking this 'on the road'. I am sure that it would be appreciated, and it would be a great experience for all."

Leontyne Price Vocal Arts Competition, Southeast District Memphis, Tennessee – April 18, 1994
Samuel Martin, baritone – District Finalist

National Association of Teachers of Singing, Southeast Region (Georgia, Alabama, Florida)
Student Auditions, Auburn University, Auburn, Alabama – April 8 and 9, 1994
Samuel Martin, baritone – Second Place Winner

Leontyne Price Vocal Arts Competition, State of Georgia, Columbus, GA – February 27, 1994
Samuel Martin, baritone – State Winner

My student Samuel Martin distinguished himself and brought honor to the university in these competitions involving singers from Georgia and the entire Southeast Region of the United States.

Jennifer Andall, Music Editor and Performer, 2006 UWG "Eclectic"

Pro-Mozart Society of Atlanta 2002 Scholarship Auditions, February 24, 2002
Anna Vilpo, Preliminary Winner/Finalist

My voice student Anna Vilpo was one of eight preliminary winners selected to appear in recital in the finals of this prestigious competition open to young artists of any instrument or voice from throughout the eastern United States.

Georgia NATS State Auditions, February 24, 2001, at Kennesaw State University

My student Benjamin Pruett won third place in the graduate men's division.

Atlanta Singers, 1998—2002

My voice student Benjamin Pruett was selected as tenor/soloist with this 16-voice professional chorale after competitive audition.

UWG Student Research "Big Night" Competition, March, 2000, Maria Walker, Winner, Departments of Music, Theatre, Art

Maria Walker studied voice with me for several semesters before winning this award.

UWG Opera Workshop Opera Scenes, Cashen Hall, April 5, 2001

The Marriage of Figaro—Act I Trio (Mozart)

The Magic Flute—Act I Quintet (Mozart)

Carmen—Act I Duet (Bizet)

Carmen—Act I Seguidilla (Bizet)

Carmen—Act II Quintet (Bizet)

Hansel and Gretel—Prayer (Humperdinck)

I arranged this program of opera scenes and directed the eleven student singers who sang the 21 roles involved.

UWG Opera Workshop performance of Così fan tutte, Act I Finale, Cashen Hall, Dec. 7, 1998

I staged and accompanied from the piano the seven students who performed principal parts.

MY VOICE STUDENTS SELECTED FOR PRESENTATION ON HONORS RECITALS

All of the students below were selected by the UWG Music Faculty for these performances after competitive audition. As a rule, no teacher may have more than three students in any one of these recitals.

Honors Recital, March 29, 2006

Kerri Harshaw, mezzo-soprano
Cory Speakman, baritone

Concerto Competition Winner Concert, April 25, 2006

Kerri Harshaw, mezzo-soprano

Wright Scholars Concert, February 16, 2006

Valerie Beck, mezzo-soprano
Cory Speakman, baritone

UWG Jazz Combo, "An Evening of Jazz", May 1, 2006

Nandani Persaud, featured vocalist

UWG Jazz Ensemble Concert, March 16, 2006

Kerri Harshaw, Featured vocalist

Honors Recital, March 30, 2005

Dale Edwards, tenor
Philip Jones, baritone

Soloists, GMEA All-College Chorus, January, 2005

Dale Edwards, tenor
Philip Jones, baritone
Vickie Orme, soprano
Cory Speakman, baritone

Wright Scholars Concert, February 10, 2005

Jennifer Andall, mezzo-soprano
Michael Burnaman, baritone

Wright Scholars Concert, February 10, 2004

Emily Maniccia, soprano
Elizabeth Mote, soprano
Philip Jones, bass-baritone

UWG Department of Music Honors Recital, April 3, 2003

Elizabeth Mote, soprano

UWG Concerto Competition Winner/Recitalist, April 23, 2002

Anna Vilpo, soprano

UWG Honors Recital, April 3, 2002

Jennifer McPherson, soprano
Elizabeth Mote, mezzo-soprano

UWG Department of Music Wright Scholars Concert, February 19, 2002

Anna Vilpo, soprano

Elizabeth Mote, mezzo-soprano

UWG Department of Music Honors Recital, April 11, 2001

Jennifer McPherson and Anna Vilpo, sopranos

Wright Scholars Concert, February 20, 2001

Jennifer McPherson, soprano

Benjamin Pruett, tenor

Wright Scholars Concert, February 22, 2000

Benjamin Pruett, tenor

Jennifer Martin, soprano

UWG Department of Music Honors Recital, April 14, 1999

Benjamin Pruett, tenor

Wright Scholars Concert, Cashen Hall, February 18, 1999

Benjamin Pruett, tenor

Amy Ingvarsdottir, soprano

UWG Department of Music Honors Recital, Kathy Cashen Recital Hall – May 13, 1998

Carrie Ivey, soprano

Rita Marcec, mezzo-soprano

UWG Department of Music Honors Recital, Kathy Cashen Recital Hall – May 17, 1995

Alison Hindmon, soprano

Samuel Martin, baritone

**UWG Department of Music Wright Scholars Recital, Kathy Cashen Recital Hall –
Feb. 7, 1995**

Terri Sanders Finlinson, soprano

Alison Hindmon, soprano

Misty Mathis Smith, soprano

UWG Department of Music Honors Recital, Kathy Cashen Recital Hall – May 18, 1994

Alison Hindmon, soprano

Samuel Martin, baritone

UWG Wright Scholars Concert, Kathy Cashen Recital Hall – February 16, 1993

Kaye Lovins, soprano

MaRia Schaefer, soprano

Carrollton Arts Study Club Award Winners

These voice students of mine were given financial awards in recognition of their outstanding singing talents.

2001—Jennifer McPherson, soprano

2000—Benjamin Pruett, tenor

UWG Choirs – soloists

My students Benjamin Pruett, Jennifer Martin, Emily Maniccia, Lilly Ann Webb –
Spring/Fall, 1999

UWG Jazz Ensemble – soloists

My student Sheryl Luke, Spring/Fall, 1999

My student Philip Jones, 2002-2003

UWG Concerto Competition Winners' Concert, TCPA , May 31, 1994

My student Kaye Lovins, soprano

UWG Symphony Band Concert, TCPA, March 13, 1993

My student MaRia Schaefer, soprano soloist

My student Ned Watson, bass soloist

UWG Concert Choir and Chamber Singers Concert with Opera Workshop Soloists, TCPA, March 11, 1993

My student MaRia Schaefer, soprano

My student Ned Watson, bass

SUCCESSFUL DEVELOPMENT OF COURSES

University System of Georgia European Council

Through competitive review, I was selected as the only UWG faculty member to teach in the USG Regents' Study Abroad Programs below.

Paris – Summer 2001

London – Summer, 2000, University of Surrey-Roehampton

Courses: **H2O –Handel, Haydn, and Oratorio in Britain, 1725-1802** and **Music Appreciation**, featuring British composers

(The courses in the European Council Study Abroad programs in London, 2000, and Paris, 2001, were selected after competitive review of course proposals submitted by faculty from throughout the University System of Georgia. I did not get to actually teach the courses because of insufficient enrollment by UWG students in the European Council program, but my courses were included in the published booklet of course offerings for both the London and Paris programs.)

RESTRUCTURED COURSES

Music 3606, Principles of Diction (Fall, 1998)

Music 4150/5150, Vocal Pedagogy and Literature (Spring, 1999)

I developed a new course emphasis in **Music 103 (now Music 1100) – "From Broadway to Boheme," Winter, 1996**

DEVELOPMENT OF EFFECTIVE CURRICULAR METHODS

Bachelor of Music with Elective Studies in Business Degree

While acting chair of the UWG Music Department I revised the degree proposal to meet National Association of Schools of Music accreditation standards – July, 1994.

UWG Undergraduate Music Curricula

Through leadership of UWG Music Department Undergraduate Studies Committee, I had responsibility for re-writing the description of the major in music performance and re-structuring undergraduate curricula in theory/composition, performance (voice and piano) and music education to meet NASM standards – 1994 – 95.

SERVICE

ACTING CHAIR, UWG DEPARTMENT OF MUSIC, SUMMER, 1994

COMMITTEE MEMBERSHIP

UWG Faculty Senate

Senator, Arts and Sciences, 2001-2005
Member, Learning Resources Committee, 2001-2003
Senator, Arts and Sciences, 1997 - 2000
Member, Academic Policies & Procedures Committee, 1997 - 2000
Chair, 1999 – 2000

UWG College of Arts and Sciences

Arts & Sciences Promotion & Tenure Committee, 2006-2007—Music Department Representative
Member, Ad Hoc Committee for Dean of Arts and Sciences Evaluation, 1999
Member, Advisory Committee, 1996 – 2002

UWG Department of Music

Music Department Representative, Faculty A Day Campaign, 2005-2007

Departmental Committee Work and Service 2006-2007

Chair, Special Projects Committee
Member, Scholarship Committee
Member, Advisory Committee
Member, Faculty Governance Committee
Planned for and recruited selected alumni performers for
Centennial A-Day Concert, November 16, 2006
Sang duet with Julie Lowry on The 2nd Annual April Fool's Concert,
Sponsored by UWG Collegiate Chapter, MENC, April 3, 2006
Taught significant overloads
de Facto staff accompanist for Student Recital Hour programs and
Piano Accompanist, UWG Opera Workshop

Departmental Committee Work and Service 2003-2004

Chair, Faculty Evaluation and Rewards Committee,
Member, Special Projects Committee
Member, Advisory Committee
Member, Band Search Committee

Departmental Committee Work and Service 1988-2003

Chair, Special Projects Committee, 2002 - 2003; 1999 – 2001
Member, Advisory Committee, 1999 -
Chair, Music Faculty Evaluation and Rewards Ad-Hoc Committee, 1997 – 2000
Chair, Music Faculty Governance Committee, 2001—2002; member, 2002—2003
Member, Scholarship and Recruitment Committee, 2002—2003; 1997 - 2000
Member, Piano Search Committee, 1999
Member, Special Projects and Promotions Committee, 1998 -
Chair, Post-tenure Review Committee, 1997 - 98; Member, 1999
Member, Graduate Studies Committee, 1993 - 98
Member, Undergraduate Studies Committee, 1993 - 98
Chair, Undergraduate Studies Committee, 1994 - 95
Staff Accompanist for voice students, opera workshop, and scholarship auditioners, 1988 -

ADVISEMENT OF STUDENT ORGANIZATIONS

UWG Opera Workshop, 1988 -
Academic Advisor to Music Students, 1988 -

PARTICIPATION IN EDUCATIONAL ACTIVITIES

Professional and Public Service—2006-2007

Judge, Carrollton High School Governor's Honors Program participants, November 9, 2006
Member, Carrollton Rotary Club (Chair, Special Events Committee), 2006-2007
Choir Member, Carrollton Community Thanksgiving Service, November 19, 2006

UWG "FamilyTree" song, A-Day Celebration, October 19, 2006—Professional Participant

UWG Opera Workshop—An Evening of Music Theatre, October 2, 2006

UWG Opera Workshop—A Taste of Opera, October 26, 2006

Phi Sigma Iota Initiation Ceremony, sponsored by the UWG Department of Foreign Languages—
prepared and accompanied my students Nandani Persaud and Cory Speakman in performances of selections from *Man of La Mancha*, April 13, 2006

UWG Academic Honors Convocation, March 29, 2006, selections from The Mikado, performed by UWG Opera Workshop

Judge, Alabama Music Teachers Association (AMTA) State College Solo Auditions, April 16, 2005
(contracted)

Professional participant, National Groundhog Shadow Day (Sponsored by Carroll County Schools, UWG and area businesses), February 2, 2005

Adjudicator, AMTA State Voice Competition, November 4, 2005

UWG Academic Honors Convocation, March 30, 2005, selections from Madame Butterfly,
performed by UWG Opera Workshop

UWG Academic Honors Convocation, April 3, 2003
Finale, Mozart's The Marriage of Figaro

UWG Academic Honors Convocation, April 3, 2002
"What a Joy to be Here," J. Strauss' Die Fledermaus
I conducted from the piano these performances by the UWG Opera Workshop.

UWG Commencement Ceremonies
Soloist for Alma Mater, 1994—

UWG A Day Faculty & "Opening of School" Concerts, 1994--
Soloist

Luso-Hispanic Day 2005, sponsored by the UWG Department of Foreign Languages, prepared and directed
Opera Workshop students in one-hour performance of selections from *Man of La Mancha*

Carrollton Art Study Club

Lecture/Performance on operatic works of Mozart with UWG Opera Workshop, Nov. 7, 2002
Performance of music by Rogers and Hammerstein with Anna Vilpo, June 6, 2002
Lecture on the life and operatic works of Giuseppe Verdi, April 4, 2002
Performance – Songs of Thomas A. Dorsey, January 23, 2000
Lecture/Performance – Puccini's La Boheme with student cast members, November, 1999

Accompanied program on the life and work of Thomas Dorsey, September, 1997
Presented program on opera in our community, April, 1997,

First Baptist Church, Franklin, GA, March 5, 6, & 8, 2001

Presented a three hour seminar, "Basic Music Skills for Choral Singers"

Carrollton Lit-Mu Club

Represented UWG and played piano accompaniments for the performance of my student, Jennifer Martin, scholarship winner, January 15, 2000
Presented program of southern-heritage river songs, February, 1998

Carrollton High School Fine Arts Department, March 9, 1999

Clinician for State Literary Competition students

Rotary Club of Carrollton, GA

Presented program with Anna Vilpo, GRSP student, September 12, 2000
Presented programs with UWG Opera Workshop soloists, February 9, 1999; May 5, 1998

Reinhardt College, Waleska, GA, February 15, 1997

Presented a solo recital and conducted a masterclass with student singers

UWG Student Recital, October 14, 1996

Sang a performance of the Act III Finale of I puritani with Kevin Hibbard and George Mann

Whitesburg Elementary School, Whitesburg, GA, May 1996

Clinician, "Arts Appreciation Day"

UWG Alumni Weekend, April 1996

Presented a performance with UWG Opera Workshop

UWG Composition Student, Janice Cunningham, Recital, February 15, 1996

Premier soloist for some of her original songs

Carrollton City Schools, September 1995

Clinician, "America Goes Back to School Project"

UWG Festival Band Collage Concert, May 25, 1995

Soloist

Carrollton Elementary School, May 12, 1995

Clinician, "Cultural Arts Day"

Kiwanis Club of Haralson County, Bremen, GA, December 9, 1994

Presented a program of Christmas songs

UWG Foundation – A Day Pre-Campaign Buffet, September 1994

Assisted in arranging the music

UWG Black Achievement Program – Academic Award Ceremony, February 23, 1994

Accompanist for my student, Samuel Martin

UWG Senior Composition Recital of J. Randolph Hall, May 30, 1993

Soloist for this student's original song composition

Region Six High School Choral Festival, Clayton County Schools Performing Arts Center,
Judge, February 28, 1993

PARTICIPATION IN COMMUNITY ACTIVITIES

Rotary Club of Carrollton, GA

Member, February, 1998 –
Director of International programs, 2001-2003
Program Chairman, September, 1999 & 2000

Tanner Medical Center, Carrollton, GA

Diabetes Clinic Volunteer, (100 hours annually) 1997-2001

West Georgia Tennis Association (Carroll, Douglas, Haralson, and Paulding counties)

President and USTA Local Coordinator, 1999 –

City of Carrollton, GA – Mayor’s Ad Hoc Golf Course Committee

Member, February - May, 1994

Carrollton Community Thanksgiving Service Music Leader, 1993-94

Carrollton Presbyterian Church

Director of Music, 1992-2002

ACADEMIC ACHIEVEMENT

Doctor of Music Degree, Florida State University, 1974 - 76

Dissertation Equivalency: Two full-length solo recitals, one chamber recital, performance of a leading role with the FSU Opera, performance as a soloist with the FSU Symphony and Chorus, and a treatise entitled, “Legal Relationships of the Professional Opera Singer as Applied to Considerations in Personal Service Contracts”

Academic Minor: Law

Master of Music Degree, Louisiana State University, 1969 - 70

Thesis Equivalency: Performance of a full-length solo recital

Bachelor of Music Degree, Louisiana State University, 1969

Major: Vocal Performance

PROFESSIONAL GROWTH AND DEVELOPMENT

My professional growth activities have always centered in the performance of music. Before completing my undergraduate degree, I was named an apprentice artist for the 1968 season of The Santa Fe Opera, where I performed on stage with internationally famous singers and worked with musical and stage directors of international distinction. The 30 young singers (ages 21-35) chosen as apprentice artists were selected by competitive audition at New York and several other cities. I have sung over 100 performances of leading bass roles with professional companies such as The National Opera, The Indianapolis Opera, Opera Memphis and The Syracuse Opera. With the New Orleans Opera, I sang the principal role of Pirro in the opera, **I Lombardi**, by Giuseppe Verdi, in a cast which included tenor Carlo Bergonzi, soprano Christina Deutekom, and bass Ferruccio Furlanetto, singers who have starred at La Scala, Berlin, Paris, Covent Garden, The Metropolitan Opera in New

York and practically every other major opera company in the world. I have won regional competitions for singers in concert and operatic venues sponsored by The Metropolitan Opera ("Met" Auditions) and The National Association of Teachers of Singing (NATS Artist Award Auditions) among others. These professional accomplishments occurred before my appointment as Assistant Professor at UWG (then West Georgia College) in 1988, and the experiences continue to inform my teaching and performance activities and lend credibility and shape to every performance I give. Such performances are among creative/research activities listed in the Handbook as eligible for meeting the test of promotion for faculty in music and the arts in the area of professional growth and development. Although faculty members in many disciplines may earn national, even international research reputations while remaining, essentially, in campus offices or laboratories, music performers must, by the very nature of their live art, spend substantial portions of time traveling to and from concert sites. As a singer, my performances involve collaboration with other artists (piano accompanists, orchestras, choruses, etc.), often requiring much additional time devoted to rehearsing at the site. For example, in the four years I sang with The Atlanta Singers (professional chorale of 16 singers), I traveled to Atlanta at least once weekly from September through May for two and one-half hour rehearsals in addition to rehearsal and travel to performance sites throughout Georgia, South Carolina, and North Carolina. Even a faculty recital on campus requires many hours of rehearsal with the accompanist after the music is learned in order that the collaboration of the performers can be polished. Thus, while a published document may not entail much time beyond the research proper, a completed performance often involves an expenditure of time considerably in excess of that needed to master the repertoire itself. A music historian familiar with my work at UWG describes my work as follows: "What an asset Larry has been to UWG and a wide community! Most visible as a performer, he has presented outstanding solo recitals...displaying artistry of the highest order. A great deal of research underlies such performances, and as a historian I appreciate the reading, listening, and thinking that Larry does to prepare. His comprehensive study was particularly apparent to me when he lectured to my music history class about Mozart's operas. Larry knew not only the music and the libretti (the dramatic texts or books of lyrics), but also the personalities involved, the conventions, the historical, social, and political settings. Furthermore his presentation held the students' interest and left them well informed."

A UWG colleague familiar with both the disciplines of fine art and music discusses peer evaluation of music performers as follows. "The term 'Juried' is, in fact, really meant for the art world. The thinking is that anyone could hang up a piece of art somewhere and call it an 'exhibit.' If a music performer has been invited to sing/play, he/she has essentially been reviewed by peers in some way; otherwise the invitation would not have come. Therefore, performance activities mentioned in the handbook would include such examples as guest artist recitals at other Georgia universities, solo performances with opera companies or other musical companies as well as with churches who hire professional musicians for performances of concert sacred music as 'juried/peer-reviewed performances'."

HONORS FOR CREATIVE ACTIVITIES

UWG Graduate Faculty Art Research Award, April 24, 2003, for performance of Schubert's Song Cycle, "Die Winterreise"

This award is open to faculty in the areas of art, theatre, creative writing, and music. "Die Winterreise" (Winter Journey) is a song cycle of 24 songs by Viennese composer, Franz Schubert, set to poetry of Wilhelm Muller. [A song cycle is a group of songs, usually for voice and piano, related by a common subject or theme intended to be performed as a unit, without intermission or break between songs.] The demands on both singer and piano accompanist are great, requiring technical command and musical sensitivity throughout the seventy-two minutes of uninterrupted performance time, an extraordinarily long time for a singing artist to be on stage without any break whatsoever. The singer must sing throughout a two-octave range and deliver the German texts using a wide variety of dynamics and tempos while maintaining a smooth, connected stream of vocal timbres with a silence of no more than fifteen or twenty seconds at the end of each song while the "mood" of the succeeding song is set by physical posture and facial expression. Pianist George Mann, retired UWG professor of music who accompanied me in the April 18, 2002 on-campus performance of this work and who nominated me for the award, described the performance as "one of the best concerts" he had heard during his twenty-eight years of attending performances at UWG.

StarChild, by James Oliverio, June 6 & 7, 1996, Created the role of The Elder in the world premier performance of this opera composed for the Olympic Festival in Atlanta.

I was selected after audition for the composer to sing this role along with cast members from throughout the U.S. The performance was seen internationally over the internet. A taped version for television was broadcast, statewide, on Georgia Public Television, and it subsequently received a 1997 Emmy Award.

“History of the National Association of Teachers of Singing, 1944-94”

I am one of only 2,000 voice teachers and singers listed. My name appears because of my performance as a finalist in the 1973 NATS Artist Award Auditions in New York. NATS is the preeminent professional organization for voice teachers in higher education and currently has over 5000 members in the United States and throughout the world.

PROFESSIONAL PERFORMANCES

Greater North Fulton Chamber of Commerce Gala Concert at Georgia Aquarium, January 21, 2006
(As Member of Michael O’Neal Chamber Singers)

***Bach to Broadway*, February 12, 2006**

Soloist with Michael O’Neal Chamber Singers, Falani Performing Arts Center, Reinhardt College, Waleska, GA

***Bach to Broadway*, February 19, 2006**

Soloist with Michael O’Neal Chamber Singers, Roswell Presbyterian Church

Soloist, A-Day Faculty Concert, October 17, 2005

Carroll Symphony Orchestra, December 10, 2006

Bass soloist, Handel’s Messiah, First Baptist Church, Carrollton (also broadcasted locally throughout December, 2006, over UWG Public TV)

Gainesville Pro Musica Concert Series (As Member of Michael O’Neal Chamber Singers) January 23, 2005

Oglethorpe University, Soloist with Michael O’Neal Singers, February 12, 2005

***Lovers & Poets*, Soloist with Michael O’Neal Chamber Singers, February 13, 2005, Roswell UMC**

Emory Community Choral Festival (as member of Michael O’Neal Chamber Singers, February 26, 2005

Church of Santa Maria della Pieta, Venice, Italy, soloist in World Premier Performance of *Jephtha*, by Terry Lowry, March 31, 2005

***Days of International Choir Music*, Verona, Italy, soloist with Silver Medalist Choir from Georgia, April 1, 2005**

Emmanuel College Chorale and Chamber Choir, soloist in *Jephtha*, by Terry Lowry, April 21, 2005

Washington National Cathedral, Washington, D.C., Cantor, Service of Evensong, June 7, 2005

Lees-McRae College Summer Concert Series, Banner Elk, NC, Soloist with Michael O’Neal Chamber Singers, August 2, 2005

Capitol City Opera, Georgia Public Broadcasting Studio, Atlanta, Don Alfonso in Mozart's Così fan tutte (recording for statewide broadcast on GPTV), August 19, 2005

***What Sweeter Music* –Music of John Rutter, Member of Michael O'Neal Chamber Singers, October 21, 2005**

Atlanta Ballet Performance of Orff's *Carmina Burana*, Member, Michael O'Neal Chamber Singers, Atlanta Fox Theatre, October 27 & 30, 2005

Soloist, Atlanta Audio Society, December 11, 2005

Carroll Symphony Orchestra—Bass soloist, *Beethoven Fantasie for Piano and Orchestra*, Carrollton Cultural Arts Center, June 3, 2003.

I was one of six soloists to appear in this performance involving symphony, chorus, piano and vocal soloists. My colleague, Dr. Kevin Hibbard, was guest conductor.

Faculty Recital, UWG, March 25, 2003

This one-hour solo recital included oratorio arias by Handel, Haydn, and Rossini; “Vier ernste Gesänge” by Brahms, French art songs by Duparc, Stravinsky, and Milhaud; and Negro Spirituals by Burleigh. [In this case, a one-hour solo recital consists of a performance by a solo singer accompanied by a pianist.]

Solo Recital, First Baptist Church Artist Series, Carrollton, GA, March 23, 2003

This artist series involves performers from across the country as well as local artists. I was invited to perform the recital program that was also presented on campus.

Bass Soloist, Handel's Messiah, Carroll Symphony Orchestra and First Baptist Church, December 13 & 15, 2002

I collaborated with other soloists from Atlanta and Rome. The performances were broadcast locally over public access television through January 2, 2003

Performances with The Atlanta Singers (16-Voice Professional Ensemble)

My performances with The Atlanta Singers ranged from the Piccolo Spoleto Festival in Charleston, to the Fine Artist Series of Tryon, North Carolina, and several performances in Spivey Hall, as well as two nationally broadcasted performances on the “Performance Today” program of National Public Radio. Each of the 17 performances below included one to two hours of choral music in a variety of styles. I was one of four baritones/basses performing in the ensemble.

Piccolo Spoleto Festival, Charleston, SC, May 31, 1997

**Southeast Division of the American Choral Directors Association Charleston, SC,
February 28, 1998**

**Georgia American Choral Directors Association Summer Conference Spivey Hall, Morrow,
GA, July 11, 1997**

Tryon Concert Association, Tryon, NC, May 18, 1996

**Spivey Foundation and Clayton College and State University Lyceum, Spivey Hall,
Morrow, GA,**

May 8, 1998

December 6, 1997

March 8, 1997

December 6, 1996

December 2, 1995

Brenau University, Gainesville, GA, October 10, 1998

Piedmont College Centennial Lyceum Series, Demorest, GA, January 24, 1998
Reinhardt College The Atlanta Singers, Spivey Hall, Atlanta, May 8, 1998
**Atlanta Midtown Alliance Annual Meeting, Sheraton Colony Square Hotel, Atlanta, GA,
December 9, 1996**
UWG Department of Music, Townsend Center for the Performing Arts, October 28, 1997
**Fulton County Arts Council, Atlanta Olympics Faith and Arts Program, Central
Presbyterian Church, Atlanta, GA, July 21, 1996**
**Atlanta Camerata Productions, Cathedral of Christ the King, Atlanta, GA,
March 1 and 2, 1996**
Lutheran Church of the Apostles, Atlanta, GA, December 7, 1997

Georgia Composers Concerts

I sang "One Flesh," a ten-minute song for baritone soloist, clarinet and piano by Roger Vogel, as a component of each of these six, one-hour concerts which were performed at the sponsoring institutions listed below. The concert at Valdosta State University was presented at the 2001 Southeastern regional conference of the College Music Society, a major professional association of music teachers in higher education.

Valdosta State University, March 1, 2001
Columbus State University, October 20, 2000
Spivey Hall, Morrow, GA, October 16, 2000
University of Georgia, October 4, 2000
Georgia Perimeter College, September 25, 2000
UWG, September 25, 2000

**Jacksonville State University Opera Gala, Ernest Stone Performing Arts Center, Jacksonville, AL,
March 5, 1998**

I sang operatic arias as guest artist in this gala production

Brenau University Guest Artist Series, May 4, 2000

I presented a one-hour solo recital.

Reinhardt College Music Department, Waleska, GA, February 15, 1997

I presented a 30-minute solo recital in conjunction with a one-hour masterclass.

UWG Faculty Recitals

Performance of Schubert's song cycle, "Die Winterreise," Cashen Hall, April 18, 2002
(This is the on-campus performance for which I was awarded the 2003 UWG Graduate Faculty Art Research Award.)

April 4, 2000, Cashen Hall

This one hour solo recital, subtitled "Passion, War, Honor," included arias by Purcell, Handel and Contemporary composer Carlisle Floyd and two song cycles – "War Scenes," by American composer Ned Rorem and "Let Us Garlands Bring," by English composer Gerald Finzi.

April 19, 1999, Cashen Hall

I sang songs and arias in Italian, German, French and English; the repertoire included a variety of musical styles from the sixteenth century to the twentieth century.

May 19, 1998, Cashen Hall

This solo recital included songs on the themes of love and longing.

April 20, 1995, Cashen Hall

This recital consisted entirely of songs by composers Leo Sowerby, Samuel Barber, John Duke, Richard Hageman, Ernest Charles, and Johannes Brahms

Bass soloist, Haydn's "Lord Nelson Mass" with The Columbus Symphony Orchestra and UWG Concert Choir, TCPA, May 25, 1993

**Handel's Messiah, Bass soloist, First Baptist Church, Carrollton, with Etowah Chamber Orchestra,
December 14 & 16, 2001**

**Handel's Messiah, Bass soloist with Atlanta Metropolitan Chorus, Dr. David Morrow, conductor
December 25, 1999**

Handel's Messiah, Bass soloist, First Baptist Church, Douglasville, December 10, 2000
(The performances of Messiah listed above include my singing of two recitatives and two arias from part I.)

Conductor, Handel's Messiah, Carrollton Presbyterian Church, December 19, 1999
I coordinated and conducted this performance of the combined choirs of Carrollton Presbyterian, St. Andrew and Stripling Chapel United Methodist, and Grace Lutheran churches with professional soloists and guest orchestra.

UWG Opera Workshop Production of Puccini's Gianni Schicchi, TCPA, May 7, 9, and 11, 1996
I sang the title role of Gianni Schicchi.

MEMBERSHIP AND OFFICES IN PROFESSIONAL SOCIETIES

National Association of Teachers of Singing, 1990-
Secretary, Georgia Chapter, 1992-98

Phi Mu Alpha Sinfonia, 1969 -

MEMBERSHIP IN SCHOLASTIC HONORARIES

Pi Kappa Lambda, 1976 -

JUDGING PANEL MEMBERSHIPS

Judge, Georgia NATS Student Auditions, Georgia State, February 20 & 21, 2004

Judge, 2003 MTNA Alabama State Auditions—Young Artist & Senior Vocal Divisions, November 7, 2003

President, West Georgia Tennis Association—recognized by the United States Tennis Association as the official USTA agency for tennis in the four-county region of Carroll, Douglas, Haralson, and Paulding counties

Judge, Region 5-A Literary Meet, Bowdon High School, March 8, 2002

Judge, Georgia Chapter, NATS Student Auditions, UGA, February 22, 2002

Judge, Region 6-AAAA Literary Meet, Pebblebrook High School, March 10, 2001

Judge, Georgia Chapter, NATS Student Auditions, February 23, 2001, Kennesaw State, Kennesaw

**Judge, NATS Southeast Region Student Auditions, April 7 & 8, 2000 University of Alabama,
Tuscaloosa**

Judge, Southeast Region Student Auditions, April 2 & 3, 1999, Shorter College, Rome, GA

Judge, Georgia Chapter Student Auditions, February 25 & 26, 2000, Columbus State University, Columbus, GA

Judge, Region 5 Solo and Ensemble Festival, Tri-Cities High School, East Point, GA, October 16, 1999

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions University of Georgia, Athens, GA, March 5-7, 1998

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions University of Georgia, Athens, GA, March 7-8, 1997

**National Association of Teachers of Singing Summer Workshop, UWG, Carrollton, GA, July 25-26, 1997
Workshop Director, Twentieth-Century American Art Song, with Sharon Mabry**

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions Mercer University, Macon, GA, March 1-2, 1996

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions Columbus College, Columbus, GA, March 3-4, 1995

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions Agnes Scott College, Decatur, GA, March 4-5, 1994

National Association of Teachers of Singing, Georgia Chapter – Annual Student Auditions Shorter College, Rome, GA, March 5-6, 1993

National Association of Teachers of Singing, Southeast Region – Annual Meeting and Student Auditions, Georgia Southern University, Statesboro, GA, March 29-30, 1996

National Association of Teachers of Singing, Southeast Region – Annual Meeting and Student Auditions, Auburn University, Auburn, AL, April 8-9, 1994

PROFESSIONAL RECORDINGS

Atlanta Singers, “An American Sampler,” released September, 1998

StarChild, OMI Music Group, Original cast recording, June, 1996

OTHER ACADEMIC ACHIEVEMENT

Nomination by the Center for International Biography for inclusion in the World’s Who’s Who of Music, 2001 edition

OTHER PERFORMANCES WITH PROFESSIONAL COMPANIES

Principal Operatic Roles

Opera Memphis – Zuniga, Benoit, Truffaldin, Marquis Dobigny, 1982-87

Syracuse Opera – Zuniga, Truffaldin, 1986-87

Indianapolis Opera – Zuniga, Truffaldin, Lackey, 1986-87
New Orleans Opera – Pirro (I Lombardi), 1982
Baton Rouge Opera – King of Egypt (Aida), 1982
Opera South – Kecal, 1982
Mississippi Opera – Zuniga, 1979
Valdosta Opera – Colline, Figaro (Paisiello), 1975-76
National Opera – Figaro (35 performances), Colline (17 performances), 1971
Louisiana Opera – Dr. Cajus, 1970

Apprentice Artist

Santa Fe Opera, 1968

Oratorio Solo Roles

San Antonio Symphony – Brahms Requiem, 1973
Midland Odessa (Texas) Symphony – Mozart Requiem, 1972
Carroll Symphony Orchestra – Handel's Messiah,

(PROGRAMS AND SOUND RECORDINGS ARE AVAILABLE FOR REVIEW)