



## **CWR 2017 Presenter Bios**

### **Amanda DeMaris, Clinical Assistant Professor, Arizona State University**

Amanda DeMaris, soprano, has been heard on opera, recital, and concert stages singing such repertoire as Lucy in *The Telephone*, Papagena in *The Magic Flute*, and soprano solos in Handel's *Messiah* and Mozart's *Vesperae*. She holds the degree BM in vocal performance from Ithaca College, MM in vocal performance from New England Conservatory, and EdD from Columbia University's Teachers College.

DeMaris has taught at Cornell University as a visiting lecturer, Ithaca College as a lecturer and assistant professor, and at Columbia University and the New England Conservatory as a teaching assistant. Her students have gone on to perform with Forbidden Broadway, Vocal Essence Ensemble Singers, cruise ships, and numerous summer stock companies. In 2015, she joins the faculty of Arizona State University as Clinical Assistant Professor of Voice.

DeMaris is a member of the National Association of Teachers of Singing, New York Singing Teachers Association, and Pi Kappa Lambda. Her conference presentations have included the Voice Foundation's 38th Annual Symposium, ISME's World Conference in Bologna, Italy, Arizona Music Educators Association, and NATS National Conference. Her research interests include musicianship for singing, and self-directed learning in the applied voice studio. Her work has been published in the *Journal of Singing*.

### **Cindy Dewey, DMA, Music Department Head, Utah State University**

Cindy Dewey, soprano, is the Music Department Head at Utah State University. From 1996-2015 Professor Dewey served as Voice and Opera Area Head at USU. She continues to teach Applied Voice and to direct the Marie Eccles Caine-Russell Family Opera Outreach Quartet. Before joining the music faculty at USU, Dr. Dewey was a tenured Associate Professor of Music at West Virginia University where she was the director of graduate and undergraduate programs in voice performance and pedagogy. Dr. Dewey earned her bachelor's and doctoral degrees in Voice Performance at Louisiana State University where she was a student of master teacher Sandra Kungle, and Metropolitan Opera star, Martina Arroyo. She earned her master's degree under the tutelage of nationally recognized voice teacher, Herald Stark. In addition, Dr. Dewey was a long-time student of Oren L. Brown of the Juilliard School, with whom she organized two international multi-disciplinary seminars on healthy voice use, held here on the campus of Utah State University.

Dewey has an active concert career. She has performed with symphonies in the U.S. and Canada. She has been a frequent soloist with the American Festival Chorus and Orchestra under the baton of one of her favorite conductors, Dr. Craig Jessop. Recent performances include Cundick's *The Redeemer*, the Bach B minor Mass, Mozart's Grand Mass in c minor, Mendelssohn's *Elijah*, Orff's *Carmina Burana*, Haydn's *Creation*, and Mozart's *Requiem*. A versatile performer, Dewey also appears regularly in faculty recitals

and concerts, performing everything from Broadway/Cabaret evenings to art song recitals to a performance of Brahms' Two Songs for Alto and Viola with Bradley Ottesen of the Fry Street Quartet.

Dr. Dewey is recognized nationally for her voice teaching. Her students are currently performing at the Metropolitan Opera, Los Angeles Opera, Santa Fe Opera and elsewhere. Her students have won a number of national honors and competitions. She was recently elected to the position of Cal-Western Regional Governor for the National Association of Teachers of Singing. She has also served as NATS District Governor in both Utah and West Virginia. Her students have gone on to compete at the national level in the NATS National Student Auditions and in the NATS Artist Award Competition. Dewey has been invited to present/perform at numerous national NATS conventions, and has served as both Program Chair and Conference Chair at two recent conventions.

Dr. Dewey recently completed her sabbatical during which she worked as a Research Affiliate at the National Center for Voice and Speech. In addition to her degrees in music, Dewey has a second Bachelor's Degree in Speech Language Pathology, and plans to complete her second master's degree once she has finished putting her children through college. Dewey has maintained a private voice studio for over three decades where she works to habilitate and rehabilitate singers at all levels of ability.

### **Olga C Perez Flora, DMA, Assistant Professor of Voice, University of Nevada, Reno**

Cuban-American mezzo-soprano, Olga Perez Flora, has been lauded by Opera News for her "smoky tones" and "firm, pleasant voice and lively poise." Dr. Flora has performed with opera companies and symphonies both across the country and internationally.

Some of her recent engagements include performances with the Akron Symphony in deFalla's *El amor brujo*, Opera Columbus as Suzuki in *Madama Butterfly*, Third Lady in Mozart's *Die Zauberflöte* with the Erie Chamber Orchestra, the Durafle *Requiem*, Bach's *Cantata 147* and Respighi's *Il Tramonto* with the St. Vincent Cammerata, Verdi's *Requiem* with the Hollywood Concert Series, Manuel de Falla's *El Retablo de Maese Pedro* with the Newark Granville Symphony Orchestra, the Durufle *Requiem* and Hayden's *Lord Nelson Mass* with the Idyllwild Arts Festival, and *Messiah* with the Mississippi Symphony Chorus as well as a recording of Stephen Colantti's children's opera *The Selfish Giant* with the Erie Chamber Orchestra.

Dr. Flora has also performed Marcellina in *Le nozze di Figaro* with Operafestival di Roma, Zerlina in *Don Giovanni* with Opera in the Heights, and the role of Olga in *Eugene Onegin* with Opera Company Middlebury to wide acclaim. Known for her sultry *Carmen*, Ms. Perez Flora has performed this signature role numerous times, including her debut with Amarillo Opera. She has enjoyed being a recitalist for both Pittsburgh Opera and the Pittsburgh Song Collaborative, and will perform a Cuban song recital series for Otterbein and Muskingum Universities as a community outreach event this Spring. Additional upcoming engagements include Hayden's *Lord Nelson Mass* and Bach's *Cantata BWV 4* with the Southeastern Ohio Symphony Orchestra.

Academic degrees include the Doctorate in Musical Arts from The Ohio State University, the Master in Opera Theater from Arizona State University as well as the Bachelor in Vocal Performance from Northern Arizona University. Dr. Flora is involved in several young artist programs including the Idyllwild Festival of the Arts where she has served as a vocal coach and opera scenes director for 12 years and the Flora Italian Summer Studio which she and her husband, James Flora, launched in the summer of 2016 in Rome, Italy with the Tito Gobbi Association where she serves as the artistic director.

### **Errik Hood, DMA, Assistant Professor of Voice, Utah State University**

Dr. Errik M. Hood, baritone, has appeared professionally with Madison Opera, Dayton Opera, Cincinnati Opera, Opera Columbus, Opera Project Columbus, Chautauqua Opera, and Opera New Jersey, as well as with the Chautauqua Symphony Orchestra, Cincinnati Chamber Orchestra, Dayton Philharmonic Orchestra, Miami Valley Symphony Orchestra, Gallion Community Orchestra, Yellow Springs Community Orchestra, Capriccio Vocal Ensemble, Bach Society of Dayton, and with resident orchestras of Northwestern University, The Ohio State University, Wright State University, and Northern Kentucky University.

Recent operatic engagements include: Monatano in *Otello*, Motorcycle Cop/First Guard in Jake Heggie's *Dead Man Walking*, Melchior in *Amahl and the Night Visitors* (Menotti), Simone in Puccini's *Gianni Schicchi*, Escamillo in *Carmen* (Bizet, abridged), Cardinal/Priest in *Galileo Galilei* (Phillip Glass), Ford in *Falstaff* (Verdi), and Figaro in both John Corgiliano's *The Ghosts of Versailles* and Mozart's *Le Nozze di Figaro*.

Recent concert engagements include: *Mass In G* (Schubert), *Requiem* (Faure), *Magnificat* (Bach), *Mass in A* (Bach), *Mass in C* (Schubert), *Judas Maccabaeus* (Handel), *German Requiem* (Brahms), *Petite Messe Solennelle* (Rossini), *Messe di Gloria* (Puccini), *Te Deum* (Bruckner), *Kindertotenlieder* (Mahler), and *Messiah* (Handel).

Dr. Hood's writings have been featured in *Classical Singer* and *The Ivor Gurney Society Journal*.

Dr. Hood holds a Bachelor of Music from Wright State University, a Master of Music from The Bienen School of Music of Northwestern University, and the Doctor of Musical Arts from The Ohio State University. Dr. Hood has taught voice at the University of Dayton, Northern Kentucky University, Wright State University, The Ohio State University, Northwestern University, and is currently Assistant Professor of Music and Voice at Utah State University.

### **Albert R Lee, DM Assistant Professor of Voice, University of Nevada-Reno**

Tenor, Albert Rudolph Lee's performances have been described as "vocally sumptuous," "musically distinctive" and even "acrobatically agile." Having appeared with Opera Theater of Saint Louis, Palm Beach Opera, Opera Theater of Pittsburgh, Philadelphia Orchestra, Saint Luke's Chamber Orchestra, the Collegiate Chorale of New York City, Caramoor International Music Festival, and the Aspen Music Festival, Lee's recent performances include Don Ramiro in Rossini's *La Cenerentola*, Don Ottavio in Mozart's *Don Giovanni*, Almaviva in Rossini's *Il Barbiere di Siviglia*, Nemorino in *L'Elisir d'Amore* and Ferrando in *Così fan tutte* as well as the tenor solos in Mendelssohn's *Elijah*, Beethoven's *9th Symphony*, Handel's *Judas Maccabaeus*, and the Rossini *Stabat Mater*. Throughout his performing career he has also worked to preserve and expand the performance of Negro Spirituals in domestic and international performances with the American Spiritual Ensemble. Recently, Lee performed a recital of art song settings of Langston Hughes poetry in Weill Recital Hall at Carnegie Hall, performed in the world premiere performance of *Buffalo Soldier*, an opera based on the story of the segregated 92nd Infantry fighting in Italy during World War II with the International Opera Theater in Città della Pieve and Rome, Italy, and performed the role of Jesus in the Jules Massenet's oratorio *Marie Magdalene*. Lee is a featured soloist on a recently released recording of works by composer, George Walker on Albany Records singing musical settings of the Walt Whitman poem "When lilacs last in dooryard bloomed," a poem written as an elegy to Abraham Lincoln after his assassination. Upcoming engagements include concerts with the Reno Philharmonic and Beethoven Lieder recitals in Vermont and New Hampshire. Having completed the Bachelor of Music in Vocal Performance at the University of Connecticut, the Master of Music at The Juilliard School, and the Doctor of Music degree at Florida State University with

a doctoral treatise titled "The Poetic Voice of Langston Hughes in American Art Song", he Assistant Professor of Voice and Opera and Director of Vocal Studies at the University of Nevada, Reno.

### **Michelle Markwart Deveaux**

Michelle is an award winning actor & vocalist (sop/mezzo/belt) who holds a BA in Music from Patten University and an MA from Fuller Theological Seminary in Worship, Theology, and the Arts. She's experienced in opera, musical theater, jazz gigging, worship pastoring, composition, arranging, teaching, film-making, creative arts consulting, theatrical & musical direction, and more.

A move from Los Angeles in mid-2008 (where she performed, directed, and taught extensively) has given her the privilege to rebuild her studio in the South Bay Area. Classically trained in the Italian tradition, she teaches the Bel Canto, the appoggio, technique to empower vocalists to sing any genre and style. She is a vocal technician who specializes in the treatment of vocal problems caused by poor technique; who actively incorporates the aesthetic and science of the voice. In addition, each student is taught how to approach their singing as an actor; to incorporate healthy singing and strong vocal technique with intention and character driving choices.

Her style of teaching is influenced by her personal experiences as a performer and student. She is straightforward and no-nonsense, while being empowering and supportive. In addition to her private studio, Michelle frequently directs, musical directs, and consults for local theater companies and churches. faithculturekiss is her response to a need that she sees for the performing arts to be approached with ethical behavior, integrity, intentional training, and professionalism.