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Stacey Fraser TSSA Winter 2018

Stacey Fraser

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TSSA (Teaching Study Skills Award) Report Winter 2018

Name, Department, and Email address:

Stacey Fraser, Department of Music, sfraser@csusb.edu

Name and Date of conference attended:

National Opera Association 63rd Annual Convention
Opera's Tradition and Rebirth
New Orleans 1796-2018 *Laissez les bons temps rouler*
<https://www.noa.org/uploads/conv/2018ConvSched.pdf>

Teaching Skill(s) Studied:

- Using Projected Imagery in Opera
- Working with Living Composers
- Opera that integrates aesthetics beyond the standard European Art tradition (Special session with Terence Blanchard, American composer, jazz trumpeter and music educator)

Impact on Current Teaching (How was this info applied)?

The information disseminated in all three of these specific conference sessions has directly impacted my work as the Director of Opera Theatre in the Department of Music at CSUSB. I have been incorporating projection and digital mapping as an alternative or in addition to traditional scenic stage elements for the past several years. This particular session discussed the latest technology available with regard to digital projection in opera as well as its importance in generating an interest among modern day audiences.

The CSUSB Opera Theatre (MUS 387 and MUS 397) has worked with living composers as well as composers who integrate multiculturalism into their works on multiple occasions over the last six years. Several of the conference sessions dealt with the production of new works and the challenges/advantages of working with living composers. These conference sessions absolutely encouraged me to continue my work as a champion of operatic pieces by living composers who go beyond the conventions of traditional opera. The CSUSB Opera Theatre recently finished producing the opera *Spiritual Forest* by Japanese composer Koji Nakano. The students and I had the opportunity to work with Dr. Nakano throughout the rehearsal process and were able to receive first hand instruction and coaching with regard to not only the musical side of the work but also the integration of certain Japanese aesthetics and traditions.

Date Submitted: Tuesday, February 12, 2019