



*National Association  
of Teachers of Singing*  
San Francisco  
Bay Area Chapter  
*Newsletter*

**August, 2007**

## **Letter From Our President**

Hello All,

I do hope that your summer is fabulous and that you are enjoying a change from the school year!

This month's newsletter is the first for your newly elected editor, Joshua Elder. Our dear Tina Baird has vacated this job after faithfully publishing this tome for the last 10 years. A tribute was given her at the Annual General meeting in June, which 22 members attended. This was the best attendance I have seen. The AGM was a great afternoon of socializing, discussing issues facing the chapter and, of course, electing new officers. New officers for 2007-2008 are listed on the following page.

These members are donating their time and energy to sustain and improve SFBAC NATS. So let's support their efforts! The most important way of showing your support is to send your ratifying vote TODAY. Email me at [sharonmezzo@comcast.net](mailto:sharonmezzo@comcast.net) with your vote. The response count will be posted in the next newsletter. Please take a few moments to read the minutes of the AGM and the Board meeting. Important issues were discussed and recorded there.

Continued on next page

Be sure to mark your calendars now for chapter events. We have dates for board meetings, fall and spring symposia, student recitals, singing festival and the AGM already scheduled. Members are especially invited to attend any meeting. So please join the excitement. Our first board meeting with new officers was held on 7-22. The atmosphere of cooperation, fun, and service was exciting. What a great year we will have! Call or email anytime...

And remember: *Canta che ti passa!*

*Sharon Kaye*

## **2007-2008 Officers**

President: Sharon Kaye	sharonmezzo@comcast.net
Vice President of Programs: Sue Field	mezzo54@comcast.net
Vice President of Recitals: Victoria Rapanan	vrsing@sbcglobal.net
Vice President of Singing Festival: Ruthanne Crow	ruthannecrow@gmail.com
Treasurer: Audrey Howitt	howitt123@aol.com
Recording Secretary: Dorothy Barnhouse	dorbarn@sbcglobal.net
Membership Secretary: Diana Rae Ryan	diana.rae.ryan@gmail.com
Newsletter Editor: Joshua Ian Elder	joshuaianelder@hotmail.com
Webmaster: Meghan Dibble	finalalice@hotmail.com
Hospitality Chair: April McNeely	april_mcneely@yahoo.com

### **"Songs of Inspiration"**

a short experimental class (for singers and non-singers) at the San Francisco Conservatory of Music this October. It focuses upon songs with messages to enhance the lives and souls of believers and non-believers alike.

The instructor is Dr. Helen Dilworth, a distinguished teacher, administrator and world class soprano who delights in guiding students in listening and singing with greater skill and understanding. The class meets 6:30 PM Mondays in the new facility 50 Oak between Van Ness and Franklin. Contact (415) 864-7326.



## **NATS SFBAC Annual General Meeting**

Sunday, June 10 at the Peninsula JCC, Foster City, 3:30 PM.

Present: Allison Collins, Meghan Dibble, Belinda McHolister, Dietrich Erbelding, Rachel Kessler, Ken Gartner, Sue Field, Allen Cathcart, Victoria Rapanan, Cheryl Keller, Audrey Howitt, Grace Johnson, Tina Baird, Ellie Cohen, Sally Mott Yahi, Sharon Kaye, Diana Ryan, Kathy Ludowise, Katya Roemer

### **Welcome**

Sharon Kaye Meeting began with a Mixer. Hors d'oeuvres and beverages supplied with chapter funds.

Mighty conversation and socializing.

### **Festival Report**

Given by Sharon Kaye for Amy Schneider who could not attend

See handout statistics prepared by Amy

Suggestions and changes: Avocation change to Late Bloomers (start lessons after 35) and has Cohen Award; Musical Theater Requirement change before and after '70, recital same weekend, CSUH hosting 2008 festival

Discussion regarding Avocation to Late Bloomers, those who are older and started lessons before 35 will be in the other categories and can choose for comments only

**Motion:** Dietrich 2<sup>nd</sup> by Ken and Passed

### **Membership Report**

Given by Diana Ryan

145 active members with 4 emeritus and 4 new as of Jan 07; New members passed on to welcoming 176 members are eligible to join our chapter; Diana started to contact them all and will continue to do so; updating registry which will be published 2007; have directory published hardcopy every other year; suggestion for email, but the document is too big; suggestion published the website but security concerns – currently listed with name, email, phone, and websites... not address b/c of privacy issues... look into password protection. Those members without internet access are listed and are directed to contact membership secretary for contact information.

**Motion:** Sue Field 2<sup>nd</sup> Tina and Passed

### **Program Report**

Given by Sue Field

Fall 06 had symposium with MS.Johnson held at the conservatory and was successful; had 50 people there and covered costs; Spring 07 symposium April 15 – Grace Johnson Child Sex Abuse effects on Voice, 14 attendees including 1 from Sacramento, 1 from Inland Empire; DVDs are still available for \$10 and send request to Sue Field, with address to get one.

Fall 07 workshop called Inside Admissions Saturday 10/13 12p-4p at SF Conservatory in concert hall for only \$50 b/c in conj with Prep School; sort of a master class form; Wendy Hillhouse proposal to express what they like to hear in a young singer on track for a collegiate program, musicianship, musicality, repertoire;

San Jose State and Conservatory can show what a wide range of schools are looking for.

7-8 students to participate.

**Motion:** Sally 2<sup>nd</sup> Kathy Ludowise and Passed

Additional Spring '08 symposium: Dr. Mai Zhong present on Chinese song and diction; will be expensive so we will have more discussion and matching funds from national.

**Discussion:** Would like someone to talk about how to help Asian born students with English diction; many members excited to know more about Chinese songs, even major opera companies is producing in Chinese; problem is that not many attendees to offset costs; suggestion that we have a symposium which is an all day event with 4 presenters, but now it's only one presenter perhaps not as many people come out for that; but some people can't come all day; there is a cost factor for all day plus lunch; so half day makes more sense financially; depends on who is presenting.. Orin Brown's symposium was very well attended

**Motion:** Keller 2<sup>nd</sup> Howitt; Passed

### **Recital Report**

Given by Victoria Rapanan

6 NATS recitals, 2 in SF, 2 in Rossmoor, 1 in SJ, 1 in Marin, and one cancelled for lack of participation it was a Late Bloomers; Work with coordinators to get more participation; new venue at Peace Lutheran Church in Danville Sun 1/20/08 3pm – need coordinator, possibly Sue; Katya co VP couldn't be there today; would like to have a recitals meeting for all members interested in helping to improve quality of recitals; fill out survey of ideas/opinions on recitals  
Discussion: at 27:00 minutes Ken Gartner complaint about quality participants in recitals, more at end.

**Motion:** Dietrich 2<sup>nd</sup> Diana; Passed

### **Treasurers Report**

Given by Audrey Howitt

See report prepared by Audrey

Opening and closing balances both went up as is membership income; Workshops need to break even or be in the black which has in general happened; student recitals break even; shift Wells Fargo fund to get more interest – some into CDs; this year the singing festival we had \$8200 coming in we were able to give division winners \$250 when in the past it was only \$100; encourage donations to the Barlow Awards

**Motion:** Sue 2<sup>nd</sup> Ellie; Passed

### **Discussion**

1. Changes and amendments of the Bylaws function of elections to electronic vote; bylaw say now that only those attending the Annual General Meeting can vote; Executive Board would like to have an electronic vote to include everyone; what is the method? Perhaps survey monkey; first decide if it's desirable before decide on methodology; would an electronic vote defray interest in attending the annual general meeting; when bylaws were written we did not have email or web-sites, so are we moving into the electronic age.

**Motion:** Ken moves that we propose an electronic voting system be installed with methods to be determined and include a paper trail; 2<sup>nd</sup> by Dietrich Passed in Affirmative

2. Remove numbers from VP titles, so no 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> VP; Tina brought up question of succession if President is incapacitated; Bylaws state that 1<sup>st</sup> VP – Program VP succeeds president; so change wording in bylaws to state Program VP succeeds if needed. It was felt to be a negative connotation with the numbers.

**Motion:** Kathy L motions not have number associated with the VP titles and the Programs VP will be next in succession should the president become incapacitated. 2<sup>nd</sup> by Tina B Passed in Affirmative

#### **Newsletter future**

Joshua wants to keep newsletter about the same, but make small changes to save pages. He wants to keep it in hardcopy, not just over email or on the website. He couldn't attend because he is directing a chorus rehearsal with Festival Opera.

**Special Appreciation:** to Tina Baird, newsletter editor. She was thanked with a card, Edible gift card, and framed collage of all the newsletters prepared by Sue Field and Sharon Kaye and attendees. Tina has done the newsletter every month except for Julys for ten years. Tina gave a speech.

**Voting** – see ballot. Write-ins are welcomed. All those present votes by ballot. Talled by Cheryl Keller & Alan Cathcart.

Results for 2007-2008

President: Sharon Kaye

Vice President of Programs: Sue Field

Vice President of Recitals: Victoria Rapanan

Vice President of Singing Festival: Ruth Anne Crow

Treasurer: Audrey Howitt

Recording Secretary: Dorothy Barnhouse

Membership Secretary: Diana Rae Ryan

Newsletter Editor: Joshua Elder

Webmaster: Meghan Dibble

Hospitality Chair: April McNeely

#### **Member library proposal**

Tina wants her extensive music library to be preserved for the use of the chapter. Need to find a space, perhaps the Conservatory or Holy Names. Should have Call Board TBA access. To be organized by a trained librarian and run by a SFBAC NATS member.

#### **Respiration animation proposal**

Tina is interested in creating an animation of respiration for singers “Air is a Gift” with her colleagues. She would like SFBAC NATS to subsidize this project who would own then be able to sell it. Tina is asking for royalties for herself and her three colleagues. There is precedent of the chapter producing such videos. Motion by Diana: Create an exploratory committee research what it would cost to subsidize the making of an animation video created by Tina Baird which would

ultimately be the property of our chapter and Tina and her colleagues would receive a royalty once produced and copyright to be determined.

2<sup>nd</sup> by Sue and all approve

**Pocket Coach Series** by Dietrich Erbeling who has been an opera coach for many years and is one of the best in the world. He showed some of his books, materials which are going to CD. Translations are word for word not lyric, so the meanings are clear.

### **Symposium Suggestion**

SF Symphony Chorus conductor may be requested for a future symposium

### **Recital comments**

Ken Gardner presented a complaint from an audience member that the level of singers at one of the regional recitals was not good. His comment invited discussion: do we want level of recitals to be an advertisement for our chapter or are they a safe place for all levels of singers? Should there be a recital for beginners and others for more advanced singers? There isn't enough turnout in general. Meeting for recitals committee will be scheduled to determine how to organize singers, perhaps order the singers with beginners first and more advanced singers last in the program.

**Singing Festival** discussions are always included in executive board meetings to which all members are invited. Next year will return to outside illustrious judges.

Next Board meeting is Sunday, July 22 at 3pm in Foster City at

Meeting adjourned at 5:07pm

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## Late Bloomers Voice Party!

Sunday, November 11th at 3pm

These Late Bloomers Voice Parties are there for all students who began to study voice after the age of 35, whether they are barely learning to carry a tune or have been singing for years as soloist in their church choir or community productions, and everything in between.

The Party takes place at the Richmond District Branch of the Community Music Center of San Francisco in a large living room type space in a little house surrounded by a lovely garden.

Eleanor Cohen will accompany all students who don't bring their own accompanists.

For more information, contact Dorothy Barnhouse:

dorbarn@sbcglobal.net



## SFBAC NATS Board Meeting

Sunday July 22, 2.30 pm, I-Hop, Foster City

Present: April McNeely, Audrey Howitt, Dorothy Barnhouse, Joshua Elder, Sue Field, Diana Rae Ryan, Sharon Kaye, Victoria Rapanan, Tina Baird

Absent: Ruthanne Crow, Meghan Dibble

### **Discussion of possible topics/presenters for future workshops:**

1. Tina Baird is preparing material for a presentation on respiration, including 3D visuals. This presentation would take 1 or 1 1/2 hours and could be presented together with an Open Studio in which a few of us would give an open lesson. This was done a few years ago and was considered to be very valuable.

2. A year ago January at a national workshop, several heard Mei Zhong give a presentation on Chinese Art Song, and on Chinese diction, including how to work on diction problems Chinese speakers have with the European languages. Those who heard her felt this would be an invaluable presentation for our membership. This could either be an entire workshop, or else half a workshop, the other half possibly being dedicated to Russian lyric diction.

3. At the recent national workshop in Rhode Island several heard Babette Lightner give a presentation on movement, *The Anatomy of Wholeness*. Sue Field reports: This system gives valuable insights into stage fright and other irrational fears and offers solutions, to deal with these fears. She is a dynamic presenter, revealing, the strain many of us still hold, in our bodies, even when we feel we are in 'the perfect singing position'. This was extremely well received in RI.

Audrey pointed out there is always a smaller turnout for workshops in the Spring, which needs to influence our choice of Spring Workshops, depending on their cost. Sue Field will get cost and other logistic info about Babette, Diana about Mei, and Dorothy about a Russian Coach who worked with Sanford Dole's chorus. This info will be presented to the Board for further discussion. We will be applying for National Matching Grants for these.

**Monthly Newsletter:** Joshua Elder is looking into how to produce an electronic newsletter. The costs of postage have become exorbitant. However for the time being, the Newsletter will continue to be produced on paper and mailed on about the 1st of each month. The deadline for submission of information to Joshua is the 20th of the month.

**Historian:** Our chapter has need of an historian. Any volunteers?

**Student Recitals:** All are planned for the coming academic year. See announcements. Victoria Rapanan believes not enough of our membership is using these recitals. There was discussion of reasons for this. Are teachers unwilling to put in any but their very best students? What ideas do members have about this? Victoria will be writing to the membership to encourage greater participation.

**Website:** Meghan Dibble, our new Webmaster, has many new ideas for the site including : upgrading employment opportunities page, simplifying event calendar formats, new member interviews, spotlight on chapter members, creation of an online store using Paypal to pay membership dues, purchase DVD's, books, other materials useful to the membership, creation of a secure online member directory and member section, more detailed contact info for each member ...

**SFBAC Membership Directory** will be mailed in September. Please get any necessary changes to Diana Rae Ryan immediately.

**Board Meetings:** dates planned for coming year. All NATS members should feel free to attend these meetings.

September 9, 2:30 pm.	Castro Valley at the home of Diana Rae Ryan.
November 4, 2:30 pm	place TBA
January 13, 2:30 pm	place TBA
Feb 3 or Feb 17	place TBA by our new Festival Chairman, Ruthanne Crow.
April 6, after the Workshop	place TBA
May 18, 2:30 pm	place TBA

**Annual General Meeting: June 8, potluck, time and place TBA**

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## STUDENT RECITALS

### **SAN FRANCISCO**

Sunday, October 21, 2007 at 3pm  
San Francisco Jewish Home  
302 Silver Avenue  
San Francisco, CA, 94112  
For more information, contact Theresa Cardinale:  
theresacardinale@hotmail.com or (415) 648-1490

### **WALNUT CREEK**

Sunday, October 28th, 3pm  
Rossmoor - Gateway Clubhouse, Fireside Room  
For more information, contact Victoria Rapanan:  
victoriarapanan@healthyvocaltechhnique.com or (925) 216-5913

### **SAN FRANCISCO**

Late Bloomers Voice Party  
Sunday, November 11th at 3pm  
741 30th Avenue, between Balboa and Cabrillo  
For more information, contact Dorothy Barnhouse:  
dorbarn@sbcglobal.net

### **DANVILLE**

Sunday, January 20th at 3pm  
Peace Lutheran Church  
3201 Camino Tassajara, Danville, CA 94506  
Directions @ [www.peacejourney.org](http://www.peacejourney.org)  
For more information, contact Sue Field:  
mezzo54@comcast.net or (650)796-1829

## STUDENT RECITALS

A word from Victoria Rapanan

Hello, fellow voice teachers and friends! I am privileged to serve as your Vice President of Recitals. I have shared this position for the past year with Katya Roemer, but now I am taking on the challenge of going it alone.

My goal is to get more teachers and students inspired to perform in our recitals. Many of our members are missing out on this! It is such a valuable opportunity for all levels of students, beginning through advanced. I cannot think of a better way for beginners to gain performance experience in front of a supportive audience, while being exposed to other studios. Performing with other singers outside of their studio recitals is enriching and builds confidence. We are looking into having a specific recital geared toward beginners, just as we have one for the Late Bloomers. As always, NATS student recitals are an excellent place for intermediate to advanced singers to perform audition or competition repertoire.

With record numbers of our students participating in the annual Singing Festival, it makes me wonder why they are not taking advantage of these recitals! Let us all spread the word by giving our students advanced notice of the many performance venues available to them!

Besides the recitals listed on the previous page, we will have several more later on in the year in San Jose, the North Bay and Walnut Creek. Do we have anyone interested in locating and coordinating a Marin or Peninsula venue? We even have printed, step-by-step guidelines to help coordinators with the process. Since we already have retirement homes, other types of venues and organizations are most welcome.

Lastly, we will have a Recitals Committee meeting (this is a first, I believe) on Sunday, Sept. 9<sup>th</sup>, from 4:00-5:00, after our regular Board meeting. It will be at Diana Ryan's home in Castro Valley. Recital Coordinators and any other interested teachers are urged to attend. We will discuss how to improve our recitals and attract more singers. Your input is needed. A reminder with details will be emailed to you.

I look forward to another year of working with you all and inspiring our students to perform!

*Victoria Rapanan*

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### VOICE ART

by JIM HEINER

EVERYONE CAN SING!

for voice teachers, singers and speakers - both young and old

Saturday, August 4, 2007

9:00 a.m. -- 9:30 p.m.

Las Positas College, Room 600

voiceartworkshop@gmail.com

Instructors

JIM HEINER, ELEANOR COHEN, ROB LAPP

## NATS SFBAC FALL SYMPOSIUM

# *'Inside Admissions'*

A panel discussion and class with  
Wendy Hillhouse, Pam Fry, Leroy Kromm,  
Erie Mills and Joe Frank on applying for a collegiate,  
undergraduate vocal performance program

Saturday, October 13<sup>th</sup> 2007 12-4pm  
San Francisco Conservatory of Music  
50 Oak Street, San Francisco

(Street parking available and nearby parking garage . Civic Center BART )

The afternoon will be in two parts; the first will be a panel discussion on what is expected of a young singer, at an audition in terms of musicianship, expressiveness, presentation. Erie Mills and Joe Frank represent San Jose State University and Wendy Hillhouse (serving as moderator), Leroy Kromm and Pam Fry represent the San Francisco Conservatory.

The afternoon is being held in conjunction with San Francisco Conservatory's Prep. Department.

The second part of the afternoon will be a class with selected participants, all of whom are applying to college in the next 2 years, as they present a 'mock audition' for the panel.

Please see information on the next page outlining the process for submitting your students to the selection lottery for the class.

For more information, contact Program Chair, Sue Field:  
mezzo54@comcast.net or 650-796-1829

**Guidelines for submitting your students  
to the selection lottery  
for the October 13<sup>th</sup> workshop,  
'Inside Admissions'**

The lottery is open to High school and Junior/Community college students of SFBACNATS members, applying to an undergraduate vocal performance program in the next 2 years.

The student will need a list of songs which they have prepared, to include; a) an Italian aria or song from the 17<sup>th</sup> or 18<sup>th</sup> century, b) 2 songs in English – not translations and c) an additional piece, chosen by the student.

If selected for the class, the student will sing a 'mock audition' for the panel. They will give the 'judges' their list of repertoire, announce the name and composer of the piece they want to sing first and sing it. The panel will ask for a 2<sup>nd</sup> piece, which may or may not be sung all the way through.

Teachers, please submit student's name to Sue Field via e-mail (mezzo54@comcast.net) plus their age, repertoire list and High school or Junior College they're presently attending.

Deadline for submissions is Friday, September 7<sup>th</sup> 2007. We will be randomly selecting alternates, as well as participants in the class. The lottery drawing will take place at the SFBACNATS September Board meeting, to which any NATS member is invited to attend.

Prices for the workshop have not been finalized at this point. However, we can accommodate a large audience and the student price will be nominal. Participants/alternates will be free.

Please ensure that your student is available to attend this workshop on Saturday, October 13<sup>th</sup> from 12-4pm at the San Francisco Conservatory of Music.

Please note that this workshop will have absolutely NO recruitment component. The intent of the panel is to share information about how students are chosen for these programs.

# NATSAA 2008

## 40th ARTIST AWARDS COMPETITION FOR SINGERS



— FIRST PRIZE —  
\$5,000 Cash

*\$2,500 Winner's Recital for National Conference*

A New York Solo Recital Debut in Weill Recital Hall at Carnegie Hall,  
given and produced by MidAmerica Productions

This award includes Hall rental fees, all management & production costs from MidAmerica  
Productions, and a \$2,500 NATS Award towards personal expenses for NYC Recital

— SECOND PRIZE —  
\$4,000 Cash

— \$17,500 NATS FOUNDATION PRIZES —  
NATS Foundation Awards to Remaining Finalists

Mary Wolfman Award                      Irma Cooper Award  
Annemarie Gerts Award                  Berton Coffin Award

— NATS FOUNDATION AWARDS to SEMIFINALISTS —

Orville Borchers Award	Irvin Bushman Award	Lee Cass Award
Todd Duncan Award	Robert Grooters Award	Harvey Ringel Award
Bernard Taylor Award	Trump/Mayfield Award	William Vernard Award

*Special prize for the Most Promising Singer: Dorothy Kirsten-James Browning Award*

Applicants must be between the ages of 21-35 on November 16, 2007, and must be a member of NATS (in good standing), or coached for one academic year with a current member of NATS. Applications may be obtained from the NATS Executive Office (904-992-9101), NATS Teachers, or at [www.nats.org](http://www.nats.org).

APPLICATION DEADLINE	November 16, 2007	Postmark Deadline
PRELIMINARY AUDITIONS	Feb., March, April 2008	See Regional Schedule (at <a href="http://www.nats.org">www.nats.org</a> )
NATIONAL SEMIFINALS	June 26, 2008	Nashville, TN
NATIONAL FINALS	June 27, 2008	Nashville, TN

Mail applications to: NATSAA, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257  
For application questions, please contact: NATS Executive Office, 904-992-9101, [info@nats.org](mailto:info@nats.org)  
For Repertoire questions, please contact: Donald Simonson, NATSAA Vice President,  
515-294-3653, [drs@iastate.edu](mailto:drs@iastate.edu)

## Vice President of Singing Festival

A Word from Ruthanne Crow

Hi Everyone,

I am delighted to be working in our SFBAC NATS chapter this year. I am looking forward to a wonderful year for the festival and the many young singers who benefit from the SFBAC NATS Competition Festival.

A little about myself – well – how do we live without music? Like you, I can't! I grew up in a family where everyone sang and played at least one instrument, some of us danced and I took to the stage. The arts were equal in importance to academia and didn't take the back seat to competitive sports. I was lucky enough to be honored for my music and have a trophy on display yet today at my high school.

With music so dominant in my life I thought theatre and dance would be a good university major and did so full bore, teaching and medaling in dance and doing everything there was to do in theatre on and off stage. My music was keeping stride with performance groups, dance bands, and arranging compositions. What a great way to live!

Then my life took a different turn. Business. For many years I was involved with the development, organizing, execution of good old American business. I traveled, attended industrial conferences and symposiums and found a part of myself seen in my parents but new and thrilling to me. Business was exciting and fulfilling but I found myself randomly saying 'Someday I'll do my music.' Of course I had to because music was ever present, asking more of me than my high school development allowed. So off I went.

Hello Boston and hello to The Boston Conservatory! I have purpose! Anxious to see what I could really do I double majored in vocal performance and music education, became involved in student government as music rep, president and treasurer, worked for the Dean of Students, performed, directed opera, super'ed with the Boston Lyric Opera, had the privilege of working with D'Anna Fortunato, worked at Staples, started more serious composition work and went to England for three weeks to study directing at the Glyndebourne Festival Opera! Loved it!

Opera became my natural choice giving me the classical music I loved to sing and play as a teenager with all of the artistic finesse of stage work. I set out to find a masters program in exactly what I had been doing in Boston – directing opera. Pickings were slim so when Brigham Young University offered to write me a program, extend scholarship and employment, I accepted. Working with the theatre and music departments I spent more time in Europe studying opera, directed more opera (La Traviata) and scene work, more compositional work – Meritorious Achievement Award for Composition/Accompanying: The John F. Kennedy Center for the Performing Arts/American College Theater Festival, on tour with the children's theatre touring company, teaching and of course doing my own masters work. I now use those skills in my work with local theatres, schools and the Livermore Valley Opera in vocal and orchestral work in addition to my voice work. This past June (07) I attended the NATS associated workshop on Teaching the Male Voice at Indiana University with Paul Kiesgan and Dr. Richard Miller. I look forward to the NATS Convention in Nashville next year. I believe as NATS members we have a tradition and standard of excellence to teach and perpetuate.

Here's to a great 2007-2008!

*Ruthanne Crow*

## **NATS Summer Workshop, Salva Regina University, Newport. RI July 12-15 2007**

The workshop was entitled 'Tools for Singers – Skill Builders for Teachers and Singers. There were 4 presenters who presented one session per day, so there was a progression and evolution over the 3 days. Each presenter presented at a different time, each day and there were connections and parallels between each presentation. .

The presenters, in random order were **Scott McCoy** who discussed (in chronological order) 1. Vocology: Art and Science in Teaching, 2. Tools for Teachers and 3. Science and Voice Registers.

**Eileen Stempel** on 21<sup>st</sup> century women composers presented 1. A lecture recital with Gilya Hodos on Settings of Margaret Attwood by Lori Laitman, Libby Larsen, Amanda Harberg, Tania Leon, Elisenda Fabregas and Judith Cloud, 2. The Women Composer Question in the 21<sup>st</sup> Century and 3. The Songs of Libby Larsen.

**Robert Edwin** (in his usual entertaining manner and with actual tools in hand) presented 1. THE HAMMER – Smashing myths about the music theater voice techniques, styles and repertoire. 2. THE WRENCH Turning NATS in the direction of understanding and accepting 21<sup>st</sup> Century Contemporary Commercial Music (CCM) and 3. THE DRILL – A 'voices on' master class

Lastly, but by no means least **Babette Lightner** presented 1. Anatomy of Wholeness for Singers (Movement Education and learning methods) 2. Explorations of the above and 3. Implications of the Anatomy of Wholeness.

### **SCOTT MCCOY [www.VoiceInsideView.com](http://www.VoiceInsideView.com)**

Professor of Voice and Pedagogy at Westminster Choir College, in Princeton and director of the Presser Music Center Voice Laboratory, as well as author of 'Your Voice: An Inside View' Scott is well known among singers for his study of vocology; the art of teaching through a scientific bent. Scott reviewed what vocology includes, and went on to discuss specific areas and functions of the vocal tract and muscles used in singing. The second session was an exploration of different types of voice analysis software including the Bosun machine, Voce-Vista and the Spectrogram which visually shows pitch, volume, time, vibrato. He demonstrated the use of these machines, especially when teaching visual based students, enabling them to 'see' their voice, in myriad detail. Voice analysis software is expensive at present, the least pricey software is Voce-Vista. This however, is more limited, in scope than the spectrogram. The 3<sup>rd</sup> session hooked up real singers, from the attendees to the machine and showed differences in vibrato speed and fascinating differences and similarities between 'legit' singing and the belt voice.

**EILEEN STREMPER** attended Eastman and Indiana University and is currently Assistant to the Dean at Syracuse University. She specializes in the music of women composers and is currently working a project of Margaret Attwood settings by women composers, writing especially for her. (The list of composers is included in the 1<sup>st</sup> paragraph above)

Eileen's 1<sup>st</sup> session was a lecture recital on the Margaret Attwood settings, impeccably performed by herself and Gilya Hodos. She possesses a beautiful, lyric soprano, reminiscent of Dawn Upshaw. The 2<sup>nd</sup> session began with music from past female composers including Clara Schumann and Fanny Mendelssohn and went on to note that only 5% of orchestral music performed in the US today is by women, (dead or alive) She noted the difficulties and prejudice women face at conservatories and the low graduation rate, of female composition majors. The 3<sup>rd</sup> session was a discussion of the songs of Libby Larsen, using cds.

### **ROBERT EDWIN**

An ASCAP lyricist and composer since 1967, respected teacher of contemporary, commercial music and child voice pedagogy Robert's sessions began with his dispelling myths about belting and musical theater, such as 'all belting is bad and will ruin the voice' and 'there is an identifiable style of music called musical theater'. He dispelled this last by playing varied and diverse music from Broadway shows and the former by illustrating exactly what constitutes the belt voice, (chest, or TA (thyroarytenoid muscle) dominated sound, brighter vowels, resonance and spoken emphasis) and having us experiment and listen to the difference, between 'belt' and 'legit'. The final session was fascinating; a master class (selected by lottery) of members who presented a song, with what they thought was a belt voice. With the majority Robert explained that in fact, they were not belting at all and then turned them gently in the direction of finding their belt voice. One outstanding participant was Jodi Haas, who has been singing with belt for some time and is able to switch back and forth easily between 'legit' and 'belt'. Robert went on to explain that the aesthetic needs to change when belting and that we must be patient starting to experiment with the different sound and that much practice is needed before achieving a beautiful belt voice. He feels that it is crucial, in the 21<sup>st</sup> century that NATS broadens its reach to include CCM (contemporary commercial music).

**BABETTE LIGHTNER** Director of 'Stones in Water' – Movement Education and Learning Methods Center has a degree in dance and is a certified Alexander teacher. She has taught in the Professional Actor Training program at the University of Minnesota and for 18 years has maintained an individual practice, at first, in Alexander Technique and currently as a Learning Methods teacher. The Anatomy of Wholeness is a new way of looking at our system, articulated by master teacher, David Gorman. For an overview check out [www.learningmethods.com](http://www.learningmethods.com). The principles of this approach are 1. Support/balance – even distribution of contact with the supporting surface, 2. Mobility – allowing the natural responses, compensations and coordinations to occur as we change shape, 3. Voluminous Torso – allowing the inherent elastic rhythmic nature and volume of the torso, free of postural holding, fixing or collapsing and 4. Attention/Intention – noticing the way your attention and intention is expressed in your structure.

The 3 sessions involved much movement and experimentation between a set position and being free and then singing. The song of the week was the first few measures of 'Caro mio ben', noticeably stronger when we were free of a set position. Babette invited anyone interested to meet under one of the trees during lunch, Friday and Saturday for further exploration and movement and discussion of the causes of stage fright.

The workshop took place at Salva Regina University, (famous as the venue for the 60's soap opera, 'Dark Shadows') There are now pictures, taken by Carl Swanson on the NATS website – click on picture gallery at the bottom of the Home page.

Two of us from SFBACNATS attended, Eve-Anne Wilkes and myself and there were 2 other California teachers; Barbara Dyer and Pauline McRae out of the 100 or so attendees.

We cruised the Newport Bay on Friday evening and some of us attended a string quartet concert at the Breakers Mansion (as part of the Newport Music Festival), walked the cliff path and explored the town. It was delightful to meet other teachers from all over the US and to get to know everyone in the workshop setting, where you don't have to pick and choose sessions, as at the large conventions. There was also a chance to talk informally with the presenters, outside sessions. Suzanne Draayer (NATS VP for Workshops) organized everything impeccably and on the first afternoon there was a reception hosted by the NATS New England chapter.

*Sue Field*

## *NATS Newsletter*

San Francisco Bay Area Chapter  
18234 Crest Avenue  
Castro Valley, CA 94546

### The Metropolitan Opera **National Council Auditions**

**SAN FRANCISCO DISTRICT**  
Sunday, September 30, 2007 at 10:00am  
Concert Hall  
San Francisco Conservatory of Music  
50 Oak Street  
San Francisco, CA  
Applications must be received by TBA

**WESTERN REGION PRELIMINARIES**  
Friday, October 26, 2007 at 10:00am  
Bovard Auditorium  
University of Southern California  
Los Angeles, CA 90089

**WESTERN REGION FINALS**  
Sunday, October 28, 2007 at 2:00pm  
Bovard Auditorium  
University of Southern California  
Los Angeles, CA 90089

[www.metoperafamily.org/metopera/auditions/national/application](http://www.metoperafamily.org/metopera/auditions/national/application)