



SFBAC NATS NEWSLETTER

April 7, 2021

President's Letter

Dear Fellow SFBAC NATS Members, I hope this letter finds you well.

It is officially Spring and we are now anticipating longer, sunnier days ahead of us. At this time, most of you should now be qualified to get your Covid-19 vaccinations, due to you being a teacher of voice. If you haven't done so already, please look into getting it done for your own safety as well others around you. However, some of you may not wish to have it done due to other health conditions that may negatively interact with the vaccine, which is more than understandable. Please contact your doctors to find out how and where to sign up.



Since our December newsletter, SFBAC has hosted two wonderful Virtual Student Voice Recitals, organized by our fabulous Recitals VP, Ashley Bailey. Our Programs VP's Liesl McPherrin and Dr. Juanita Ulloa have hosted two successful workshops from our "Songs For All Voices" series, with two more on the way! Jacqueline Wilson Scharlach and Dr. Phillip Harris triumphantly organized and executed our Virtual Spring Classical Student Auditions with registration lead by Justin Plank, and additional help from some of our valued SFBAC members! SFBAC is also excited to be a part of the birthing and growth of SNATS (Student NATS) in and around the SF Bay Area, under the direction and vision of

Membership Secretary, Jonathan Smucker. We hope that you have had the chance to partake in one of more of the above events!

It truly is “a village” and SFBAC would not have been able to successfully pull off our wonderful events without our hard-working board and treasured volunteers! Thank you! With the growing number of membership offerings, also comes the need for more volunteers. We want to continue to bring you quality, new and inspiring programs and events; please connect with any of the board members to let us know how you can help. We will be thrilled, even if it's for just one event, or help with publicity of one or more workshops.

The SFBAC NATS Board is losing a vital member. Dr. Juanita Ulloa has recently stepped down from her position as Co-Vice President of Programs. However, she will be taking on another role as a member of our esteemed Advisory Committee. We want to formally thank her for her part in helping to take Programs to new heights! Thank you for your dedication and many hours of hard work, Dr. Juanita Ulloa!

One of our valued Advisory Committee Members has also stepped down, Theresa Cardinale. She has played such an invaluable role, not just on the Advisory Committee, but also as our past VP of Student Auditions. Her longterm commitment and years of dedication for SFBAC has not gone unnoticed. We are excited for her continued journey in her NATS work, as Northern California District Governor! Thank you for the countless hours and years of service you've given to our chapter, Theresa!

With a position open on the board, we welcome any one of you wonderful members (in good standing), who think you might be a good fit for this position, to connect with either Liesl or myself to learn more about the position of Co-VP of Programs. Please email us at: sfbacnats@gmail.com

I sincerely hope you all have a wonderful and safe Spring, and I look forward to seeing you all at our upcoming “Songs For All Voices” workshops and our Virtual Annual General Meeting (AGM) on Sunday, June 27 at 3:00PM! We will be emailing out a link for this meeting as we get closer to the date!

Regards,

Katie Tupper, MM

President, SFBAC NATS Member,

NATS (National) Diversity and Inclusion Task Force

Message from the Newsletter Editor

Dear Colleagues and Fellow Singing Teachers,

It is my pleasure to serve our chapter as a Newsletter Editor, and I would like to take this opportunity to briefly discuss the goals and purposes of the Newsletter as I see them.

The SFBAC NATS Newsletter provides a unique platform to those of us interested in singing, performance, and vocal pedagogy to share our findings and ideas.

The foremost aim of the Newsletter is to inform our members about the news related to the chapter's most important events, such as Spring and Fall Student Auditions, Student Voice Recitals, workshops, studio concerts, webinars, etc. However, I believe that the Newsletter should not take the form of a "bulletin board." I hope that SFBAC NATS Quarterly Newsletter can become a forum within which the diverse approaches and research on singing-related subjects can be discussed and integrated.

I intend the Newsletter to be a collaborative effort. I encourage you to share your announcements, articles, studies, concert reports, students' achievements, honors and awards received by members to keep the Newsletter informative and fresh. Please include a headshot or a few photos related to the submitted material, along with your information. Your input is valuable! I hope that the Newsletter will promote your vocal studio, publication, or research study.

Our next Newsletter is scheduled to be published in the second week of July. Please send your materials to newsletter@sfbacnats.com by June 27th, 2021.

Finally, I would like to thank everyone who submitted their articles, flyers, and advertisements for the Spring issue of the Newsletter, and express my greatest gratitude to our wonderful SFBAC NATS Board team, whose help and support have made my first months as editor of the Newsletter very rewarding.

Sincerely,

Alina Ilchuk,
Newsletter Editor, SFBAC NATS





2021 ONLINE SPRING Classical SFBAC NATS Student Auditions & Singing Festival



Jacque Wilson Scharlach,
Co-Vice President of
Student Auditions



Dr. Phillip Harris,
Co-Vice President of
Student Auditions

Advisory Committee:

Emily Sinclair
Kathleen Ludowise

Vetting:

Allison Collins
Chad Somers
Katya Roemer
Emily Sinclair

Live Stream:

Lora Libby
Ryan Downey

Treasurer:

Lee Strawn

Webmaster:

Solmaaz Adeli

Tech:

Justin Plank

Pictures:

Chris Green

In the early spring, SFBAC NATS held the 2021 Virtual Classical Student Auditions and Singing Festival. 203 singers participated in the auditions representing 19 age categories.

The Student Auditions Finals was judged by **Charles Peterson** of Seattle, **Elisabeth Stevens** and **Fabio Bezuti** of New York, during the Virtual Classical Finals Awards



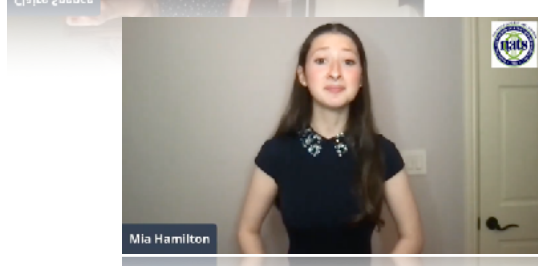
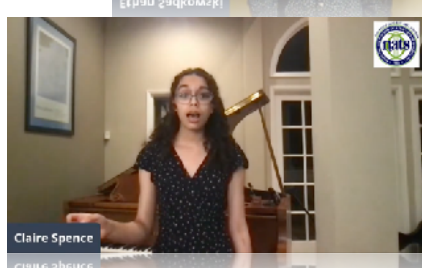
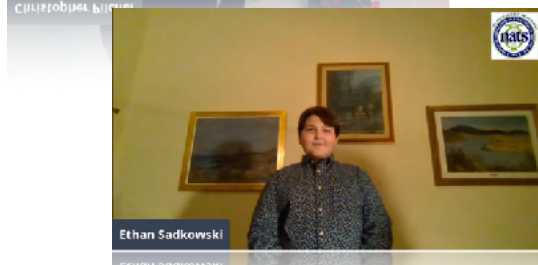
Concert on March 13th, 2021.
Finals Concert was streamed live on the SFBAC NATS Facebook page and YouTube channel.

<https://youtu.be/0I5n4eLIDYU>

Thank you to the audition's coordination team lead by Auditions Co-Vice Presidents **Jacque Wilson Scharlach** and **Dr. Phillip Harris** and everyone who tirelessly worked to make this event successful!

Congratulations to all participants, teachers, adjudicators, and winners!

2021 Spring Auditions Finals Awards Winners



Late Bloomers Award
Chris Pilcher,
 student of Heidi Moss Erickson

Dorothy Barnhouse Children and Youth Award
Ethan Sadkowski,
 student of Sarah Sloan

Dorothy Barnhouse Lower High School Award
Claire Spence,
 student of Jin Hee Kim

Page Swift Upper High School Award
Mia Hamilton,
 student of Kathyrene Jennings

Kathryn Harvey Collegiate Award
Juan Angel Johnston Chavez,
 student of Phil Skinner

Edwin Barlow Post Collegiate Award
Ashley Willits,
 student of Sandra Bengochea

Visit <https://sfbacnats.com/>
 to see the full list of winners





SONGS FOR ALL VOICES Webinar Series

“ There really is no “other” kind of people or music that needs to be off our radar, as it is our connectivity that allows us to share the beauty of the song.”

~ Dr. Juanita Ulloa



**Dr. Juanita Ulloa,
Co-Vice President of
Programs**



**Liesl McPherrin,
Co-Vice President of
Programs**

Our SFBAC-NATS Chapter has been featuring a 2020-2021 series in honor of musical diversity entitled SONGS FOR ALL VOICES. We began with African American song repertoire and followed with LGBTQ vocal songs and commentary.

On March 14th, we had wonderful attendance of students, teachers, and singers from Peru, Columbia, Mexico, and various USA states. Two female singers/scholars from Mexico City presented on the rich and varied Hispanic song repertoire traditions.

First, **Dr. Juanita Ulloa**, Professor of Voice/Operachi singer, at Laney Community College and privately, tackled the impossible task of presenting seminal voice repertoire from 26 Hispanic speaking countries in 45 minutes. She discussed musico-cultural differences and similarities between some of the most prominent regions while focusing upon sheet music that USA-based voice professors and singers can easily access with pedagogical levels.

Professor **Verónica Murúa**, Professor of Voice at UNAM-Universidad Autónoma de México in Mexico City followed the first presentation by offering listeners a visual-audio introduction to Mexican vocal music from pre-Hispanic instruments to Romantic operas in Italian and Spanish from “Nueva España”, Mexico’s named prior to their Independence in 1821. Both presenters have agreed to share their webinars via the SFBAC-NATS website so that all can access this beautiful music.

One conclusion Dr. Ulloa mentioned was that “there are features that connect us all despite the many differences our cultural songs seem to delineate.” She advocates us all contemplating that there really is no “other” kind of people or music that needs to be off our radar, as it is our connectivity that allows us to share the beauty of the song.”



SAVE THE DATE

SFBAC NATS will be hosting two webinars in the Songs for All Voices program focusing on Art Songs of the Sephardim and Ukraine in May and Songs of Japan and East Asia in June.

**Sunday, May 2, 2021
2:00 PM - 4:00 PM PDT**

Please register by May 1st, 2021 by filling out the Google Form and completing payment via PayPal.

Visit our website <http://www.SFBACNATS.com/workshops> to register.

Be sure to complete registration via the PayPal link on our website.

NATS Teachers - \$30,
Students - \$10,
Non-NATS - \$40

Dr. Lori Sen and Dr. Marika Kuzma will present two presentations on Sephardic and Ukrainian Art Songs.

SFBAC NATS PRESENTS:

Songs for All Voices

A webinar series to explore & celebrate solo vocal music and composers of all races, ethnicities, and identities.

Sephardic & Ukrainian Songs

May 2nd, 2pm - 4pm



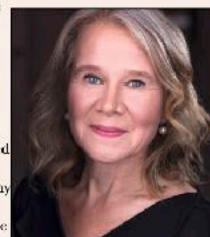
Sephardic Music and Art Songs, presented by Dr. Lori Sen

Turkish mezzo-soprano Lori Sen is known for her versatility in many vocal genres, including opera, art song, musical theatre, and jazz, as well as for her teaching and research interests in vocal literature, voice pedagogy, and voice science. Dr. Sen is an expert of the Sephardic Art Song genre that comprises Western classical settings and arrangements of the traditional Sephardic folk literature. Over the past few years, she has introduced this repertoire to audiences through solo recitals, in addition to her lectures on the history, language, and culture of the Sephardim, and elements and stylistic features of Sephardic music. Dr. Sen completed her Doctor of Musical Arts degree in Voice Performance at the University of Maryland, College Park. She currently teaches as a Lecturer of Voice Pedagogy at the University of Maryland School of Music and Adjunct Voice Faculty at the Peabody Preparatory of the Peabody Institute of Johns Hopkins University.

Ukrainian Music and Art Songs, presented by Dr. Marika Kuzma

Ukrainian-American Marika Kuzma is celebrated in the Bay Area and internationally as a choral director and scholar of Slavic choral music. During her twenty-five years as a professor at the University of California, Berkeley, Dr. Kuzma directed both the UC Chamber Chorus and University Chorus in repertoire spanning Hildegard to Bach *B minor Mass* to Verdi *Requiem* to Stravinsky *Les Noces* to premieres of new works. She also served as chorus master for conductors including Joanna Carneiro, Gustavo Dudamel, Nicholas McGegan, Christian Reif, and also as *chef de chœur* for the Montreal

Symphony under Kent Nagano. Kuzma's work in Slavic vocal music includes award-winning research, publications, and critically acclaimed recordings. She has coached Slavic diction to ensembles including Chanticleer, San Francisco Girls Chorus, and San Francisco Symphony Chorus and has given invited lectures on Ukrainian music across the US and at the Kyiv and Moscow Conservatories. A singer at heart, she coaches solo and choral singers alike to enjoy the nuances and energy of every language and every composer.



VISIT SFBACNATS.COM

For more information contact:
Dr. Juanita Ulloa or Liesl McPherrin
juanitavoicetrainer@gmail.com
lmcpherrin@laspositascollege.edu

Song for All Voices Presenters / May 2, 2021

Sephardic Song, presented by Dr. Lori Sen

Turkish mezzo-soprano **Lori Şen** is known for her versatility in many vocal genres, including opera, art song, musical theatre, and jazz, as well as for her teaching and research interests in vocal literature, voice pedagogy, and voice science.

Dr. Şen is an expert of the Sephardic Art Song genre that comprises Western classical settings and arrangements of the traditional Sephardic folk literature. Over the past few years, she has introduced this repertoire to audiences through solo recitals, in addition to her lectures on the history, language, and culture of the Sephardim, and elements and stylistic features of Sephardic music. Since 2018, she has presented her research at the YIVO Institute for Jewish Research in New York City, the 14th and 16th Barcelona Festival of Song in Barcelona, Spain, the 8th Annual Judeo-Spanish Symposium (UCLAdino) at the University of California, Los Angeles, and Yunus Emre Institute, Sephardic Heritage International (SHIN) DC, and Smithsonian Center for Folklife and Cultural Heritage, all in Washington, D.C.

Dr. Şen completed her Doctor of Musical Arts degree in Voice Performance at the University of Maryland, College Park, and received her Master of Music in Voice Performance and Pedagogy at Westminster Choir College, in Princeton, NJ, as a Fulbright grantee. She also holds a Bachelor of Science degree in Physics from the Middle East Technical University in Ankara, Turkey, in addition to a Bachelor of Music degree in Voice and a Master of Education degree in Physics Education from Dokuz Eylül University in Izmir, Turkey.

Dr. Şen regularly collaborates with musicians and composers across a variety of genres, and has performed in Turkey, Europe, and the United States. She currently teaches as a

Lecturer of Voice Pedagogy at the University of Maryland School of Music and Adjunct Voice Faculty at the Peabody Preparatory of the Peabody Institute of Johns Hopkins University.

www.lorisen.com

Ukrainian Song, presented by Dr. Marika Kuzma

Ukrainian-American Marika Kuzma is celebrated throughout the Bay Area and internationally as a choral director and scholar of Slavic choral music.

During her twenty-five years as a professor of music at the University of California, Berkeley, she directed both the UC Chamber Chorus and University Chorus in repertoire spanning Hildegard to Bach B minor Mass to Verdi Requiem to Stravinsky Les Noces to premieres of new works. She also has served as chorus master for renowned conductors including Joanna Carneiro, Gustavo Dudamel, Nicholas McGegan (in collaborations with the Mark Morris Dance Group), Christian Reif, and also as chef de chœur for the Montreal Symphony under Kent Nagano.

Kuzma's work in Slavic vocal music includes award-winning research, publications, and critically acclaimed recordings. She has coached many ensembles including Chanticleer, San Francisco Girls Chorus, and San Francisco Symphony Chorus in Church Slavic, Russian, and Ukrainian diction and has given talks on Slavic music across the US and at the Kyiv and Moscow Conservatories.

A singer at heart, she coaches solo and choral singers alike to enjoy the nuances and energy of every language and every composer. In the words of one critic, Kuzma leaves "no syllable unarticulated and no musical marvel unexplored."

marikakuzmamusician.com

SFBAC NATS PRESENTS:

Songs for All Voices

A webinar series to explore & celebrate solo vocal music
and composers of all races, ethnicities, and identities.

Songs of East Asia

June 13th, 2pm - 4pm

Presented by **Dr. Mutsumi Moteki** and **Dr. Kumiko Shimizu**



Mutsumi Moteki is professor of vocal coaching at the University of Colorado Boulder. As a collaborative pianist she has appeared in many voice recitals in the U.S., Austria, Switzerland, Japan, Mexico, Macedonia, Sweden, Brazil, and Germany. Known for her unique vocal coaching style, which advocates beautiful legato singing as well as the fine details of diction and the interpretation of text and music, Dr. Moteki has given many master classes for singers and pianists in the U.S., Egypt, Brazil, Austria, Germany, Sweden, Taiwan, Korea, and Japan. She was one of the featured master class presenters at the NATS Summer Workshop in 2017. A passionate promoter of art songs from Japan as well as from other East-Asian countries, she presents these songs in lecture-recitals and workshops. With Dr. Kumiko Shimizu, she co-created the *Japanese Art Song Anthology*, volumes 1 and 2, which are available from Classical Vocal Reprints.



Kumiko Shimizu, professor of music and collaborative pianist at Delta State University, has played for several competitions (including National Association of Teachers of Singing and National Opera Association) and has been invited to perform at the College Music Society Conferences (most recently in Belgium), Southeast Regional Tuba Euphonium Conference, and William Bennett Summer Flute Academy, among others. At DSU, she co-organized several projects, such as Japanese Song Recital and Staged Art Song Recital. She has presented seminars and masterclasses in collaborative piano/vocal coaching at various venues, including at Sungkyul University in South Korea during the SU-DSU Piano Exchange Program in 2017. She co-edited with Dr. Mutsumi Moteki *Japanese Art Song Anthology* Volumes 1 & 2 published by Classical Vocal Reprints. She has received these awards: James Ronald Brothers Distinguished Achievement in Collaborative Piano Award (NATS Southern Region), Second Place – Instrumental Performance, Professional Division (American Prize), and JoElyn Wakefield-Wright Stage Director Fellowship (National Opera Association).



VISIT SFBACNATS.COM



**Sunday,
June 13, 2021
2:00 PM - 4:00 PM PDT**

Please register by **June 12th** by filling out the Google Form and completing payment via PayPal. Do NOT use the Facebook payment system. Be sure to complete registration via the PayPal link on our website <http://www.SFBACNATS.com/workshops>.

NATS Teachers - \$30,
Students - \$10,
Non-NATS - \$40

Dr. Mutsumi Moteki
and **Dr. Kumiko Shimizu** will present an overview of East Asian Art Songs.

SFBAC NATS welcomes the following new members:

Jennifer Barnett
Joseph Cavalleri
Eleonor England
Alison Gruber
Ian Howell

Dina Mirskaya
Wendy Morgan-Hunter
Philip Skinner
Ellen St. Thomas
Jere Torkelsen

We are over 180 members strong!
Do say hello to our newest members when you have the opportunity!

Song of All Voices Presenters / June 13, 2021

Dr. Mustumi Moteki

Mutsumi Moteki is professor of vocal coaching at the University of Colorado Boulder. As a collaborative pianist she has appeared in many voice recitals in the U.S., Austria, Switzerland, Japan, Mexico, Macedonia, Sweden, Brazil, and Germany.

Known for her unique vocal coaching style, which advocates beautiful legato singing as well as the fine details of diction and the interpretation of text and music, Dr. Moteki has given many master classes for singers and pianists in the U.S., Egypt, Brazil, Austria, Germany, Sweden, Taiwan, Korea, and Japan. She was one of the featured master class presenters at the NATS Summer Workshop in 2017.

A passionate promoter of art songs from Japan as well as from other East-Asian countries, she presents these songs in lecture-recitals and workshops. With Dr. Kumiko Shimizu, she co-created the Japanese Art Song Anthology, volumes 1 and 2, which are available from Classical Vocal Reprints.

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SFBAC NATS Scholarship/Work Study Application

Please visit our website to apply for a scholarship and /or work study.

https://docs.google.com/forms/d/1uw4NbEylfR-BZa7FS0VsIRHWsr3tCrXB4FfnwDWzolQ/viewform?edit_requested=true&gxids=7628

- A scholarship waives the fee for a specific SFBAC NATS event, program, workshop, student auditions, or concert. It may also be a monetary amount that will help toward vocal and/or continuing education goals.
- A work study program will allow for no-entry fees to SFBAC NATS events, programs, workshops (most), concerts, student auditions, NATS National and/or Regional conference fees in exchange for a mutually-agreed upon set of hours of work.



2021 Spring Classical and Musical Theater/CCM/Singer Songwriter SFBAC NATS Student Recitals



Ashley Bailey,
Vice President of
Recitals

Thank you to all who participated in our two spring virtual recitals! We had a mix of both live and pre-recorded performances for both recitals and all of the performances were top notch!

If you would like to revisit our recitals - the links to both recitals are on our youtube or below.

February Musical Theater/CCM/Singer Songwriter Recital Recording:

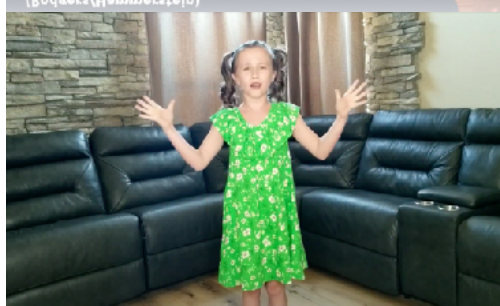
<https://youtu.be/mwW3uTiwlYk>

March Classical Recital Playlist:

<https://youtube.com/playlist?list=PL3ge7Rq3xr6E16Wg-ylmZUJBcx4wyFKcL>

We are hoping to hold an in-person recital in August.

Details to come later on this summer!





SNATS Chapters are coming to SFBAC NATS!

For the first time in our chapter's history, SNATS (Student NATS) chapters are in development through SFBAC NATS!



**Jonathan Smucker,
Membership Secretary**

Coming to college campuses including Las Positas College, Laney College and San José State University, and more, SNATS chapters are an opportunity for collegiate voice students to assemble to foster learning and discussion about the professions of singing and teaching. Backed by the SFBAC NATS Board of Directors, SFBAC affiliated SNATS chapter members will be eligible for two years' scholarship toward chapter dues upon graduation!

Full details on Students NATS are available on the NATS [website](#).

To form a SFBAC affiliated SNATS chapter

- assemble at least 5 student members
- elect a president (or co-presidents) from those student members
- secure at least one faculty advisor (must be an active associate or full member of NATS)
- report your membership info (member and officer names and email addresses, plus a physical mailing address, usually an advisor's work address) to NATS & SFBAC.

SNATS chapters may also wish to establish a constitution and mission statement, and to seek official recognition by their campuses as an official student group. Your Campus Activity Office will have more information on the requirements for this.

There is no cost for students to form or join a SNATS chapter!

Individual SNATS chapters may choose to assess dues from their own student members to fund SNATS chapter events.

Student NATS continued page 13

Benefits

In addition to the community, networking and educational opportunities a SNATS chapter affords, SNATS chapters receive

- One free year's subscription to the Journal of Singing, then eligibility for a discounted chapter subscription rate of \$30 after that.
- Access to NATS grants specifically for SNATS chapters, plus the support of the NATS SNATS coordinator.

SFBAC affiliated SNATS chapter members will gain

- Free access to most SFBAC events
- Mentorship opportunities.
- **Scholarship eligibility towards SFBAC NATS chapter dues for two years after they graduate.**

SNATS members are eligible for free and discounted admission rates for most NATS events, and encouraged to join NATS as student members.

To begin the process of forming a SNATS chapter on your campus, email SFBAC Membership Secretary, Jonathan Smucker, at sfbacnats@gmail.com today!



The SFBAC Membership Directory is live!

Available exclusively to SFBAC members through the **Members Only** portal on the SFBAC website, (**password: SFBACNATS2020**), the SFBAC Membership Directory is the way to find names and contact information for your SFBAC NATS member colleagues. It includes chapter member names, email addresses, city and primary profession as provided to NATS National with your membership.

To update your contact information, please go to [NATS.org](https://www.nats.org). Log in, then select Member Home. On the Member Home page, select My Profile, then click Update Addresses. Update your billing address to register a change in your member information, including address and email. Updates to the SFBAC Online Membership Directory will be posted approximately once every 4-6 weeks.

If you would like to list your name only on this Members-Only document, please contact membership secretary Jonathan Smucker at sfbacnats@gmail.com.



Solmaaz Adeli & Friends present #IWD

On International Women's Day, March 8, 2021, we gathered 7 women from across California, the East Coast, and Vienna to participate in a livestream concert and Q&A. These women were living international



composers: Lori Laitman (USA) - Juhi Bansal (Hong Kong/India/USA) - Ruth Huber (USA) - Margareta Ferek-Petric (Croatia/Austria) - Diana Rowan (Ireland/USA), and pianist Narmina Sultanova (Azerbaijan/USA), as well as myself, Solmaaz Adeli. We presented select songs in a cozy and ideal "in-home" concert venue.

In late January, composer Juhi Bansal approached me about collaborating after hearing a recording of my performance of Scott Ordway's song cycle *Girl in the Snow*. We got to talking and discussing other women composer colleagues and swiftly made the decision to put together a livestream concert and Q&A on IWD!

The song selection was as diverse and international as the panel. Starting with Gladys Rich's famous *American Lullaby*, followed by *The Guitar* by Bay Area-based Ruth Huber set to the words of Federico García Lorca, and then (let's not neglect to include) Alma Mahler with *Laue Sommernacht*. We then performed *Für Ingeborg Bachmann* from 'Liederzirkus', a song cycle collaboration of composer

Margareta Ferek-Petric and Austrian author Dine Petrik, inspired by Austrian poet-author Ingeborg Bachmann.

I then sang Juhi's a cappella composition *Credo* to the lyrics of poet Neil Aitkin which incorporates an Arabic chant, followed by *Live Without Thought of Dying* set to lyrics by Italian mystic-activist Catherine of Siena by Berkeley-based harpist Diana Rowan. A particular stand-out

was Lori Laitman on our panel, and I chose to close with *If I...set* to Emily Dickinson's poem *Not in Vain*.

Please share this repertoire



with your students and let me know if you'd like help accessing the sheet music.

We had over 1400 viewers and dozens of participants on the lively Zoom Q&A that followed with the composers. It was very much a treat for the audience to hear their stories and perspectives on composition.

Proceeds went to Aruna Project and the artists - Aruna is an athleisure brand that helps bring freedom to victims of human trafficking - their motto is FOR HER FREEDOM. You can hear our performance on my Youtube Channel or Voice Academy SOL on Facebook.

Happy International Women's Day/ Women's History Month 2021, and TOI TOI TOI for more IWD performances to come!

Solmaaz Adeli,
Board Member - Webmaster SFBAC NATS

SING A SONG OF WOMEN COMPOSERS



From left to right: Diana Rowan, Juhi Bansal, Lori Laitman, Ruth Huber, Solmaaz Adeli and Margareta Ferek-Petric

By Virginia Sheridan

Gathering seven musical women from seven countries on the same night is no easy feat. Aligning schedules and securing a concert venue amenable to all can take years. But throw a schedule-stopping pandemic into the mix, move the event online, centre it around the unifying theme of International Women's Day and you *might* be able to cut the planning time in half. Or put Solmaaz Adeli in charge and she'll make it happen in a month.

Solmaaz' very voice is a call to action. Not just because she's a mezzo-soprano powerhouse with international performing credentials, but also because her direct and energetic communication style is extremely persuasive. A brief email from her convinced me to reorganise magazine content to accommodate this article at deadline. Interviewing her required a quick hand and follow-up research to understand the various genres and terms she easily rattled off (and often spelled out) in three languages without the slightest hesitation, all while managing her four-year-old son's online lessons in a home where she was still unpacking after a recent move. (AWA benefited from Solmaaz' multitasking skills when she served on the board from 2009-2012. She has retained her Vienna connection as an overseas member since 2015.)

The idea for the Livestream concert and question and answer session spotlighting 'living' female composers grew out of a Zoom chat with Hong Kong-born, LA-based composer Juhi Bansal. "She liked my voice and was interested in exploring collaborative projects", explained Solmaaz. "We were discussing music choices and other women colleagues we knew in common, then everything moved quickly from there". Juhi, who will also serve as the panel moderator, suggested donating funds raised to the Aruna project, an athleisure company that invests 100% of its profits into supplying safe housing, community counselling and living wages for its artisans, all of whom are survivors of human trafficking.

Solmaaz will sing one song from the repertoire of each participant, then the composers will comment on their work and answer questions. "The music is important for context, but the real opportunity is for the viewers – especially the students – to hear from the artists directly", Solmaaz explained. The focus is on women who are currently composing (or composed in this century) rather than the traditional focus of music written by long-deceased men. The selections are primarily of the Art Song genre, classically composed music specifically written to existing or current poetry. "It's folkloric in nature, much like a *Liederzyklus*, an Art Song cycle. Sometimes

composers will write music to their lyrics – it's become something of a trend".

The song selection is as diverse and international as the panel: A composition by American Ruth Huber to the words of a Federico Garcia Lorca song. A selection from the 'song-circus' collaboration of Croatian/Vienna-based composer Margareta Ferek-Petric and Austrian author Dine Petrick, inspired by post-war Austrian poet-author Ingeborg Bachmann. A song composed to the poetry of Italian mystic-activist Catherine of Siena by Irish-born, California-based harpist Diana Rowan. India-born Juhi created an a capella composition to the lyrics of Scottish-Chinese-Canadian poet Neil Aitkin that incorporates an Arabic chant. Vienna is represented by an Alma Schindler-Mahler song.

Although it is a panel of equals, a particular stand-out is Lori Laitman, a prolific American art song composer who is constantly in demand and commissioned. "It's a really big deal to have Lori on the panel! I chose to sing 'If I...' set to the text of Emily Dickinson's poem *Not in Vain*. It just fits so well into our theme".

With the talent in place, Solmaaz is focused on learning and rehearsing. "About half of the repertoire is new to me. But I learn quickly". She'll be live streaming from the home/studio of pianist Narmina Sultanova, who is originally from Azerbaijan but now lives in Solmaaz' new hometown of Sacramento, California. Directing her booming voice into an Austria-made microphone plugged into a laptop in a not-entirely acoustically sound room is "not exactly *Konzerthalle* quality", Solmaaz admits. With the aid of several tech-savvy teens, she is hoping for smooth coordination between multiple countries and systems. "In the 'before time', this kind of face-to-face encounter with composers from all over the world would take much more time and resources to plan", Solmaaz added. "If all goes well, I hope this can be an annual event".

Accomplished women, contemplative lyrics, melodic tunes, multinational participation, a woman-focused cause and an AWA-affiliated organiser songstress, all enjoyed live (or later in recorded form) from the COVID-19-free comfort of home... I can think of no better way to celebrate International Women's Day.

Solmaaz Adeli & Friends present International Women's Day: Livestream concert and Q&A with living female composers. Monday, 8 March 21:00 CET (12:00 PST, 15:00 EST). See <https://www.solmaazadeli.com> for links to the live streams via Facebook and YouTube. Donations for the artists and Aruna project via paypal.me/VoiceAcademySOL

Source: American Women's Association of Vienna

Keeping the Song Alive

by Janet Campbell, SFBAC NATS Member

For those of you who know me, you will know that I wear many hats in our musical circle. But my interests are wider than music and, for example, I love to travel. Though I usually plan my trips around ancient ruins, craft markets, art museums, hiking, diving sites or mountain views, once there inevitably, I gravitate toward the music. Any music. Local music. National Music. Music on the radio in languages I don't know. Moms singing folk songs to their babies in the back of the bus. Musicians in funny hats playing weird instruments for the dinner crowd. I am not thinking of music when I choose to go somewhere, but music is the medium that I seek, unconsciously, once I am there.

The order of priorities shifts in my life, but the basics stay the same. There is music. Dinner at a local restaurant in a backwater in China brings questions about my life, and so suddenly I find myself singing "O mio babbino caro" for the curious residents of Dali. (And a young lady stands up and says in perfect English with a Chinese accent: "I sing that one too!" And she does!) On an island in the middle of Lake Titicaca we are singing Billy Joel songs at a dance party populated by the natives, me, my daughter, and a bunch of vacationing Finns... Or, one summer, I went hiking with my daughter in a remote part of the Atlas Mountains in Morocco, and was asked to sing "Summer time" for the astonished (and I suspect alarmed) Berber family who were hosting us for lunch. (Or later, at a deserted bar in Marrakech, belting out American 1950's

rock tunes with the bartender and piano player.) *How in the world did these people in these places know these songs?*

My brother, someone from a totally different walk of life, the world of science and medicine, recently introduced me to a place where our worlds overlap. He had been to Australia for a while, and there he had heard of the Aboriginal Songlines*. For those of you who love singing, you'll be interested to know about the Songlines. It is an epic story of a people who lived and died by a song that existed for eons, stretched out over immeasurable time and space, and was the way of communication for countless generations of people. Imagine all the loves of your life, defined by and guided by... a song. Imagine an entire culture of people who live this life, this song. (And now, just imagine how much prestige and money we'd all have if it were America, and the song was classical music? But I digress.)

Long before the British ever set foot on Australia, there were the indigenous people, the Aboriginals. They had a myth about seven sisters who came over the waves from afar, and began the "dreaming", which became the song. Australia is largely an inhospitable land full of wide deserts and plains with little water. People needing to navigate the land needed to know songs in order to be introduced to the next resting place. Rather than trying to explain this concept, I will just quote what Wikipedia has written:

A knowledgeable person is able to navigate across the land by repeating the words of the song, which describe the location of landmarks, waterholes, and other natural phenomena. In some cases,

the path of the creator-beings are said to be evident from their marks, or petrosomatoglyphs, on the land, such as large depressions in the land, which are said to be their footprints.

By singing the songs in the appropriate sequence, Indigenous people could navigate vast distances, often travelling through the deserts of Australia's interior. The continent of Australia contains an extensive system of songlines, some of which are of a few kilometres, whilst others traverse hundreds of kilometres through lands of many different Indigenous peoples — peoples who may speak markedly different languages and champion significantly different cultural traditions.

Since a songline can span the lands of several different language groups, different parts of the song are said to be in those different languages.

Thus the whole song can only be fully understood by a person speaking all the relevant languages.

In some cases, a songline has a particular direction, and walking the wrong way along a songline may be sacrilegious act (e.g. climbing up where the correct direction is down). Traditional Aboriginal people regard all land as sacred, and the songs must be continually sung to keep the land "alive".

With a tradition and a tale like that I would be inspired to travel far to hear this song! People, for whom songs and singing was not just a living, but a way of life. All things depended on the song. Wow. It sounded so fascinating that I was already planning my trip to Australia...

But alas, the British came to Australia, colonized it, and over time (mostly this past century) the songlines

have been cut, severed, had roads built over them, fences built, buildings erected, sacred places bulldozed. The songlines, like a map of dreams, have become fragmented, overlooked, ignored, and ultimately, mostly destroyed. Those portions of them that still exist are so small and remote that only the people who dreamed them can still find them. It is sad for me to see their song wither... But I have hope that it will not die.

I know I've written in the past about our own little dwindling song, classical music. Our song is a little like the Aboriginals song... Other songs have come in and usurped it's direction and it's power. But it lives on, and I have found it in odd places in the world, where one would never expect to find it.

Occasionally I feel I live a smallish life. I do the things I do, love the things I love, sing the songs I live and I try to love the songs I sing. Everywhere I go I am reminded of the similarities between my life and people who initially seem to have nothing really in common with me. Songs are here and there. Songs come and go. My song is part of all of our songs—It is part of the song of the little Chinese girl in Dali, it is part of the Quechua people on Isla Amantani in Peru, it is part of the Berbers in Morocco--- the song of the ancient Aboriginals in Australia, whose song is waning, dying out, but not quite dead yet. We must all try to keep a tiny bit of our song alive, each one of us, in everything we do.

* If you want to find out more about the Songlines, the book "The Songlines" by Bruce Chatwin is fascinating. Possibly out of print now, but you can get it on Amazon.

Co-Vocalizing with Dr. Julia Nielsen

On April 12, SFBAC-NATS member **Dr. Julia Nielsen** will lead her 100th free Community Vocalizing (“Co-Vo”) session on Zoom.



At the beginning of the pandemic one year ago, she began offering these 30-minute guided vocal “workouts” to help her own students keep their

voices in shape while they sheltered-in-place. But soon, singers from all over the Bay Area began to log on (Mondays and Wednesdays from 6:00-6:30pm). Today, these sessions draw an average of 120 singers from all over the country, and over 1,000 singers worldwide have participated. (To request the link to join, visit <https://www.co-vo.com/original>.)

To supplement the work singers are doing with their private teachers (and to help fill the gap for singers who are away from their usual choirs or voice programs), Dr. Nielsen also offers targeted vocal workouts on specific skills like Breath Support, Vocal Agility, Neck/Jaw/Tongue, and The Open Throat. (Class calendar can be found at <https://www.co-vo.com/calendar>.) In addition, she leads advanced vocal workouts

twice monthly for professional and advanced coloratura singers (<https://www.co-vo.com/pro-coloraturas>).

Her next online seminar (Saturday, May 1, from 3:30-5:30) is entitled **Pianissimo and Fortissimo: A Singer’s Guide**. This event (also recorded and available through May 15) will help singers increase their dynamic flexibility, and understand the technical factors involved in doing so. As she says, “Two little letters have the power to strike fear in the hearts of even the most experienced singers: *pp*...” (To learn more or to register, visit <https://www.co-vo.com/spotlight-pianissimo-and-fortissimo>).

Julia can be contacted at julia@singerspace.com. Her studio website is www.singerspace.com and the Community Vocalizing (Co-Vo) website is www.co-vo.com.

Co-Vo Seminar
Pianissimo and Fortissimo
A Singer's Guide

Saturday, May. 1 @ 3:30 - 5:30 PM (PT)

2-HOUR SEMINAR & VOCAL WORKOUT
 FOR CLASSICAL SINGERS - ALL LEVELS WELCOME!
 DELIVERED LIVE VIA ZOOM. REGISTRATION \$70

War Themed Song Set “Here, Bullet” by Kurt Erickson presented in Ukraine

In March 2021, it was a great honor for me to be invited as an Honorary Guest and lecturer to the 2nd International Scientific and Creative Conference "General and Specialized Piano: Present and Prospects for Development," organized by the Department of General and Specialized Piano of the Lviv National Music Academy named after M.V. Lysenko and the Ministry of Culture and Information Policy of Ukraine.



The conference was attended by all the major institutions of graduate and post-graduate music education in Ukraine, including the Kyiv and Odesa National Academies of Music, Kharkiv National University of Arts, Dnipro Academy of Music, and Lviv National University, as well as numerous music colleges and specialized boarding music schools.

My thesis topic was “The Vocal Works of a Modern American Composer Kurt Erickson.” I truly wanted to introduce Kurt Erickson’s compositions to such a respectable audience because his music is not only beautiful but relevant to Ukraine’s recent history.

For the last 7 years, Ukraine is fighting for sovereignty on its East borders. Thousands of people are killed, millions became refugees. Related to this situation, my

mission as a singer was to introduce to my native Ukraine a wonderful example of classical vocal music dedicated to a war theme.

Kurt Erickson’s song set “Here, Bullet,” based on the poetry of a renowned American poet and veteran Brian Turner, impressed me with its openness and immersed me into the world of a man who knew the horrors of war and death. I believe that many great Ukrainian singers will love this music, and it will become a standard repertoire choice for them. I also hope that translating it into the Ukrainian language will soon emerge.

As the composer said: **“Art and music are truly borderless! Ukraine is going through a challenging time, and I hope Brian Turner’s poetry and experience merged with his unique poetic voice will provide Ukrainian musicians with some solace. I sincerely hope our song set will have a**



performance life in Ukraine.”

The breathtaking performance of “Here, Bullet” by baritone **Omari Tau** can be watched at the end of my video presentation: <https://youtu.be/ghZ7wJgft2I>.

Alina Ilchuk, Board Member -
SFBAC NATS Newsletter Editor

Virtual Book Launch with Rachel Michelberg In Conversation with Laura Davis

Dear Friends and SFBAC NATS Members,

My memoir **Crash, How I Became a Reluctant Caregiver** is about to be published. Please join me to celebrate my launch on April 29th, 2021. I'll be in conversation with writing teacher **Laura Davis**, author of *The Courage to Heal* and the forthcoming memoir *Wholehearted*.

If you're unable to attend, you can order the book using the registration link or through other online sellers.

I look forward to seeing you there!

Sincerely,
Rachel Michelberg, SFBAC NATS Member
<https://rachelmichelbergauthor.com/>

Pre-Registration is required:

<https://www.booksinc.net/event/rachel-michelberg-conversation-laura-davis?fbclid=IwAR0Od9SKqcTjCrQKP8T7i-vcfjTd3dkGKzNSDwVmTjLw3kKHjTWr3IUYaTY>

The registration link doesn't work on a phone.



CRASH
How I Became a Reluctant Caregiver
 RACHEL MICHELBERG

BOOK LAUNCH
 -A Virtual Event-
 Hosted by Books Inc.
 (pre-registration is required)

April 29
 5pm
 PDT

Please join Rachel Michelberg and Laura Davis, author of *The Courage to Heal* as they celebrate Michelberg's first book *Crash, How I Became a Reluctant Caregiver*



www.rachelmichelbergauthor.com



We are ALL ABOUT VOICE!
Let's use ours!

DIVERSITY and INCLUSION COMMITTEE

On June 7, 2020, at our Annual General Meeting, our board presented a statement, a pledge, that our chapter will do everything in its power to condemn and reject systemic racism and anti-blackness at every turn possible, as well as encourage, seek, and welcome more Black, POC and LGBTQ+ voice teachers to our chapter, including other marginalized voices in our community. From this call to action, a **Diversity and Inclusion Committee** was formed, chaired by **Dr. Phillip Harris** and **Dr. Juanita Ulloa** along with many other members of our board and membership. Immediate action is currently being taken to work on implementing our pledge.

We can make an impact in our voice community and beyond!

Would you like to join our Diversity and Inclusion Committee?

Email our Chairs Dr. Phillip Harris and Dr. Juanita Ulloa:

diversityandinclusion@sfbacnats.com

Click [here](#) to view and download a list of repertoire - **Diverse Vocal Offerings**.

ADVISORY COMMITTEE

A committee of three board-appointed SFBAC NATS members. When called upon, the **Advisory Committee** provides council to the board, when advice is needed on questions regarding operational, ethical, and historical (such as interpreting the bylaws, etc.) matters.

Wendy Hillhouse
Kathleen Ludowise
Dr. Juanita Ulloa



SFBAC NATS Voice Teacher Directory

SFBAC NATS provides members with access to a **public listing** of voice teachers and voice professionals on our [website](#).

This public listing is the place to promote your teaching studio, location, and contact information for anyone to find on the web! (We used to collect this information via a google form). Check out our up-to-date list, [here](#), and add your information by emailing our SFBAC webmaster, **Solmaaz Adeli**, at webmaster@sfbacnats.com. Be sure to include your email, website if applicable, teaching location and modalities, and whether you are accepting new students.

Help us to promote you and your teaching!

To maximize your SFBAC NATS membership and stay up-to-date on chapter news and events, be sure to:

- Join our members-only Facebook group, [SFBAC-NATS \(San Francisco Bay Area Chapter, Nat'l Assoc Teachers of Singing\)](#), where members can share information, promotions, and discuss topics of singing.
- Visit and bookmark our website at <https://sfbacnats.com/> and check out the “Members Only” section at sfbacnats.com/members-only, password SFBACNATS2020 (case sensitive)
- Follow our Facebook page, [San Francisco Bay Area NATS](#).
- Subscribe to our YouTube Channel, [SFBAC NATS](#)

Virtual Annual General Meeting (AGM)

Sunday, June 27 at 3:00PM

We will be emailing out a link for this meeting as we get closer to the date.



Our Board



Katie Tupper
President



Jacque Wilson Scharlach & Dr. Phillip Harris
Co-Vice Presidents of Student Auditions



Ashley Bailey
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Corresponding Secretary



Solmaaz Adeli
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Alina Ilchuk
Newsletter Editor

SFBAC NATS bylaws and board meeting minutes may be obtained upon request: sfbacnats@gmail.com

SUBMISSIONS FOR THE JULY NEWSLETTER

If you would like to submit an article related to singing or advertise an upcoming singing event in the **July Newsletter**, please email newsletter@sfbacnats.com. The deadline for submissions is **June 27, 2021**.