

VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

January-February 2011



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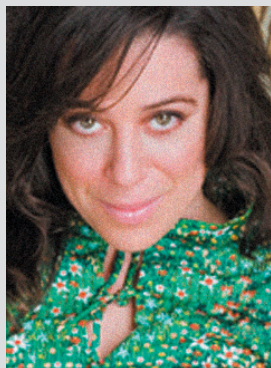
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FEATURED EVENT:

ROCK THE AUDITION—
Mastering the Rock Musical
with Sheri Sanders

February 13, 2011

Sunday, 3:00-5:00 PM



Sheri Sanders, a pioneer in the "rock musical" world, will lead the class through an exploration of rock and pop music from the 1950s to the present, addressing aspects of style, vocal dynamics and music arranging. She will demonstrate how to integrate these concepts and confront the challenge of learning how to successfully "act a rock song." Her book,

Rock the Audition, scheduled for release by Hal Leonard Publishing in Spring 2011, is the first book to be published on auditioning for rock musicals. Free to all.

Teachers College, Columbia University
120th Street, between Broadway and Amsterdam Avenue

MESSAGE from the Editor



Happy New Year from NYSTA!

In *VOICEPrints*, it is often our custom to recognize the significant birthdays and anniversaries that the new year brings, and 2011 recognizes the 100th birthday of Gian Carlo Menotti (1911–2007). For us singers and pedagogues, Menotti's stage works form an important corner of our repertory, and it is fitting that NYSTA should devote an issue to celebrating this important composer.

We are grateful to Donald Nally, Chorus Master of the Lyric Opera of Chicago and Conductor of The Crossing in Philadelphia, who has agreed to write this month's double-length feature article. I have known Dr. Nally for almost two decades and have worked with him in a variety of educational and professional settings, most memorably at the 2001 *Festival dei due Mondi* in Spoleto, Italy, when we celebrated Menotti's 90th birthday. Knowing Donald's close relationship with Menotti, I knew that he would be the perfect person to pen this centennial tribute. I hope that you enjoy his humorous, insightful, and affectionate reminiscences that could only germinate from a personal friendship; one could probably not hear stories like these from any other source.

NYSTA membership continues to increase at an unprecedented rate. Thank you for your patience as *VOICEPrints* works as fast as it can to publish new member biographies, which are rolling in at a record pace.

On behalf of NYSTA, best wishes for a wonderful new year. As always, please remember that *VOICEPrints* is YOUR publication, so please send all questions, comments, and ideas for future articles to me at voiceprints@nyst.org.

Sincerely,

Dr. Matthew Hoch

Editor-in-Chief, *VOICEPrints*
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VOICEPrints

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MESSAGE *from the President*



Transparency in the Studio

Although I have taught at different universities throughout my career, I have primarily been—and continue to be—a private voice studio instructor. And, as any private studio teacher can tell you, this can be an isolating experience, sitting in the studio day after day as students walk in each hour without the benefit of a larger community of students and teachers that a university setting can provide. One of the aspects of a university studio that I most miss is the ability for my students to learn from one another, as they can in a master class or workshop setting. Try as I might to organize these for my own studio, there are inevitable scheduling conflicts that prevent people from being able to participate. Furthermore, with a full-time voice studio and growing family, my time to organize these events has become all but nonexistent. Recently though, technology has proven an ally in bringing my students together for “virtual” masterclasses, sparking the imagination and interest of not only the students but also their families, friends, and other interested parties.

In anticipation of our Applied Pedagogy Course (October 2010), I began to “live stream” my lessons over the internet using the website application www.ustreamtv.com. I attempted this experiment to allow a student to view his own lessons and those of others in the studio, from our UstreamTV “channel,” as well as to be able to study and refine my own pedagogy which, as a NYSTA member, is important to me. The benefits have been palpable for each participating student and have even included unexpected “value-added” perks to my own studio. I wanted to share with you my findings.

First off—how it works: After registering with www.ustreamtv.com and setting up my ustream channel, I was able to embed the ustream viewer onto my website so that viewers need only go to my site to view a live lesson in progress (this is not necessary, but I wanted to make the experience as seamless as possible from my website). When we are “off-air,” a short introductory video that I recorded cycles through the view screen, instructing visitors on what to expect during the live lessons. When we are “on-air,” the view screen becomes password-protected so that only those people who have the

password can view the live lesson.

Students are free to give the password to friends, family and other interested parties. All students in the studio share the same password. Videos can be saved (either in an “open” or “restricted” format) so that students can watch their own lessons, as well as others, at their leisure. The “restricted” format requires that the viewer become a known member of our “crowd” (i.e., following on Twitter), which also offers an additional layer of security for the recorded files. Each student has the right to privacy, and can decline live streaming or recording at any time for any reason. Those who agree to participate sign video and audio release forms. The camera and microphone are inconspicuously set up and the act of recording is unobtrusive in the lesson.

Here’s where it gets interesting: within the first week of live-streaming and recording the lessons, I was surprised (and delighted) when one of my young students informed me he had not only watched his own lesson, but also several others and had questions about his technique—a first! Another student gave the password to a prospective agent and used the live stream in her lesson to “audition” for the agent who had been unable to get to the studio. She was signed! As word about this feature has spread, my studio enrollment has grown to near capacity. Parents find the ability to “look in” on their younger child’s lesson a definite perk (not to mention a strong security measure).

Ustream also offers a viewer count, so I can know how many times each of the recorded videos has been viewed. I can even tell at a glance how many viewers might be watching our live stream at any given moment. As a teacher, it is gratifying to know that students are actually taking the time to view the recordings. I watch in amazement as the online audience grows throughout the day. Now, let me not misrepresent myself here—the largest audience I have seen for any one of my lessons is six. But still, since only students have the password, how wonderful to know that at least a handful have taken the time and effort to enhance their own study by viewing someone else’s live lesson in progress.

In addition to the perks I mentioned above, being under constant video surveillance has taught me a lot too. As part of my overall goal with this experiment, I have made it a point to study the videos to improve my own teaching strategies. I’m gratified to see that certain techniques do come off as well as I had hoped, disappointed to learn that others don’t, and horrified to see that out of a 45- or 60-minute lesson there was an average of 5–10 minutes of “getting into the room” chatter. (I have since tightened that up.) I am also energized, as a performer, by the spectator aspect of this endeavor. Turning each of my hours into a mini-master class, and feeling that sense of responsibility—similar to a master class—to effect the greatest amount of change in the short time we have together has given me a new awareness of what is really possible in a lesson. In short, it keeps me on my toes. Each week I now begin lessons by asking students if they were able to view their own video and/or the videos of others. The responses spark a discussion that often propels us into the tasks at hand for the day, making the lesson a more “student-centered” learning process.

In closing, I can say that the *Ustream.com* technology has proven to be an exceptional tool for my students and a means for me to refine my own pedagogy and delivery methods. While I realize that this particular kind of transparency in the studio might not be everyone’s cup of tea, as your President, I can highly recommend it as a tool for both teacher and student, even on a limited basis. If you are interested in viewing any of my live lessons, feel free to visit my website at www.sabellamills.com.

Email me for the view-screen password at david@sabellamills.com and remember to register with *UstreamTV.com* as a member of our “crowd” to view “restricted” video files of past lessons. I look forward to your comments and suggestions.

Sincerely,

David Sabella-Mills

President, NYSTA
president@nyst.org

NYSTACalendar 2011

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

VOCAL HEALTH *for Voice Professionals*

January 18–March 8, 2011, Tuesdays, 7:30 PM–9:30 PM

A detailed exploration of vocal health issues relevant to singers and teachers of singing. This course addresses vocal fold injury and includes the mechanisms of vocal pathologies, their diagnosis and treatment. Common conditions such as nodules, polyps, edema, reflux, and hemorrhage will be covered. The goal is to enable teachers to advise students on vocal hygiene, to recognize the necessity of medical intervention, to be conversant with commonly used drugs for performers, and to be able to participate as part of the medical treatment team in the rehabilitation of the singing voice.

January 18 Mechanism of Vocal Injury

Peak Woo, MD, FACS

January 25 Vocal Fold Nodules, Polyps, Varix, Edema, Cysts

Peak Woo, MD, FACS

February 1 Reflux Laryngitis, Acute Laryngitis, Chronic Laryngitis

Peak Woo, MD, FACS

February 8 Diagnosing Voice Disorders

Robert Bastian, MD

February 15 Medication and the Voice

Peak Woo, MD, FACS

February 22 Muscular Tension Dysphonia (MTD) and Other Posturing Abnormalities

Anat Keidar, PhD, CCC-SLP

March 1 Optimizing Vocal Hygiene and Communication with the Health Profession

Linda Carroll, PhD, CCC-SLP

March 8 Integrative Approach to the Professional Voice: How Alternative Therapies Enhance the Conventional Approach for Optimal Health

Benjamin Asher, MD, FACS

All lectures will be live-streamed from the doctors' offices. While you are viewing the lectures and PowerPoint presentations on your computers, you will be able to ask any questions you may have directly to the doctors via your microphone. If you do not have a microphone, you will be able to type in your questions and the doctors will answer them. Once all eight lectures are completed, they will be available for "on demand" use. You will have access to the lectures for four months.

Offered "on site" and "on demand" only. No live option available for this course. Location and times TBA

ROCK THE AUDITION: *Mastering the Rock Musical Audition with Sheri Sanders*

February 13, 2011 Sunday, 3:00 PM–5:00 PM

Sheri Sanders, a pioneer in the "rock musical" world, will lead the class through an exploration of rock and pop music from the 1950's to the present, addressing aspects of style, vocal dynamics and music arranging. She will demonstrate how to integrate these concepts and confront the challenge of learning how to successfully "act a rock song." Her book, *Rock the Audition*, scheduled for release by Hal Leonard Publishing in Spring 2011, is the first book to be published on auditioning for Rock Musicals.

Teachers College, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC. Free to all.

SINGERS' *Developmental Repertoire*

April 9 and 10, 2011, Saturday and Sunday

This course establishes methods and criteria for selecting repertoire appropriate to different voice types at various stages of development. Classical voice categories will include soprano, mezzo-soprano, tenor, and baritone/bass. In Musical Theatre, male and female voice types will be discussed as well as an introduction and short history of musical theatre, cast breakdowns and vocal requirements of several musicals, appropriate audition material suitable to the style of the show and that of the singer, and a look at contemporary shows and the demands they make on the singer.

Faculty includes: **Christopher Arneson**, **Judith Nicosia**, and **David Sabella-Mills**. **Jeannette LoVetri** will also offer an "on demand" portion of the course.

Offered on-site and on demand. No Live Online option for this course. Location, Times TBA.

MUSICAL THEATER MASTERCLASS *with Jack Lee*

April 11, 2011, Monday, 7:00 PM

Renowned music director, conductor and acting teacher **Jack Lee** will coach singers on standard musical theater repertoire. Jack Lee has conducted numerous Broadway shows, as well as national and international tours. He conducted the Broadway productions of *Sweet Charity* with Gwen Verdon, *Peter Pan* with Sandy Duncan, *My One And Only* with Tommy Tune, *My Fair Lady* with Richard Chamberlain, *Irene* with Debbie Reynolds, *Nick & Nora* with Christine Baranski, *Grand Hotel* with Jane Krakowski, *Fig Leaves Are Falling* with Dorothy Loudon and *A Funny Thing Happened On The Way To The Forum* with Phil Silvers.

Teachers College, Columbia University, Room TBA, 120th Street, between Broadway and Amsterdam Avenue, NYC. Free to all.

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

COMPARATIVE *Pedagogy Weekend 2011*

June 11 and 12, 2011

Faculty will include **Ashley Putnam**, **Michael Paul**, **Peggy Baroody**, **Patrick Wickham** and **Michael Rider**.

During this course, six master teachers will present teaching demonstrations after case histories of students have been discussed. Concrete links will be made between various teaching strategies and the scientific and medical information covered in other courses of the PDP program.

Teachers College, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC.

Offered on-site and on demand only. There will be no live option for this course.

* All PDP courses are \$220 and can be registered and paid for online at www.nyst.org. One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form for graduate credit and answers to any other questions can be obtained by emailing pdp@nyst.org or pdp@nyst.org. Courses take place at Teachers College, Columbia University, 525 West 120th Street, between Broadway and Amsterdam Avenue, NYC. Check desk at entry for class location.

VOCAL HEALTH FOR PROFESSIONALS *Faculty*



Benjamin Asher
MD, FACS

Benjamin Asher, MD, FACS, is a New York City-based, board-certified otolaryngologist/head and neck surgeon. Dr. Asher is renowned for his innovative, non-surgical approaches. In addition to being a highly regarded conventional physician, he has been at the forefront of applying alternative medicine to ENT disorders since the beginning of his medical career twenty-five years ago. His integrative practice includes: cranial osteopathy, myofascial therapy, medical hypnosis, stress management, and nutritional counseling. He has also studied the Feldenkreis Method, and the Alexander Technique, and works in cooperation with acupuncturists and chiropractors as well as Ayurvedic, homeopathic, and naturopathic physicians. Dr. Asher's post-doctoral training began at the University of Iowa, the preeminent Otolaryngology residency in the country, where he was selected to serve as Chief Resident. While at Iowa, Dr. Asher was recognized for his pioneering research in the area of vocal cord function; his findings were published in the *Journal of Voice*. Following residency, Dr. Asher completed a fellowship at Harvard Medical School. Dr. Asher has served on the faculty of Harvard, Washington University, and Dartmouth medical schools and on the board of the American Holistic Medical Association. He has published numerous professional articles and book chapters, has been quoted as an expert in national consumer periodicals, and is frequently invited to lecture to healthcare practitioners and the public both nationally and internationally. Recently, Dr. Asher has presented at the Pan European Voice Conference, The Voice Foundation Annual Conference, and the Linklater Center for Voice. Dr. Asher is the founder and former chairperson of the Committee on Alternative Medicine for the American Academy of Otolaryngology-Head and Neck Surgery. He has served as house physician for the New York City Opera and the New York City Ballet, and has been dubbed "One of America's Top Physicians" by the Consumers Research Council of America.



Robert Bastian
MD, FACS

Robert Bastian, MD, FACS, graduated from Greenville College in 1974 with a BA in biology (*magna cum laude*). He received his MD degree from Washington University in St. Louis in 1978. His general surgery internship and otolaryngology residency were completed at Barnes and affiliated hospitals in 1979 and 1983, respectively. Dr. Bastian is a diplomate of both the American Board of Otolaryngology and the Royal College of Physicians and Surgeons (Canada). After serving as Assistant Professor Otolaryngology at Washington University (1983 to 1987), Dr. Bastian joined the faculty of Loyola University-Chicago, where he attained the rank of Professor of Otolaryngology in 2000. He finished his work at Loyola University in September 2003, when he left in order to establish Bastian Voice Institute, devoted to patient care, teaching, and clinical research in the areas of voice, swallowing, and airway disorders. Dr. Bastian's work focuses exclusively on voice (laryngeal) and swallowing disorders. Of special note are his diagnostic model for voice disorders; helping to establish the role for vocal fold microsurgery in singers at a time when this was thought to be unsafe, with possibly the largest caseload of surgery in singers to date in this country; development of a new method of evaluation for persons with swallowing disorders—the Videoendoscopic Swallowing Study (VSS); promotion of indirect, voice laboratory surgery on the larynx and pharynx as an alternative to surgery in the operating room; use of botulinum toxin (BOTOX) for treatment of a rare neurological disorder affecting the larynx; and application of ultra-conservation surgical techniques, both endoscopic and transcervical, to persons with larynx and pharynx cancer. He has contributed over 50 articles and chapters to the literature of his specialty, and has presented well over a hundred lectures as invited speaker/visiting professor not only in this country, but also in Australia, Belgium, Canada, France, Ireland, Mexico, and Turkey.



Linda Carroll
PhD, CCC-SLP

Linda Carroll, PhD, CCC-SLP, Linda Carroll holds her PhD in Applied Speech Science with a focus in aerodynamics of the vocal tract. As a speech pathologist, she focuses on voice rehabilitation, particularly in professional voice users. Her research is aimed at investigation of acoustics and aerodynamics in the pathologic voice. Dr. Carroll's early career was as a classical singer. She currently maintains a private practice in speech pathology in New York City, and is senior voice scientist at Children's Hospital of Philadelphia. She was formerly faculty and speech pathologist at the Grabscheid Voice Center.



Anat Keidar
PhD, CCC-SLP

Anat Keidar, PhD, CCC-SLP, is the founder and director of Keidar Professional Voice Care, LLC, dedicated to clinical management of voice disorders, applied research, and vocology training for speech-language pathologists and voice teachers. Her undergraduate studies were completed in Israel, with a double major in music and rhythmic education, and a minor in music therapy. Since receiving her masters degrees in vocal performance/pedagogy and in speech-language pathology, and her doctorate in speech science (all from the University of Iowa), Dr. Keidar has been working in clinical and academic settings where she has conducted research, taught graduate and undergraduate courses in communication disorders, trained ENT residents and fellows, supervised clinical operations, administered diagnostic and rehabilitative services, and served as a speech/voice consultant to physicians, voice teachers, and educational and performing arts institutions. An active member of several professional organizations, Dr. Keidar has been a regular contributor to ASHA and NYSTA, and NATS events focusing on vocal health. She is also a board member of the New York Chapter of NATS and IFPAM. She has presented and published works related to acoustics, perception, and production of voice as well as assessment and treatment of voice disorders. Dr. Keidar advocates and implements a team approach to management of voice patients, and collaborates closely with voice teachers in the rehabilitative process of vocal artists. Owing to her wealth of knowledge, practical style of delivery, and captivating enthusiasm, Dr. Keidar has become a sought-after speaker in the US and abroad. Dr. Keidar's educational background, combination of skills, and experience as a singer, clinician, and researcher make her uniquely qualified to care for the professional voice patient.



Peak Woo
MD, FACS

Peak Woo, MD, FACS, is a board-certified otolaryngologist specializing in laryngology (voice and throat disorders). His main interest is in the diagnosis and treatment of diseases of the throat. During his 25 years in academic medicine, he spearheaded the development of the computerized videostroboscope and the high-speed video imaging system, now standard for imaging of vocal fold vibration. He also developed some novel applications of office lasers for treatment of diseases of the throat. As a leader in his field, Dr. Woo is frequently asked to give courses and talks nationally and internationally on topics of phono-surgery, laser surgery, voice diagnosis and office intervention for voice disorders. At Mt. Sinai, he was director of the Grabscheid Voice Center from 1996 to 2008. In 2008, he opened his private practice with a focus on laryngology and voice disorders. Dr. Woo remains Clinical Professor of Otolaryngology at the Mount Sinai School of Medicine. Please visit his website at www.peakwoo.com.

GIAN CARLO MENOTTI: A Centennial Tribute

by Donald Nally, DMA, Chorus Master, Lyric Opera of Chicago

On a balmy evening in the summer of 1998 I was sitting next to Gian Carlo Menotti in Spoleto's tiny eighteenth-century Teatro Caio Melisso, observing an on-stage rehearsal of *Abduction from the Seraglio* with orchestra. It had been a turbulent week: tremendous fighting between the production team and the festival had left the show with no designer and the visiting director in the hospital with an attack of hypertension. Anarchy had replaced civility; eventually communication broke down between Constanze and Belmonte and they began to argue—loudly and with clear disdain for each other—on stage, despite the orchestra playing on in the pit, with the young conductor at a loss as to how to proceed. I got up, went quickly onstage, suggested to everyone we take a break, and then took the two perpetrators aside and reprimanded them for their lack of control in front of one of the most famous composers in the world who had personally hired them and was there to hear their work. I then went back to Gian Carlo, and told him things were fine and we'd be back to normal in a few minutes. He sat in silence for about a minute, then turned with a mischievous smile on his face and, with complete sincerity, asked, "Do you think they are in love?"

Enter the world of Menotti; an artist in his entirety, creative at every moment, the most charming man I have known, and a being of endlessly confounding paradoxes. He could raise one up with a nod and tear another down with bluntness; in 1996 I accompanied him to Symphony Space on Broadway to listen to auditions for the Mother in the 90th birthday production of *Amahl* in Spoleto. We listened to a particularly excellent "All that gold" and, as the pianist crashed into those descending arpeggios leading to the climactic "All that gold" moment I thought, "this guy sitting next to me *made* that." She finished, he stood up and shouted from the twelfth row, "You sing my music beautifully... but you are so fat!" The stunned singer peeped, "Maestro?" to which he responded, "Who is ever going to believe you're stealing that gold because you need to *buy food*?" On another occasion he argued stubbornly over the size of a singer, only to sign a note to her at that festival's conclusion: "To the star of my festival." She returned in 2007 to memorialize him with a stunning rendition of "Picnic on the Brandywine," from *Landscapes and Remembrances*.

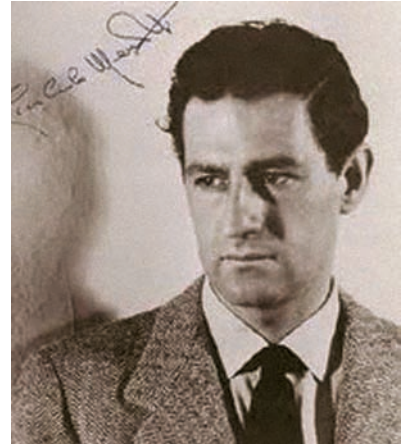
Gian Carlo could be enormously generous of spirit, as he was with me throughout our friendship. He recognized and understood my awkwardness around the rich and sophisticated European aristocrats who formed his circle; he accepted me—perhaps as artist, perhaps as worker—but always with grace and intimacy, accepting I didn't know the rules, didn't know nor own the dress code, and didn't know what all the forks were for. I once attended a birthday dinner at his home that I assumed to be a typical buffet, after-performance gathering and turned out to be the most elegant dinner I've ever attended, finished off with a mas-

sive three-tiered cake with hundreds of candles rolled in on a cart and atop this five-foot construction sat Menotti's two terrified grandsons. The next year I was summoned to the Menotti's for a July 4th picnic of hamburgers and hot dogs, which I thought more my style until I realized I was seated next to Valerio Adami! Perhaps no celebrity moment in Spoleto trumped the night Gian Carlo said to a number of choir men at a large garden party that we might want to meet Stephen Spender's daughter, who was a family friend and was married to a man who was gaining notoriety under another name—though Gian Carlo couldn't recall what name. That man was Barry Humphries and eight men went running across the lawn screaming: "Dame Edna, Dame Edna!"

One might paraphrase Mahler in saying Menotti was many times without a home; an Italian in America, a Romantic in the age of experimentation, an American in Scotland, a composer as a director, a celebrity who outlived his fame. I believe Menotti was largely *driven* by the pain of misunderstanding and lack of appreciation. Menotti's bitterness consumed his work. His sensitivity to public and critical recognition extended beyond paradox to irony—the same man who was addicted to people, who could not tear himself away from the international arts festival he began (which he also said "ruined his life"), who was beloved by everyone with whom he came in contact (many of whom he subsequently pushed away in later years), also asserted, through his character Goya, that "the only love I prize is when no return is asked... to be free is my only joy."

In fact, he was unable to accept or interpret much of the love that surrounded him; on his 85th birthday, we woke to find the ancient walls of the entire town of Spoleto plastered with signs declaring him the Duke of Spoleto. Each birthday he would awaken to musicians singing and playing in the courtyard of his festival residence in Spoleto as if it were still a seventeenth-century ducal palace. Those birthdays would bring the most extraordinary, exotic presents from around the world, laid out on the antique billiard table at the entrance to the villa. For his 90th birthday, we gave a concert boasting the three most famous singers of the time—Plácido Domingo, Luciano Pavarotti, and Renée Fleming—all of whom he had helped or had a close association with over the years. Having been absent for nearly twenty years, he was nevertheless awarded a Kennedy Center honor in 1984 and seven years later he was chosen as *Musical America's* Musician of the Year. He won two Pulitzer Prizes. Yet he felt neglected.

The irony in this apparent disconnect between the love that was and the love that he was able to ingest was that Menotti was an extraordinary dramatist—among the great men of the theatre of his time—owing to his frightening understanding of the cruelty of human nature. He observed. Then he created out of what he saw and felt, writing his own librettos and having the characters speak for



Gian Carlo Menotti (1911–2007)

him, as Michele in *Bleecker Street*: "Since I was a child you've always hated me, because I never asked for love, only understanding." He directed his own works, and those of others, with an emphasis on the natural reactions of the players: as Michele murders Desideria in front of everyone, they cannot take their eyes off her as she dies; in *The Consul*, as Magda finally breaks down into her aria of utmost despair, those waiting in the Consul's office stare. In fact, Menotti was aware that the world, through his audiences, was staring at him—could not take its eyes off him. He responded by putting despair on stage, often bordering on the sentimental, but always requiring that we face the darkness in us, or around us, waiting to be revealed. In one of his greatest musical moments, Magda cries: "This is my answer: My name is Woman. Age: Still young. Cover of Hair: Grey. Color of Eyes: The Color of Tears. Occupation: Waiting, waiting, waiting, waiting." And here is the paradox: just when one thinks that this aria will climax in absolute despair, Menotti turns that despair into triumph: "Oh, one day will come, I know, When our hearts aflame Will burn your paper chains. Warn the consul, secretary, warn him. That day neither ink nor seal Shall cage our souls... That day will come..."

The orchestral payout to that aria claims what we could accomplish if we listened to each other... if we paid attention. But, as in Menotti's own life, the next line in *The Consul* tells us how life actually is lived: "You're being very unreasonable, Mrs. Sorel."

Perhaps this reality—this kind of stark, adult coldness—is what led Gian Carlo to embrace mysticism and miracles, born out in the cantata, *Muero porque no muero* (St. Theresa's "I die because I do not die"). Regarding this short choral work, he once told me a marvelous story: When he was a young man, he went to meet Padre Pio wanting to experience a living saint—partly for his work on *The Medium*. After mass he was granted a

quick audience, during which he found the priest “somewhat uncouth” and banal; on leaving, his escorting priest asked him about his visit and Menotti replied that he was a bit disappointed. The priest smiled knowingly, explaining that, when least expected, Padre Pio would be there for him. Many years later, having bought Yester House in Scotland and arranging an unusual mortgage of ten annual payments of a substantial amount of money, he was faced with losing the castle in the Lammermoor hills because he could not make the payment. One morning he received a call from a cloistered nun in Baltimore who asked him if she could commission a new work for chorus and orchestra. Menotti replied that he didn’t know if she could afford such a thing, but she explained that money was not an issue (she was the daughter of the president of Philadelphia’s Girard Bank), so he set the price at the mortgage payment. The nun requested but was denied permission to leave the cloister to attend the Washington premiere of the work. Menotti asked her why, if she could not experience the music, she had offered so generous a commission, and she replied that when she was a child her parents would take her to Italy to have mass with Padre Pio, and when a vivid memory of this had suddenly come to her one day, she acted on it by asking Menotti for this piece.

Despite this love of the mystical, Gian Carlo rarely wrote for the church. His only unaccompanied motet is his *Salve Regina*, created in the way of most of his works from the time he started the Spoleto Festival until his death—late, rushed, demonstrating facile creativity and touches of brilliance amidst chaos. The setting was the unveiling of the restored fifteenth-century frescos of Filippo Lippi in Spoleto’s *duomo*—beautiful depictions of Mary’s crowning in the great cupola.—thus the request for a *Regina coeli*, not a *Salve regina*. Menotti later confided he realized this after writing most of *Salve Regina*; thus the two texts are merged in the piece at a rather awkward transition! Menotti wrote the work for Joseph Flummerfelt and the Westminster Choir. As the premiere approached, only a few pages had appeared and Joe had to teach most of it at the last minute. In typical Spoleto fashion, the day of the event was bedlam, but on entering the cathedral that night, we were in a completely different world—a different time, in fact. Tall candles lit the nave; a mixture of Renaissance and Baroque floral arrangements adorned the pillars and walls with Hogarthian-inspired lemons, *aubergines*, melons and flowers hung in lush foliage; the entire cupola was covered with a Tyrian silk cloth



Gian Carlo Menotti with Francis “Chip” Menotti.

gathered at intervals to create elegant ruffles cascading down three stories to the floor.

The crowd pushed forward, most standing as close to the choir and *glitterati* as possible. After speeches and congratulations, the motet was introduced as Menotti’s gift to the city; the crowd was hushed. At first, the motet seemed a bit ordinary, with characteristic Menottian modal harmonic shifts around a lyric melody, fashioned in a late Renaissance style giving each line as an independent expressive idea. But, as we reached the words “*Et Jesum, benedictum fructum ventris tui*,” the music dies into a serene, intimate moment, first in the women, then taken up by the men, leading to a great cry on “*O clemens, O pia!*”—an effect inspiring intense listening, leading to the short phrases of the appended *Regina coeli*.

This release into the Queen of Heaven grows quickly into an intense celebration rising from repeated *Alleluias* that reach an ecstatic conclusion on a thunderous C-major chord. At the moment of this final cadence, a sash was pulled and the silk floated lazily to the floor, revealing the brilliantly lit, dazzling fresco: Lippi’s Queen of Heaven being crowned by God in shades of colors not seen for centuries. I have never heard nor will ever again hear a collective gasp like the one I experienced at this moment. Nor do I ever want to. This magic... this brilliance... this spirituality... this drama... this wonder... this Menotti.

In the summer of 2007, I sat in the beautiful garden overlooking the Piazza del Duomo in Spoleto, planning Gian Carlo’s memorial with his adopted son and father to his grandsons, Francis “Chip” Menotti. Much has been written about Chip’s role in the rise and fall of the Menotti empire, but it cannot be denied that he was always a faithful companion to Gian Carlo. He gave and received much in that relationship... and always in the extreme. Chip and I, not without our own shared joys and sorrows, discussed the many problems of the moment: the Bishop’s procrastination and belligerence, the problems the festival was facing paying its bills (which, ultimately, it did not do), the struggle of the festival’s ownership—all exacerbated by the absence of the Duke of Spoleto. In a rare moment of quiet, I asked “Chip, how are you?” He stopped and thought, and then he told me the story of the composer’s death in Monte Carlo five months earlier: how Gian Carlo didn’t want to die in Italy; how Chip later discovered he had already prepared Yester for his death, sorting through things and discarding into bags in the cellar those things he thought worthless...including most of his manuscript scores; what the last moments were like and how magical, yet how planned it all seemed. Finally, he described the amazing light coming off the harbor’s water as he left the funeral, and how joyful that moment made him, to feel Gian Carlo in that light, to think that light was for the Maestro. Then he stopped, and Chip, whom I had never seen vulnerable, wept.

Sitting in that garden of despair, I thought of the words that Gian Carlo had written to close *The Unicorn*—words that, unwittingly, would prophesize how he would spend the last fifty years of his life, nursing those works already written, slowly destroying the festival he created, longing for the

serenity of Yester but living off the attention of Spoleto or Rome or New York, knowing that there is a place in him—a place like the Interlude between Scene 1 and 2 in the final Act of *Bleeker Street*, or the deafening silence surrounding Amahl’s “I walk mother, I walk”—where all remained intact; where he was not misunderstood, not unappreciated, but nevertheless forsaken.

“Oh foolish people who feign to feel what other men have suffered.

You, not I, are the indifferent killers of the poet’s dreams.

How could I destroy the pain-wrought children of my fancy?

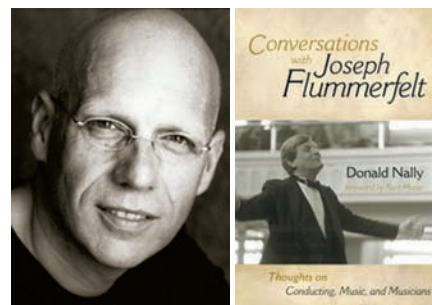
What would my life have been without their faithful and harmonious company?

Equally well I loved you all.

Although the world may not suspect it, all remains intact within the Poet’s heart. Farewell, farewell.

Not even death I fear as in your arms I die.

Farewell, farewell.”



Author Donald Nally

Donald Nally is Chorus Master at Lyric Opera of Chicago and Music Director of Cincinnati’s Vocal Arts Ensemble. He served many summers as Chorus Master of *Il Festival dei due Mondi* in Spoleto, Italy and was, for a number of years, Chorus Master of Welsh National Opera, where he conducted the WNO chorus and orchestra in major cities throughout England, Wales, Scotland, and Northern Ireland. While in the UK, Nally often guest-conducted London’s Philharmonia Chorus and collaborated with the BBC Symphony Orchestra and Sinfonia Cymru.

Donald Nally is also conductor of *The Crossing*, a Philadelphia-based professional choir devoted to the performance of contemporary choral music and winner of the 2009 ASCAP/Chorus America Award for Adventuresome Programming. *The Crossing* commissions many works and has been noted as “Philadelphia’s best chorus” in *The Philadelphia Inquirer*. Its first unaccompanied recording will be released in March 2011. Prior to Wales, Nally lived in Philadelphia where he was chorus master at the Opera Company of Philadelphia, director of music at Saint Mark’s Church, and artistic director of the Choral Arts Society of Philadelphia, which was awarded the 2002 Chorus America Margaret Hillis National Award for Excellence in Choral Music. He has recently authored a book with renowned choral conductor Joseph Flummerfelt, *Director of Choral Activities at the New York Philharmonic*.

NYSTA'S *New Members*



Tenor **Ian Bentley** has been singing and teaching in and around New York City for the past ten years. Equally at home in both opera and musical theater, he has performed roles in *Carmen*, *Die Zauberflöte*, *Madama Butterfly*, *Lucia di Lammermoor*, *Hänsel und Gretel*, *Les contes d'Hoffmann* and *Tosca*. He has been on the faculty at Little Red School House since 2007 and before that taught group and private voice at Binghamton University. He has led musical residencies in schools throughout the Tri-State area as part of Tri-Cities Opera's educational outreach program; and, as the co-founder of Musical Voyage, has worked to develop an in-depth and unique curriculum to nurture children's early musical experience. Mr. Bentley maintains private voice studios in New York City and Binghamton, and his students have performed leading roles in community and professional musical theater productions, toured nationally with bands, been accepted to college music programs throughout the country, and have received accolades from numerous performing arts organizations. He holds a BM in vocal performance from New York University and a MM in opera performance from Binghamton University.



Elena Blyskal, a New York-based soprano, graduated *summa cum laude* from Providence College in May 2008 with undergraduate degrees in both music and theatre arts. She completed additional studies in vocal pedagogy at Long Island University under the tutelage of Lisa Holsberg. Her published work includes the article "Dancing as Storytelling: The Innovations of Robbins and Fosse" in the upcoming book *Writing about Dance*. Ms. Blyskal is an active performer and private teacher as well as a freelance accompanist and a musical director for Long Island theaters. She looks forward to attending graduate school in the near future to pursue an MM in vocal performance.



Jill Bosworth began formal training on the piano at age five and on the harp at seven, resulting in choir, concert, and solo vocal appearances. At thirteen, she won the Irish Feis and performed on the Ted Mack Amateur Hour. She was first harp with the Westchester Youth Symphony for eight years, and the same with All-State Orchestra under Seymour Lipkin. At university she majored in theater and graduated with awards in acting, writing, and music. After study with Chloe Owen, Vincent LaSelva and Frank Corsaro, she performed principal mezzo-soprano roles in local opera companies and in regional musical theater productions, as well as in the national tours of *Annie* (with Harve Presnell) and *The Sound of Music* (with Marie Osmond). Since 1985, interspersed with her writing, cabaret, and standup comedy career, she has sung on a regular basis with the New York City Opera Chorus.



Andrew Costello brings with him a wealth of performance experience, having sung more than twenty-five leading operatic roles in the US and Europe. His accomplishments range from the Baroque music of Monteverdi to contemporary opera. Critics have consistently recognized his outstanding talent. In 2009, Mr. Costello returned to Des Moines Metro Opera as Scarpia in *Tosca*. He also recently debuted in the title role of *Der fliegende Holländer* in New York City. Mr. Costello has sung with important conductors such as Anton Coppola, Stewart Robertson, Jane Glover, Dr. Gustav Kuhn, Frédéric Chaslin, and Dr. Robert Larsen. His many awards include The Wagner Society of New York Competition, Liederkrantz Wagnerian Voice Competition, and the McCallister Awards. A native of New York City, Mr. Costello was born into a musical family, where he was instilled with a love of music and received his early training. His primary teacher has been Metropolitan Opera baritone Abe Polakoff.



Born in Taipei, Taiwan, **Jerry Jean** holds a master's degree in vocal performance from New York University and a master's degree in music education (vocal pedagogy focus) from Teachers' College, Columbia University. He has performed as a singer and pianist in venues as varied as Jazz at Lincoln Center, the United Nations, and the Bitter End. Jerry accompanies on the piano any repertoire presented by his students, and has served on the faculty of the CAP 21 studio (longtime affiliated with the NYU Tisch School of the Arts) since 2003, where he has taught vocal technique, music theory, and coached private students. Mr. Jean has maintained his own studio in midtown Manhattan since 2005. He is particularly adept in contemporary and traditional musical theater styles, as well as pop repertoire, including improvisation and riffing. As a singer, composer, and proponent of social media, his work has gained popularity in the blogosphere, YouTube, and iTunes. For more information, visit www.jerryjean.com



Art Joslin, baritone, holds degrees from the University of Michigan and Madonna University and is currently pursuing the DMA at the University of Illinois at Urbana-Champaign. Mr. Joslin has been appointed visiting instructor of voice at UI for the Spring 2011 term. He has appeared with Illinois Opera, Toledo Opera, Michigan Opera, Motor City Lyric Opera and others. He was recently selected as a NATS 2010 Independent Teacher Fellow and is vice president of the Michigan chapter of NATS. Mr. Joslin teaches privately in his studio in Champaign and is a singing voice specialist working with clients suffering from vocal disorders. In August, he presented a seminar on "Care of the Professional Voice" at the Africa Nazarene University and worked with the Nairobi Chamber Choir in a master class setting, both in Nairobi, Kenya.

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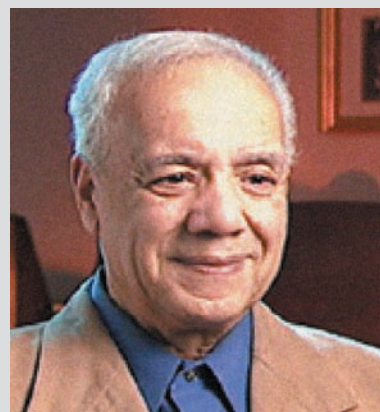
Gian Carlo Menotti
(1911–2007)

NYSTANews

REMEMBERING *Raoul Abdul*

Raoul Abdul (1929–2010) died in New York City last January 15, 2010. He was an honorary board member and dear friend of Music at St. Mary's Episcopal Church in New York City. An avid supporter of St. Mary's music series, he attended nearly all of the concerts and wrote favorable reviews in *The New York Amsterdam News*' column "Reading the Score." In addition to his work as a music critic, Mr. Abdul published several books, including *Blacks in Classical Music*, *Famous Black Entertainers of Today* and *The Magic of Black Poetry*. He was a concert baritone and German *lieder* expert who was a White House guest of Presidents Barack Obama and Ronald Reagan. He sang with such renowned figures as William Warfield and Marian Anderson. Mr. Abdul was a founding director of Coffeehouse Concerts in Harlem. He was a friend of, and served as assistant to, legendary poet Langston Hughes until Hughes' death in 1967.

Mr. Abdul was an only child, orphaned at an early age. His father was from Calcutta, India and his mother from Cleveland. Mr. Abdul is survived by cousins Artis Lane (a renowned sculptor), Blake Shreve, and Bryce Shreve, whose mother, Ada Shreve, raised Mr. Abdul. Other cousins include the late pianist Buster Harding and late composer and pianist Dr. Hale Smith. Mr. Abdul will be missed by all of us at NYSTA.



Raoul Abdul
(1929–2010)