

# VOICE*Prints*

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

March-April 2010



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## Featured Event:

### DAVID ADAMS ART SONG *Competition & Recital*

\$1,000 first prize, \$500 second prize and \$300 third prize, plus a New York recital. Applicants must be no younger than 23 years of age and may not have been reviewed in a major recital appearance in New York. They must submit a full recital program, 25% of which must be American song. No arias or popular songs are permitted. For additional information and an application please visit [nyst.org](http://nyst.org) or call Nancy Adams at 917-975-6201.

Auditions: **April 17 and April 18, 2010**, Saturday and Sunday

Auditions by Appointment.

The Competition Auditions are not open to the public.

Winner's Recital: **April 26, 2010** Monday, 7:30 PM

**Milbank Chapel**, Teachers' College, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC.

Free to members, \$25.00 non-members, \$15.00 students.

## NYSTA *Distinguished Voice Professionals*

The following is a list of teachers of singing who have taken the complete five-course curriculum of the NYSTA Professional Development Program and passed all examinations. Each has earned NYSTA's *Distinguished Voice Professional Certificate*.

**Catherine Aks**  
**Larry Alexander**  
**Adrienne Angel**  
**Tanya Apelbaum**  
**Maria Argyros**  
**Alan Bowers**  
**Enzo Citarelli**  
**Jan Douglas**  
**Jack Eppler**  
**Carol Flamm**  
**Ena Freeman**  
**Robin Lynne Frye**  
**Candace Goetz**  
**Hilda Harris**  
**Grace Hart**  
**Matthew Hoch**  
**Katherine Hoffman**  
**Patricia Kadvan**  
**Joan Lader**  
**Peter Ludwig**  
**Natasha Lutov**  
**Josephine Mongiardo**  
**Foteini Moschidi**  
**Lily Nehman**  
**Janet Pranschke**  
**Bethany Reeves**  
**Michelle Rosen**  
**David Sabella-Mills**  
**Jane Seaman**  
**Patricia Sheridan**  
**Charlotte Surkin**  
**Debra Vanderlinde**

## VOICE*Prints*

**Matthew Hoch**, DMA, *Editor-in-Chief*

**Sarah Adams Hoover**, DMA, *Associate Editor*

**John Ostendorf**, *Designer*

## MESSAGE *from the President*



At the time of this writing, I have just returned from presenting a workshop and master class in California for the Los Angeles chapter of NATS. I was immediately impressed with the level of organization this NATS chapter displayed. The workshop was attended by almost 80 participants, the chapter members each provided a dish for pot-luck lunch, and there were various tables set up with information of interest to the participants (i.e., pedagogy and vocal health books for sale). This event, their winter symposium, was organized by the LA-NATS Vice President of Programming, Barbara Dyer, who is also a NYSTA Member.

My participation in this winter symposium was part of NYSTA's continued outreach to voice teachers all around the country and the globe. Both NYSTA and the PDP program were received with great interest. Overall, it was an extremely rewarding experience for me, and I hope for the Los Angeles voice teachers as well.

This is just one example of the attention NYSTA is receiving both nationally and internationally. We had a substantial presence at the International Congress of Voice Teachers (ICVT) this past

summer in France. Our online PDP courses continue to attract participants world-wide.

When we began the online delivery of PDP courses in 2007, we had some technical difficulties. However, all the participants in that first online venture, the Vocal Anatomy and Physiology class, were particularly happy to be a part of our groundbreaking new endeavor. Since then, I have heard from many teachers all over the country with thanks for our online programs and the opportunity to get this vital information from wherever they are in the "*Hinterlands*" (their word, not mine).

In sharp contrast to our long-distance membership and PDP participation, our local participation continues to dwindle. Our holiday party this year was attended by only 35 people (less than 10% of our membership). We had fun, to be sure. But where are the hundreds of members who used to come to events and classes on a regular basis?

In response to this decline in local attendance, a general membership survey went out to all members last season asking what your needs

were in regards to events and scheduling. Also, in several past President's Letters, I have asked membership for a direct response to questions in my letter(s): to email me directly and give me your feedback. Alas, the response to these various requests for membership input has always been woefully miniscule, reflecting less than 2% of membership participation.

In my humble opinion, NYSTA is a vital organization that is having a positive impact on the singing world at large. I hope you share this opinion with me. And, I hope to see more of you at our upcoming March 1 event "Composing for Musical Theater" with Adam Guettel.

A famous singer, whose name I forget, once said "You are only as good as your last high C." And, NYSTA can only be as good as our membership response and participation allows. Please make NYSTA a priority in your professional life. I promise you will not regret it.

Until next time,  
*David Sabella-Mills*  
President, NYSTA

## MESSAGE *from the Editor*



Paying tributes to lives has become a recent theme in *VOICEPrints*. In this issue, NYSTA mourns the loss of another member, Maurice Finnell, who passed away on January 5, 2010. Mr. Finnell will be remembered fondly by NYSTA and all those who knew and loved him.

In the January-February issue of *VOICEPrints*, we paid tribute to another longtime NYSTA member, Larry Chelsi, who passed away on October 6, 2009. The article evoked considerable response from the singing teacher community, and NYSTA Member Elayna Woods wrote to me, moved by Mr. Eppler's article presented in Mr. Chelsi's memory. She writes:

*"Larry Chelsi was my friend, my beloved voice teacher, my mentor, and my inspiration. Larry was a unique person—full of joie de vivre, handsome, with an infectious laugh and, oh, what a wonderful teacher! His teaching method was based on visual imagery, and it worked so well for me. He helped*

*me become a good singer and, in turn, a good teacher—and I am grateful. I will miss him very much."*

Continuing with the remembrance theme, I would like to thank Dr. Jessica McCormack for her excellent contribution to this March-April issue *VOICEPrints* with her celebration of the life of Pauline Viardot (1821–1910). This year marks the 100<sup>th</sup> anniversary of Viardot's death. Viardot was the sister of the renowned pedagogue Manuel García II (1805–1906), an important figure in NYSTA's history and a subject of many articles in previous issues of *VOICEPrints*, most of them written by former Editor-in-Chief Daniel James Shigo. I am grateful to Dr. McCormack for shedding more light on this important, but frequently overlooked, performer and composer.

Finally, I hope that you enjoy Dr. Linda Lister's contribution entitled "Yoga for Singers." Dr. Lister's expertise on this topic is manifold: she is a certified

yoga instructor with a DMA in vocal performance and considerable teaching experience. And, she has successfully integrated many yogic concepts into her teaching, resulting in presentations at the 2008 NATS National Conference, a forthcoming book, and a curricular course at Shorter College, where she is chair of the voice area and a tenured associate professor. I am grateful for her contribution to *VOICEPrints* and know that our readers will find her pedagogical insights valuable.

As always, *VOICEPrints* is YOUR publication, so please send all questions, comments, and ideas for future articles to me at [voiceprints@nyst.org](mailto:voiceprints@nyst.org).

Sincerely,  
*Dr. Matthew Hoch*  
Editor-in-Chief, *VOICEPrints*  
[voiceprints@nyst.org](mailto:voiceprints@nyst.org)

# NYSTACalendar 2010

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## VOCAL ACOUSTICS & Resonance

**January 26 - March 23, 2010** Tuesdays, 7:30 PM – 9:30 PM

Re-energize your pedagogy with this insightful course as Dr. Scott McCoy of Westminster Choir College makes this challenging topic easy to understand for all levels. The course covers the nature of sound, acoustics and resonance of the speaking and singing voice, practical applications of acoustics. Also included will be an introduction to computerized voice analysis (Mac or PC).

Instructor: **Dr. Scott McCoy**. Required text: *Your Voice: An Inside View* by Scott McCoy, DMA.

**Teachers' College**, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC. *This course is also available on demand at [nyst.org/courses](http://nyst.org/courses).*

## COMPOSING for Music Theatre

**March 1, 2010** Monday, 7:30 PM

TONY award-winning composer and lyricist Adam Guettel, creator of such works as *Light in the Piazza* and *Myths and Hymns*, will discuss the demands of writing for today's musical theatre, storytelling, industry expectations, and the challenges to the actor/singer.

Guest: **Adam Guettel** Free to members, \$25.00 non-members, \$15.00 students

**Teachers' College**, Milbank Chapel, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC.

## DAVID ADAMS ART SONG Competition & Recital

\$1,000 first prize, \$500 second prize and \$300 third prize, plus a New York recital.

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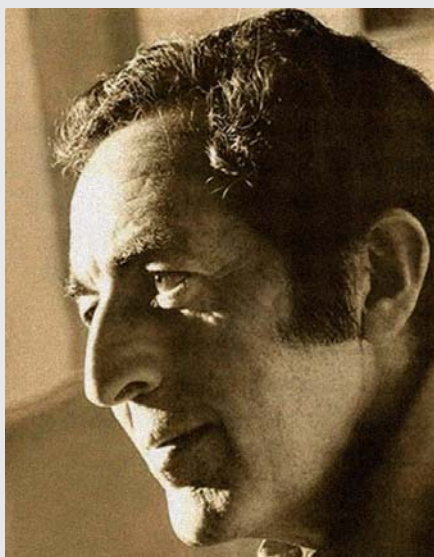
## COMPARATIVE Voice Pedagogy Weekend 2010

**June 12 and 13, 2010** Saturday and Sunday, Times and Instructors TBA

During this enlightening course, the culmination of the PDP program and our 2009-10 season, six master teachers demonstrate concrete links between various teaching strategies and the scientific and medical information gained in the other *core curriculum* courses. Many participants repeat this stimulating and thought-provoking course each year. We look forward to seeing you on-site, online or on demand.

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

\*All PDP courses are \$220 and can be registered and paid for online at [nyst.org](http://nyst.org). One graduate credit per course is available from Westminster Choir College for an additional \$150. A form may be obtained on the NYSTA website or by contacting Janet Pranschke, PDP Director. The courses take place at Columbia University, Teachers' College, 525 West 120th Street, between Broadway and Amsterdam Avenue, NYC. Check desk at entry for class location. For more information, contact Janet Pranschke at [pdp@nyst.org](mailto:pdp@nyst.org) or [nyst.org](http://nyst.org).



IN MEMORIAM

**MAURICE FINNELL** (1916–2010)

by Jan Finnell

Research and editing by NYSTA Board Member

Katherine Hoffman, Archivist

NYSTA Member Maurice Finnell died on Tuesday, January 5, 2010, at Lenox Hill Hospital at the age of 93. He joined NYSTA as an Associate Member in 1954 and had a long association with the organization. He was a popular and leading teacher of sight-singing and musicianship, as well as a vocal coach, and his career as a teacher spanned over 50 years. In an article he wrote for the NYSTA Bulletin in 1993, he referred to singing teachers as "valiants" and "unsung heroes."

Mr. Finnell was born on July 17, 1916, in Trenton, NJ, the youngest of eight children of Samuel Finkle and Rachel Levie, who immigrated from Russia and Scotland. Musically precocious, he performed locally as a child singer in vaudeville and later in regional opera. He attended the Gibson

Conservatory and trained at Tanglewood, and after serving in World War II, he studied at The American Theatre Wing on the G.I. Bill. As a baritone, he sang and recorded for Mercury Records, but decided to teach to supplement his income. As a teacher of sight-reading and musicianship, he was on the faculty of American Musical and Dramatic Academy, New York University's Gallatin Division, The Vocal Arts Foundation and the Turtle Bay Music School. He was a writer/lecturer for the New York Singing Teachers Association, maintained a private studio and taught at the Guild Studios at the Ansonia Hotel, all in New York City. Mr. Finnell's students have included singers, instrumentalists, composers, and lyricists in all phases of music: classical, Broadway, popular, and sacred. Former students included Tony Bennett, Bette Midler, Paul Sorvino, Robert Morse, Carl Reiner, Christine Baranski, Brad Dourif and Warren Beatty.

He is survived by a daughter, Jan Finnell, of New York City; a son, Ian Finnell, of Montclair, NJ; and two grandchildren.

## YOGA for Singers

by Linda Lister, DMA

Once considered solely the realm of new-age bohemians and hippies, yoga has become a part of mainstream American culture in the twenty-first century. Yoga mats can be found for sale at mass-market stores like Wal-Mart, and numerous books on yoga line the shelves at Barnes and Noble. Still, I thought my opera workshop class might be somewhat resistant when I began to incorporate some yoga poses into our physical warm-up. But to my surprise and delight, the students took great enjoyment in the challenges and rewards of yoga. When they asked that I teach a class on the subject, I began to think about how yoga was of particular interest and relevance to singers.

A Sanskrit word, yoga means union. Originating in the Hindu Vedic tradition, yoga was first used as a means of uniting the individual's body and mind. Singers strive for a similar balance: the union of artistry and music with technique and the physical body. There are numerous schools of yoga and some seem less helpful for singers. The extreme rigor of Ashtanga or power yoga and the increasingly popular Bikram or Hot yoga are not as friendly to singers, who are not usually dancers or athletes and who value hydration as part of maintaining the health of their voices. But Iyengar yoga, with its emphasis on optimal alignment of the body and mindful, controlled breathing, seems an ideal complement to studying voice.<sup>1</sup>

In his definitive tome *Light on Yoga*, B.K.S. Iyengar likens yoga's union of body and mind to "a great musician becoming one with his instrument and the music that comes from it."<sup>2</sup> This union is achieved through three practices: *asanas*, *pranayama* and *dhyana*. *Asanas* ("seats" in Sanskrit) are the poses or postures used in yoga practice. It is important to remember that in yoga, unlike ballet, for instance, there is not "perfect" pose. "Perfection" in every yoga posture is an unattainable goal, but proper alignment in the poses is absolutely necessary, not for reasons of aesthetics or vanity, but for health and safety. Improper form could learn to injury, while ideal postural alignment allows you to fully realize the manifold benefits of the poses. So while there is no perfect pose, a properly performed pose will nurture healthy alignment and ideal muscular coordination so that singers can train their muscles to achieve proper alignment off the yoga mat and onstage.

There are literally millions of *asanas* (8,400,000 according to ancient yogic scriptures) but some are of particular relevance to singers. Rib-spreading poses such as "Gate," "Side Angle," and "Triangle" (Figures 1–3) expand and open the rib cage by concentrating on lifting the sternum and engaging the intercostals. These *asanas* cultivate more efficient breathing since they reinforce the sensation of a wide rib cage with room for unimpeded lung expansion and the increased ability to sing longer vocal lines. In addition, spine-lengthening poses are especially valuable in fostering good posture. Spine-stretching poses like



Figure 1: "Gate"



Figure 2: "Side Angle"



Figure 3: "Triangle"

"Cat-Cow" and "Up Dog-Down Dog" (Figs. 4-7) combine forward and backward bends designed to elongate the spine and make it supple and strong. The benefits of these *asanas* are improved spinal alignment and a strong, well-supported back for energy and length in your spine and thus your stance onstage. Furthermore, spine-twisting *asanas* are wonderful for singers because they calm the mind and nervous system, help to balance energy, and relieve head and neck tension. Spinal twists, including such poses as "Revolved Triangle" and "Half Lord of the Fishes" (Figs. 8-10) massage the spine and soothe the nerves, making them a great addition to a singer's pre-performance ritual. Finally, an especially singer-friendly *asana* is the "Lion" pose. Reportedly used by Cynthia Hoffmann in her teaching, "Lion" (Fig. 11) is an ideal warm-up since it helps release tongue and jaw tension



Figure 4: "Cat"

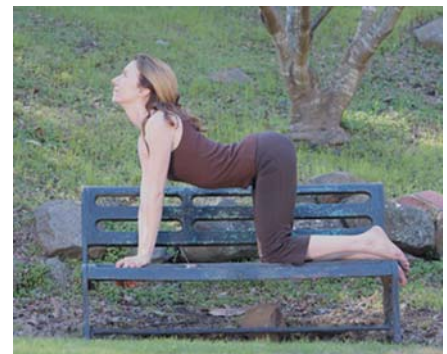


Figure 5: "Cow"



Figure 6: "Up Dog"



Figure 7: "Down Dog"



Figure 8: "Lying Spinal Twist"



Figure 9: "Revolved Triangle"

Figure 10:  
"Half Lord of  
the Fishes"

Figure 11: "Lion"



Figure 12: "Meditation"

and creates awareness of *gola aperta* ("open throat") as air moves through the vocal tract during the "Lion's Roar" (i.e., vocalization).<sup>3</sup>

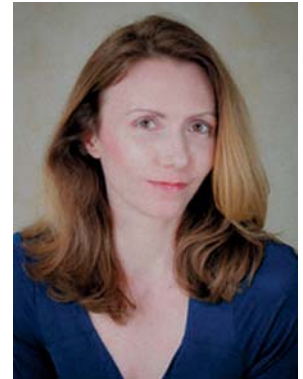
*Pranayama* means "life control" or "breath control," an interesting double meaning. A singer's ability to *sing* well is wholly dependent on the singer's ability to *breathe* well. Even with substantial training and skill, many singers still suffer from performance anxiety. The excitement, nervousness and perceived risk of public performance can all trigger the "fight or flight" response manifested in familiar physical reactions such as accelerated heart rate, high/shallow breathing, and dry mouth—all very detrimental conditions for any singer. It can cause even a talented, well-trained singer to choke or fold under pressure. Therefore, the successful singer must not only master good breath management but must also learn to combat the biology of the stress response in order to achieve good breath management in high-pressure performance situations.

The *pranayama* practice which is extremely helpful in achieving these goals is Ujjayi breathing, sometimes known as "ocean" or "Darth Vader" breathing. Ujjayi breathing begins with a slow nasal inhalation. As you exhale with a closed mouth and a closed glottis, you engage the throat to form a narrow, focused path for the air as if you were making a whispering [hu] sound with a long, focused vocal tract. Ujjayi breathing can slow down a rapid pulse and deepen shallow breathing since it focuses the breath into a long, thin air stream, not unlike that used in good singing. In addition to focusing and slowing the exhalation, the Ujjayi breath focuses the mind, bringing a sense of calm centeredness, relieving both physical and mental anxiety. I find it useful to do backstage before entering for a recital or opera role so that I can feel more serene and in-control. An additional benefit of the Ujjayi breath, to which Iyengar alludes, is that it can gently shake phlegm off the cords without the negative effects of throat-clearing.

Another useful means of managing performance anxiety is meditation or *dhyana*. *Pranayama* practice can easily lead to meditating. Meditation on a mantra or positive affirmation can bring great focus and serenity to the mind. Vocalizing mantras can lead meditation into chanting. In silent meditation, your mantra still resonates in your mind and thus emanates throughout the body, but verbalizing or voicing the mantra aloud adds tangible, visceral resonance which can magnify meditation's calming and centering properties. Meditation can help singers to eliminate negative and unnecessary thoughts which might hinder their ability remember text or perform at their optimal level. Since chanting involves the voice, it is an obvious means of attracting students to exploring and excelling at meditation. (See Fig. 12.)

In summary, yoga practice provides bountiful rewards for singers. The practice of rib-opening and spine-lengthening *asanas* can improve alignment, while spinal twists, *pranayama* breathing techniques, and meditation can focus the mind and calm performance anxiety. Some singers have turned to beta blockers to deal with

the stress of stage fright, but yoga proves there is a medication-free, self-nurturing method of combating the pressure of performing. Still, I remind my voice students that yoga is not a quick solution. Like learning to sing, they must practice because it is a continually evolving process, an abiding path that endures as it leads us, in the words of Iyengar, to "health, a sense of physical lightness, steadiness, clearness of countenance and a beautiful voice."<sup>4</sup>



**Linda Lister**, soprano, is a professional singer in the genres of opera, musical theatre, jazz, and art song. Her favorite roles include Musetta in *La bohème*, Adina in *L'elisir d'amore*, Massenet's *Cendrillon*, Maggie in *A Chorus Line*, and Woman 1 in *Songs for a New World*. She created the role of Madge in the world premiere of Libby Larsen's opera *Picnic*.

Also a dedicated voice teacher, she is currently Associate Professor of Music at Shorter College, where she serves as vocal coordinator and directs the opera program. A member of Phi Beta Kappa and Pi Kappa Lambda, Dr. Lister is also a composer, and her chamber opera about the Brontë sisters (*How Clear She Shines!*) had its world premiere in 2002. Her chapter on musical realizations of *Wuthering Heights* is featured in the Ashgate book *The Brontës in the World of the Arts* (2008). A certified CorePower Yoga teacher, Dr. Lister is the author of the upcoming book *Yoga for Singers*. She holds a BA degree from Vassar College, an MM degree from the Eastman School of Music, and a DMA degree from the University of North Carolina and Greensboro.

#### Footnotes

<sup>1</sup>In addition to Iyengar, other types of Hatha yoga that are useful to teachers of singing include Anusara, Shabda, Kripalu, Ananda and Viniyoga. For more information about these types of yoga, as well as specific applications to vocal pedagogy, please consult the author's forthcoming book, *Yoga for Singers*.

<sup>2</sup>B.K.S. Iyengar, *Light on Yoga* (New York: Schocken Books, 1979), 22.

<sup>3</sup>Cynthia Hoffmann mentions this application in Elizabeth Blades-Zeller's *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing*, (Lanham, Maryland: Scarecrow Press, 2003), 115.

<sup>4</sup>B.K.S. Iyengar, *Light on Yoga* (New York: Schocken Books, 1979), 51.

*Photography:* Maryann Bates

*Models:* Linda Lister, Megs Free, Jasmine Habersham, Tre Appleby

## CELEBRATING *Pauline Viardot-Garcia* (1821-1910)

by Jessica McCormack, DMA

Each year brings us new reasons to celebrate and 2010 is no exception. For the musical community, this means another opportunity to highlight many composers' anniversaries. While 2009 included the anniversaries of several major composers including Henry Purcell, George Frideric Handel, Franz Joseph Haydn and Felix Mendelssohn, 2010 proves to be just as fruitful in terms of important dates. As Dr. Matthew Hoch described in his article in the November/December issue of *VOICEPrints*—"The 250<sup>th</sup> Handel Anniversary"—the challenge is to experience the music of these celebrated composers with "fresh ears." There are several notable composers celebrating birth anniversaries this year, including Alessandro Scarlatti (350 years), Giovanni Battista Pergolesi (300 years), Fryderyk Chopin (200 years), and Hugo Wolf (150 years). In this article, I would like to draw your attention to the anniversary of a composer's death: 2010 is the centennial anniversary of the death of Pauline Viardot (*née* Garcia). Since she is mostly noted for her singing and teaching career, her song compositions are often overlooked. Because of this, many of her songs are not considered to be part of the mainstream vocal repertoire; it should be a refreshing change to learn more about her life and compositions. Approaching Viardot with "fresh ears" should be easy for most of us, and it is my hope that this article stimulates you to find Viardot songs for your performance or for that of your colleagues or students in the coming year.

Madame Viardot, as she was known, was a sought-after mezzo-soprano during the nineteenth century. She was born on July 18, 1821 in Paris and died on May 18, 1910 in the same city. Viardot was awarded the honor of a teaching appointment at the Conservatoire de Paris and was a successful teacher, like her father, Manuel García. Manuel García I (1775–1832) was a professional tenor (premiering the role of Count Almaviva in Rossini's *Il barbiere di Siviglia*), composer, director and—most notably—a teacher of singing. Having grown up in a musical family, Viardot was also influenced by her older siblings, renowned mezzo-soprano Maria Malibran and vocal pedagogue Manuel García II (1805–1906). Viardot had been trained as a concert pianist, was a pupil of Franz Liszt, had accompanied her father's voice lessons since she was a child, and was familiar with Garcia's technique. After the untimely death of her sister, La Malibran, Viardot was inspired to seek a career in singing. At age eighteen, Viardot made her debut as Desdemona in Rossini's *Otello*. It is difficult to imagine a singer more active than Pauline Viardot during her twenty-seven year singing career that followed.

Viardot's extensive travels exposed her to different musical styles, cultural traditions, and languages. And while her performing and teaching formed a part of her career, Madame Viardot was also an accomplished composer. She had unusual facility with many languages and composed songs

in many styles in Russian, Spanish, French, German, and Italian. Whereas most nineteenth-century composers limited song compositions to their own vernacular, Viardot was exploring a variety of national styles. In the tradition of nineteenth-century exoticism, Viardot incorporated national styles into these songs. Dance forms, folklore, text settings, and accompaniments are examples of musical devices Viardot employed to portray national style and cultural uniqueness.

To familiarize herself with national styles, Viardot toured extensively throughout Western and Eastern Europe and was personally acquainted with many of the great nineteenth-century performers and composers. In particular, she and Clara Schumann became great friends and colleagues, and concertized together, playing piano duets. Robert Schumann's *Liederkreis*, Op. 24 is dedicated to Viardot, and she also toured with Liszt, performing his songs and piano duets.

Though Viardot followed in her father's footsteps and composed a handful of operas, she was most prolific as a composer of transcriptions and songs. Viardot's song publications are an example of both nationalistic influence on Viardot and, with her transcriptions, her own influence on national styles. These compositions employed different styles and languages, and were created for her own vocal abilities as well as those of her students and colleagues. Songs written especially for her students employed specific pedagogical tools. Viardot always cautioned her students to sing appropriate literature for their voices.

Viardot was mindful that she did not limit herself to a single *Fach* during her career and felt that she harmed herself in doing so. Perhaps because of this, many of her songs were made available in multiple keys, even in their initial publication. Her students, of course, benefited from her compositional talents. How convenient it must have been to have a teacher compose a work with your specific voice in mind!

Despite Viardot's significance as a composer and her presence among nineteenth-century musical and literary figures, writings on her music are relatively sparse. There is, however, no shortage of entertaining literature on speculations regarding her personal life, but those intriguing anecdotes are beyond the scope of this article.

For further study on the works of Viardot, scores are available for purchase through a variety of sources, including publications by Alfred Music Publishing, Classical Vocal Reprints, the Hildegard Publishing Company, and the Furore-Verlag of Germany. One can check local library holdings or request an interlibrary loan. (I managed to acquire a library score from the 1880s that was still in circulation.) Viardot was fortunate in having more than 100 songs published during her lifetime. The University of Michigan's library holds copies of over eighty of them in their Women's Music Collection.

There are a number of recordings of Viardot's compositions. Opera Rara has released *Pauline*



**Pauline Viardot-Garcia**

*Viardot and Friends*, featuring works by the composer, and Cecilia Bartoli has recorded a handful of songs by Madame Viardot on her *Chant d'Amour* and *Live in Italy* CDs. Canadian husband-and-wife team, Isabel Bayrakdarian, soprano and pianist Serouj Kradjian dedicated an entire recording to Viardot (23 compositions), entitled *Pauline Viardot-Garcia*.

A remarkable woman of many talents, Pauline Viardot was an inspiration to other composers of her century. Her vocal talents inspired art songs and operatic roles and her teaching educated many singers, further establishing her family legacy, "The Garcia Technique." Moreover, her compositions have stimulated additional interest and research into the works of female composers. On May 18, 2010 I will be in Paris celebrating the life of Viardot through festivities arranged by L'Association des Amis d'Ivan Tourguéniév, Pauline Viardot et Maria Malibran. If you happen to be in Paris this spring, why not join the celebration?



**Jessica McCormack** is Assistant Professor of Music at Wittenberg University in Springfield, Ohio, where she teaches applied voice and is director of the Opera Studio. Her operatic roles include Nannetta in Verdi's *Falstaff*, Barbarina in Mozart's *Le nozze di*

*Figaro*, Aurora in Cavalli's *L'Egisto* and Tirsi in Handel's *Clori, Tirsi e Fileno*. This past November, Jessica was the soprano soloist in Opera New Brunswick's production tour of *Topsy Turvy: Gilbert and Sullivan Scenes*. In concert she has performed Bach's *Weihnachts-Oratorium* Handel's *Messiah*, Schütz's *Die sieben Worte*, Vivaldi's *Gloria*, Schubert's *Mass in G* and the *Requiem* settings by Mozart and Fauré. Dr. McCormack also enjoys performing contemporary music and collaborating in a variety of chamber ensembles. She is the featured soprano soloist on the CD *Works of Minoru Miki*, released by Texas A&M University in 2007. She holds a DMA from the University of North Texas, a MM from Southern Methodist University, and a BM from the University of Toronto. This summer Jessica will tour in Canada and France, performing the works of Pauline Viardot. She concertizes with her husband, trumpeter Edward Phillips.

## NYSTANew Members



Born in Québec, **JEAN BRASSARD** has sung at Manhattan's Laurie Beechman Theater, Metropolitan Room, Helen's and the Pierre Hotel. He has been a frequent guest of Steve Ross at the Metropolitan Museum programs. With the *Kabarett Kollektiv*, Mr. Brassard was awarded a Nightlife Award in 2006. *THE KID FROM PARIS*—Jean Brassard sings Yves Montand, co-created with Dave Krueger, brought Jean a MAC Award 2007 nomination. Following acclaimed performances in Montréal and Québec City, this show will travel to France and Belgium in May 2010. With the cast of Muriel Barbery's *Gourmet Rhapsody*, he was recently honored by AudioFile Magazine with an Earphones Award 2009 given for excellence in audiobooks. TV acting credits include *Law and Order*, *Law and Order: CSI*, *Sex and the City*, *The Sopranos*, the acclaimed mini-series *John Adams*, and the web series *Horrible People*. Film credits include *The Caller*, *Death in Love* and *Ten Stories Tall*, which opened last February at the Santa Barbara Film Festival.



**SOFIA J. LYONS** holds a BM degree in classical vocal performance from Belmont University. She has been a professional singer/songwriter for over a decade. With a pop sensibility and years of success in the music business, Ms. Lyons' teaching draws from her own experience as well as healthy singing techniques she has learned first-hand to coach other singers. As a bona fide "people lover," she gets joy from helping others achieve their peak performance and meeting their vocal goals. She currently maintains a thriving performance/songwriting career. Sofia J's voice can be heard on one of MTV's highest rated shows, *MADE*, as well as on popular TV shows like *Gossip Girl* and *One Tree Hill*. She has held a major record contract and has released four CDs. In addition to performing, Ms. Lyons is an award-winning SESAC affiliate-songwriter, a position through which she earned an RIAA-certified gold record.



**BARBARA MERGELBERG** was born in Belgium. At age eighteen, she won a prize in the Henry Hermann competition in Maastricht and appeared several times on Dutch radio. Barbara earned vocal performance and pedagogy MA degrees from the Musikhochschule Köln-Aachen. Thanks to an Erasmus scholarship, she spent the year 2000 at the Universität für Musik und darstellende Kunst Wien studying under the guidance of Margarita Lilova. After graduation, Barbara chose to pursue a career as performer and teacher. She appeared in opera productions as well as in oratorios and solo recitals while maintaining a voice studio at the Musikschule der Deutschsprachigen Gemeinschaft in Belgium. In her ongoing search for knowledge, Barbara followed a two-year vocal pedagogy training provided by Iva Barthelemy in Paris and enrolled in Judith Nicosia's studio as a Fulbright scholar to pursue a DMA degree at Rutgers University. She expects to graduate in 2010.



**BARBARA IONA MILLER**, soprano, was born in New York. A graduate of The Juilliard School, she has appeared in opera and concert throughout Europe and the U.S. Her repertoire includes over 35 leading soprano roles, specializing in Puccini and Verdi heroines. European critics have praised her "fine vocal technique... gifted with a voice worthy of attention." The American press has said she "sings with power and lustre...capable of moments of rare beauty..." and that she is "an equally fine actress and singer." She is co-artistic director of Genesis Opera with husband, tenor Marko Lampas; together they presented Puccini's *Suor Angelica* and *Il tabarro* and Strauss' *Ariadne auf Naxos*. Ms. Miller also conceived and directed *La voix d'Adrienne Lecouvreur*, in which she appeared as Adriana with Lampas as Maurizio. Her performance background also includes musical theatre and Broadway. Ms. Miller has been teaching vocal technique applicable to all repertoire and styles for over 25 years in her New York City Heraklione Arts studio.



**ELIZABETH A. MURPHY**, originally from York, Pennsylvania, received her MM and BM from Temple University in voice performance. She is currently a DMA voice student of Frederick Urrey at Rutgers University in New Brunswick. At Rutgers, Elizabeth has performed the roles of Mrs. McLean in *Susannah*, Nerina in *Le pescatrici*, Serafina in Donizetti's *Il campanello di notte*, the Plaintiff in Purcell's *The Fairy Queen*, and Antonia in *The Tales of Hoffmann*. Elizabeth has also performed the title role in Bellini's *Norma*, and the Dew Fairy in Humperdinck's *Hansel and Gretel* with Center Stage Opera in Harrisburg. In August 2008, she was soprano soloist in Mozart's *Missa brevis in G* in Austria and recently was soloist in Handel's *Messiah* at Bethany Lutheran Church in the Denver, Colorado area. Since 2002 Elizabeth has been an adjunct music professor in the voice department at Arcadia University in Glenside, Pennsylvania.



**NILS NEUBERT** earned his MA degree from Columbia University, Teachers' College, and his BM degree from The Juilliard School. He completed additional studies at the Mozarteum in Salzburg, Festival de Musica Clasica de Puigcerda in Spain, and the Scuola Leonardo da Vinci in Italy. Mr. Neubert has performed with the Opera Company of Brooklyn, Amore Opera, Encompass New Opera Theatre, Underworld Productions, and the New Jersey Association of Verismo Opera. He has performed concerts, recitals, and oratorios in the U.S., Germany, Italy, and Spain. His awards have included First Prize at the 2010 Barry Alexander International Vocal Competition, and he was a winner at the 2009 Friday Woodmere Competition and the 2005 Puigcerda International Competition; he was also a finalist at the 2010 Liederkranz Vocal Competition. Mr. Neubert is currently on the faculty of the International Academy of Music in Italy, and the Burgos International Music Festival, Spain. For more information, please visit [www.nilsneubert.com](http://www.nilsneubert.com).



**JOSEPH ROBERTS** was born with an insatiable drive to play the piano. In public school, he was routinely pulled out of class to provide music for rehearsals and assemblies. After elementary school, he played cello in the orchestra, trumpet in the band and sang in the choir. A passion for orchestration led to a degree in commercial arranging from the Berklee College of Music. After graduation, Joseph pursued choral studies at Westminster Choir College and harmony at The Juilliard School. From piano recitals at Carnegie Recital Hall to swinging standards at the Village Gate, Joseph's career has cut a wide path across a variety of musical genres. He has performed musical theatre with The Player's Circle for the past nineteen years and A Quarter to Nine Productions for the past two. Mr. Roberts can be heard on CD projects including "Purpose to Destiny" and "The Jazz Hymnal Vol.1: The Duets." He is currently assistant music director at Vanderveer Park United Methodist Church and remains active as an accompanist, arranger and choral director. He is also a member of the Brooklyn chapter of the American Guild of Organists.

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