



VOICEPrints

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PAST PRESENTERS

2014: Richard Leech, Elizabeth Kling, Amy L. Cooper, John West, David McCall, and Lisa Rochelle.

2013: Jeanne Goffi-Fynn, Matthew Hoch, Lori McCann, Jan Prokop, Melissa Cross, and Margaret Lattimore.

2012: Stephen Oosting, Taina Kataja, Jeffrey Gall, Justin Stoney, Margaret Cusack, and Mary Saunders-Barton.

2011: Margaret Baroody, Gwendolyn Bradley, Scott McCoy, Sally Morgan, Michael Paul, Michael Rider, and Patrick Wickham.

2010: Herbert Burtis, Judith Coen, Jeanette LoVetri, Lori McCann, Scott McCoy, Patricia Raine, and David Sabella-Mills. *2010 Marvin Keenze, Moderator



Janet Pranschke
Moderator

AN APPRECIATION: VOICEPrints Editor Matthew Hoch



Matthew Hoch

With this issue of VOICEPrints, we bid a very reluctant farewell to our wonderful editor Matt Hoch of Auburn University. Matt succeeded Daniel Shigo in 2008, a daunting task in itself, and has beautifully coordinated the production of 40 issues of VOICEPrints

over the past eight years. In everything he has done for NYSTA, he has shown true professionalism, a love for the organization, devotion to excellence, patience, and above all, tact. His bimonthly gentle "in a week your article is due" reminders to those writing for the publication were the smallest examples of that latter quality.

The duties of the VOICEPrints editor are many: soliciting interesting and timely articles (many of which stem from meeting people at professional events across the country and around the world); rounding up information about yearly events; making sure the calendar is complete and correct; including bios on new members; keeping the list of Distinguished Voice Professionals up to date for publication; seeing that an "In Memoriam" is included when NYSTA loses a member; and judging what the balance of articles within each publication should be, not to mention hewing to deadlines so that our graphic designer, John Ostendorf, can stay on top of producing each issue.

As you can imagine, all of this takes dedication, personal organization, and copious amounts of time that Matt has given willingly and freely. NYSTA has been so fortunate to have him volunteer to help the organization while balancing his own responsibilities raising a family, teaching college, remaining very active in the field, and publishing. We wish him all the very best in his many endeavors as he hands the reins to his successor, and we will remember him fondly for his intelligence, good humor, even temper, and extraordinary work ethic.

JUDITH NICOSIA

MESSAGE FROM THE *President*



CRITICISM!

Preparing our singers has always been about so much more than what transpires in the lesson. I was never so aware of that fact as recently when I heard the disheartening anecdote that forms the kernel of this message.

A young college-age mezzo (not my student but someone I know) with a very large, resonant voice, beautiful timbre, and lovely disposition (you'll have to take my word for this), had participated in a short training program and some separate master classes last summer. During those experiences, several people had taken it upon themselves to criticize her severely, to the point where she is now a shadow of her former self both musically and personally. The singer has completely retreated from trying to have a professional career and decided that it's safer, more productive, and ultimately less heartbreaking to become a public school teacher. While there is absolutely nothing wrong with that goal, and it may indeed be her ultimate fulfillment as a human being, it broke my heart to know that someone with as much raw potential as she has will not be sharing her vocal gifts in the way she had originally envisioned. We lost an important talent that day, someone whose vocalism really expresses her soul and speaks to an audience. People who had minimal contact with her and no intimate, day-to-day knowledge of her personality, hopes and dreams, or her struggle to get where she was, changed the direction of her life with verbal judgments that perhaps included some hastily-chosen words.

OK, big deal you say. This type of decision often occurs, when singers face the reality of the profession and find ways to cope with it. Perhaps such an epiphany should happen more often than it does. But it's the way it occurred, not the fact of it happening, that prompted my thoughts.

Criticism is inevitable, whether it's the much sought-after review, or the opinion of a casting director, the words of a coach, the advice of a conductor or an acting teacher—the list is almost endless. As singers, we hope rejection won't occur, but inevitably it does, especially in the areas of musical theater and opera where so many are competing for relatively few openings. As teachers, we accept that this. Thus, there must be some small component of a lesson that prepares a singer emotionally for handling rejection as well as success. If teachers do not address this, if we constantly praise without tempering that praise with reality, if we do not offer ideas for managing harsh situations and disappointment, we do our students and potential future colleagues no service whatsoever. It has always amazed me that there are innumerable offerings for learning how to audition successfully, no matter the genre, but

none that I know of for mopping up the emotional results when the outcome is unfavorable or, worse, personally disastrous. Learning to put feedback in perspective is an important part of survival, professionally or otherwise—teaching should help in that process.

A singer, *any singer*, has the right to strive for personal vocal and musical goals—for as long as that process takes. No one, not the teacher nor coach, not spouse nor agent, no matter how well intentioned, has the right or duty to cut short a singer's striving. That decision should be the *singer's alone*, made with constructive, not destructive, input from others and after sufficient experience to form a solid basis on which to make the determination. We need to be sure our singers know this—even as they are being selected, rejected, praised, castigated, publicly illuminated, or ignored.

As a help in the voice lesson or after an audition, ask your student to employ any of the following:

- 1. SELF ANALYSIS:** This is easiest to do first because you are in the moment, so to speak, and don't need to wait for a lesson to parse the results: "What went well during that piece/audition?" Positive reflection always comes first. "What would you change?" Note, there are no adjectives with negative connotations there. With your teacher, form a plan for fixing what needs attention and stick to it. Do not dwell on any perceived negatives, which is truly difficult for pessimistic personalities.
- 2. GENTLY DISSECT THE VERBAL/WRITTEN COMMENTS YOU RECEIVED.** This is obviously easier with the written than the spoken word. Note the positives first, then list the areas for growth/attention. Immediately let go of what seems truly unfair or unnecessarily negative. Retaining those words, written or otherwise, only allows your self image to fester, which undermines the personal strength you are trying to build. I advise not sharing comments of any kind with other singers. It can lead to increased feelings of competition, the impression one is boasting if the comments are good, which can generate envy, or the feeling that one is a failure if the comments are derogatory.
- 3. ASK THE TEACHER IF THERE MIGHT BE MERIT IN THE FEEDBACK.** Has s/he observed any of those same "flaws" in the lesson? How are we planning to work on those in upcoming lessons? Does the criticism indicate there needs to be a change in mental attitude, vocal approach, repertoire, preparation, or something else?

The plan is to come out of any critical situation with positive outcomes for future improvement and a mindset toward criticism that arms the singer positively for the future. If we keep this foremost in our minds in our lessons, we may help our students even more than we do now.



On a separate but relevant topic—and spending more time each day than I care to in front of the computer screen instead of at the piano—I have been contemplating software upgrades for a while. What best fits my needs, lifestyle, future—and my teaching? Luckily, there are a number of upcoming opportunities to renew teaching "software" and here are a few that are currently in my mailbox—and probably yours as well:

NYSTA PDP Sessions: Available online 24/7 and at a very reasonable cost. Watch other teachers to see what you can glean for use in your own studio, review anatomy and physiology, get new repertoire ideas and much more. www.nyst.org/course-catalog.

45th Annual Symposium of The Voice Foundation: Care of the Professional Voice: June 1–5, 2016, Philadelphia Westin Hotel. For more details, visit: <http://voicefoundation.org/events/annual-symposium/>.

The Singing Voice Science Workshop: June 8–10, 2016, Montclair State University. For more details, visit <http://www.SingingVoiceScience.com>.

And last but not least, our NYSTA events committee is hard at work preparing an interesting series of events for next year. Remember to check out your professional organization at www.nyst.org and consult *VOICEPrints* when it is posted bimonthly.

Best wishes for a wonderful and productive summer, and see you in September! May your pharynx always be moist.

Judith Nicosia
president@nyst.org



MESSAGE FROM THE *Editor*



Dear Colleagues,

This issue of *VOICEPrints* marks my 40th and last as your editor. While I am ready and eager to move on to other professional endeavors, I couldn't help but find myself a bit nostalgic as I reflect upon the past eight years and how much has changed in our world, in the field of voice pedagogy, and within our organization. Eight years is a long time. I hope that you will indulge me in a slightly—OK, *significantly*—longer column this month, a sort of “farewell” letter during which I will relate some of the highlights of NYSTA's past decade and my tenure as Editor-in-Chief.

In August 2007, I was beginning my second year as a voice professor at Shorter College. While many things in my life were going well (I was a brand-new dad!), and while I was enjoying my teaching and students, I found myself hungry for more pedagogical knowledge. I realized that something was missing professionally. While I went to excellent institutions and conservatories for my training, the emphasis during my formal schooling was on performance, first and foremost.

Living in Rome, Georgia, I also felt isolated, hungry to be a part of a larger voice pedagogy community. I'm sure that many young professors who train in large cities can relate to the “rural anxiety” that can occur during their first post-metropolitan years.

Imagine my delight when I received an exciting advertisement from NYSTA: thanks to the efforts of then-board member David Sabella, NYSTA was going to be offering its “core curriculum” professional development courses online for the first time in Fall 2007. Although I had heard wonderful things about NYSTA's PDP program—Maria Argyros had spoken highly of it during a McClosky workshop I attended several years before—I had resigned myself to the fact that I'd probably never be able to take advantage of these courses unless I moved to New York. How visionary of David to realize that there was an eager audience who lived *beyond* NYC's boundaries. A particular draw for me was the fact that Scott McCoy, whose work I admired, was going to be the instructor for the first-year curriculum. Tuesday nights with Dr. McCoy in Rome... *Georgia*? My response: “Sign me up!”

That first year of online PDP delivery was definitely interesting: the streaming quality was poor and the camera would frequently freeze, sometimes resulting in lectures that ended early or had to be postponed. Participants needed to call in on their phones in order to hear the lecture, since the platform we were using at the time could not handle *both* audio and video simultaneously! However, I knew that I was a part of something historic. David and Scott were very patient as “kinks” were worked out over those

first few semesters. Over the course of the next three years, things improved. (Remember, the first iPhone was also introduced in 2007; the past decade cannot be described as anything other than a technical revolution.)

Getting to know David through these courses wound up being a turning point in my professional career. He had just been named President Elect of NYSTA, and invited me to be on his board of directors. This was a bold move because I was living 800 miles from New York! However, he truly believed in his vision for NYSTA as an inclusive, international organization. I remain grateful to him for taking a chance on me all those years ago and getting me involved with this fine organization. Thank you, David.

Shifting to an online format with the PDP program had its growing pains too. One of my most vivid memories as a new NYSTA board member occurred in 2008, when considerable debate erupted over the format of Comparative Pedagogy. The capstone experience of this course was traditionally a roundtable, closed-room discussion between the moderator (Marvin Keenze) and the observers. The course participants would comment on the six master teachers, comparatively critiquing their respective teaching techniques. But now what? Should this “private” discussion be posted online? If not, would the course be complete without it? Would the philosophy of Comparative Pedagogy be undermined without the “comparative” element? We were in uncharted territory as an organization. Such were the board meeting topics during my earliest years with NYSTA.

In 2008, I also assumed the reins of *VOICEPrints*, becoming the publication's second Editor-in-Chief, succeeding Founding Editor Daniel James Shigo. I deeply appreciate Daniel's wisdom during that first year of my term, and consider him to be a valuable friend and colleague to this day. Thank you, Daniel.

My first issue also coincided with *VOICEPrints* going “full color” for the first time in its history. Eight years later, the look and style of the journal still remains remarkably similar, thanks to our brilliant designer, John Ostendorf. Having a stable collaborator for the entirety of my editorship has been such a gift—our partnership has operated like a Swiss-made clock! Thank you, John, for eight fulfilling years of collaboration.

In June 2009, I was honored to be presented with my Distinguished Voice Professional certificate as the first NYSTA member who completed all five core curriculum courses entirely online. Since then, many have followed in my footsteps, and voice professionals around the country and

the globe have taken advantage of this unique online professional development opportunity. The PDP courses still remain one of NYSTA's cornerstone contributions to the field, and the online delivery represents NYSTA's greatest achievement of the past decade. I am grateful to have been a part of that.

Another favorite memory of mine occurred a few years later during a visit to New York, when NYSTA Past President Jeannette LoVetri invited me to her home on the Upper West Side to spend some time looking through a plethora of old NYSTA archives—a wonderful afternoon discussing NYSTA over coffee and hearing many interesting stories about the organization's past. As I left her apartment and walked to the subway station, I realized the depth of NYSTA's 100+ year legacy. I will always be thankful to have been a part of such a special and storied organization.

One of the most fulfilling aspects of being a longtime NYSTA board member has been getting to know and work with so many accomplished people. Over time board members came and went, and many clinicians passed through. In 2012, I was appointed Vice President of the organization, and it has been my pleasure to serve two presidents in that capacity. But most fulfilling of all has been my work as Editor-in-Chief of *VOICEPrints*, where I have had the distinct privilege of collaborating with an endless stream of luminaries who have contributed valuable scholarship to *VOICEPrints* in the form of articles. This list of over 50 distinguished authors—too lengthy to enumerate here—is a collection of some of the most impressive minds in the field of voice pedagogy. If you are new to NYSTA, it will be an enormous treat for you to glance through our archives and read their wonderful contributions.

In 2015, the NYSTA Board of Directors appointed Dr. Anna Hersey as the third Editor-in-Chief of *VOICEPrints*. Over the past season, she has served alongside me as Editor Elect, and will assume the full reins of the publication on June 1 of this year. Anna is a brilliant scholar, beautiful singer and pedagogue, and extraordinary person. I trust her skillset and dependability completely, and I know that you are in excellent hands as she carries *VOICEPrints* into the future. With Dr. Hersey at the helm, I guarantee that no deadline will ever be missed! Thank you, Anna, for your help over this past year. I am confident that *VOICEPrints* is entering an even greater era under your leadership.

Lastly, I would like to thank YOU, the NYSTA readership, for a wonderful eight years. It has been a privilege to serve you. And please, always remember that *VOICEPrints* is YOUR publication, so please send all questions, comments, and suggestions for future articles to *Dr. Hersey* at voiceprints@nyst.org.

Sincerely... and gratefully,

Matthew Hoch

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

**PAUL DESSAU'S *Siebenundzwanzig Lieder aus dem Dreistrophenkalendar*
by Michael Hix, DM**

Since the end of the Cold War, there has been a proliferation of musicological inquiries regarding music in East Germany. Scholars in this field, including Joy Calico, Laura Silverberg, and Martha Sprigge, among others, have produced fascinating research which investigates the intersection of music and politics in divided Germany.¹ This scholarship has provided perspective into a body of music unknown to American audiences. The following article introduces the lieder of East German (German Democratic Republic/GDR) composer Paul Dessau (1894–1979), with special attention being paid to his monumental song collection *Siebenundzwanzig Lieder aus dem Dreistrophenkalendar* (Twenty-seven Songs from the Three Strophe Calendar). While Dessau composed works in every genre from chamber music to large-scale orchestral works, his *oeuvre* includes a wealth of vocal music, including five operas and over 250 lieder. His body of lieder draws its poetic inspiration from mainstays Goethe, Heine, and Shakespeare, as well as Dehmel, Neruda, and his frequent collaborator Bertolt Brecht. Dessau's eclectic compositional voice displays the panoply of the twentieth century's compositional techniques and styles (from folk music and political *Massenlieder*² to avant-garde serialist works) available to composers.

Like many other German Jewish composers of his generation, Dessau was forced into exile after the Nazis rose to power. He fled first to France in 1933, and then to the United States in 1939. After World War II ended, Germany immediately became a significant stage on which the drama of the Cold War unfolded. Early on, the Deutsche Demokratische Republik/German Democratic Republic (hereafter referred to as the GDR) sought to recruit German intellectuals who were living abroad to return to the infant East Germany. This recruitment was significant for a variety of reasons. The country's leaders sought to herald East Germany as the victor over the Nazis and preserver of the Germanic artistic and cultural heritage, thus giving the GDR legitimacy as it entered the world stage.³ Despite the economic and social difficulties associated with rebuilding after war, the GDR succeeded in bringing many artists home. Literary figures such as Anna Seghers, Friedrich Wolf, and Bertolt Brecht all returned to make the GDR their home. Musical icons such as Ernst Hermann Meyer, Georg Knepler, and Hanns Eisler all settled in East Germany after periods of exile. Dessau returned to make East Berlin his home in 1949. Dedicated to the politics of the GDR, Dessau emerged as a leading musical figure, both as a composer and educator.

Due to McCarthy-era politics and the Cold War, many Americans have limited knowledge and misconceptions about the musical climate in the GDR. It is true that due to the Soviet mandated aesthetic Socialist Realism, censorship dominated the early years of the GDR. Due to his dissonant musical language, Dessau clashed with the censors

over his operatic collaboration with Brecht *Das Verhör des Lukullus* (The Trial of Lukullus) and his choral/orchestral work *Appell der Arbeiterklasse* (Plea of the Working Class). However, it is fascinating to discover that after the 1961 building of the Berlin Wall there was a relaxation of this censorship.⁴ This is readily apparent in Dessau's settings of Georg Maurer texts in *Siebenundzwanzig Lieder aus dem Dreistrophenkalendar*.

Georg Maurer (1907–1971) was one of the most significant literary figures of the GDR, yet his work was not known in the West. A poet, essayist, and translator, he taught at the Institut für Literatur Johannes R. Becher in Leipzig from 1955 until 1970.⁵ Along with several of his contemporaries and students he was associated with a group of authors referred to as the Sächsische Dichterschule (Saxon School of Poetry).⁶ In 1950 Maurer began writing *Dreistrophenkalendar*, which was to become his most popular collection of poems. While the *Dreistrophenkalendar* was completed in 1951, it was not published until 1961. Each of the eighty-five poems in this collection consists of three stanzas, each four lines in length. The poetic themes of love and nature reflect Maurer's generally Romantic style of writing. The publication also includes illustrations by Werner Klemke.⁷

Dessau was commissioned by the Deutsche Staatsoper Berlin in 1963 to compose a series of concert works. Dessau, who had previously set Maurer in the *Appell der Arbeiterklasse* turned again to the poet. He composed the twenty-seven songs that make up this collection systematically over a four-year period, with the earliest sketches labeled as "Maurer Lieder." The first nine songs, for coloratura soprano, baritone, and piano, comprise Volume 1 and were composed between November 1963 and August 1964. Seven of the first nine songs were premiered December 13, 1964 by the inimitable soprano Sylvia Geszty and baritone Vladimir Bauer. Dessau composed the second volume of nine songs for lyric soprano, bass, and piano from October 1965 until January 1967. The final volume of nine songs, for mezzo-soprano/contralto, tenor, and piano, were composed between June and August of 1967.⁸ The complete collection of songs were performed together as a unit on February 25, 1979, with Magdalena Hajossyova, Carola Nosseck (sopranos), Friedericke Wulff-Apelt (alto), Peter Menzel (tenor), Jürgen Freier (baritone), Rainer Süß (bass), with Walter Olbertz and Dario Süß on piano. An album of twenty-one of the songs was recorded with sopranos Sylvia Geszty and Jola Koziel, mezzo-soprano Annelies Burmeister, tenor Peter Schreiber, baritone Vladimir Bauer, bass Siegfried Vogel, and pianist Walter Olbertz.⁹ Because the songs were not originally intended as a cycle we are presented with a unique work for two different sopranos (coloratura & lyric), mezzo-soprano/contralto, tenor, baritone, and bass. In addition to solo songs, there are also six duets in this work. Dessau creates cohesion through both the poetic source and a tone row.

Heft I (Volume One)
Froher Morgen (*Cheerful Morning*)
Intermezzo (*Interlude*)
An die Bäume (*To the Trees*)
Menschenwitze (*Jokes of the People*)
Am Froschtümpel (*At the Frog Pool*)
Der Schlaf (*Sleep*)
Verwehn (*Blown Away*)
Das Walroß (*The Walrus*)
Konzert (*Concert*)

Heft II (Volume Two)
Schöne Tage (*Lovely Days*)
Mein Kind (*My Child*)
Sonnenuntergang (*Sunset*)
Mittags (*Noon*)
Der Stör (*The Sturgeon*)
Der Friede trägt (*Support Peace*)
Die Nachtigall (*The Nightingale*)
Alles für die Liebste (*Everything for the Sweetheart*)
Licht (*Light*)

Heft III (Volume Three)
Weltklavier (*World Piano*)
Gesellschaft (*Society*)
Küsse (*Kisses*)
Stille (*Silence*)
Dreistrophig (*Three Verses*)
Philosophen und die Liebe (*Philosopher & Love*)
Zu den Sternen (*To the Stars*)
Jahrkreis (*Yearly Cycle*)
Rundgesang (*Song in a Round*)

The Paul Dessau Archiv at the Akademie der Künste in Berlin includes fascinating materials that trace the compositional history of this work including initial sketches. Among these sketches is the tone row which generates the musical material for the work. This is presented in its prime form as well as several (though not all) permutations of the row.¹⁰ Rather than utilize the standard twelve-tone row of the Second Viennese School, Dessau puts his own unique stamp on the method and leaves one pitch unused. We are thus presented with a serial work based on an eleven pitch tone row. The P1 variation which appears in the initial sketch is listed below. Note that the pitch E has not been used.

D, C[♯], C, A, B[♭], E[♭], F, F[♯], B, G[♯], G

In addition to the embryonic serial material and typical archival sketches, the Paul Dessau Archiv also includes Dessau's personal copy of the Maurer book of poetry.¹¹ It is illuminating to look at the notes Dessau made in the margins of this text. By examining Dessau's copy of the book *Dreistrophenkalendar* we are presented with a unique perspective on the relationship between poetry and serial music. Oftentimes when presented with serial music, musicians view the compositional process as mathematical, possibly devoid of creative inspiration. It is evident from the markings in Dessau's copy of the Maurer *Dreistrophenkalendar* that the poetry leapt off the page to inspire him. In several instances including "Froher Morgen" (Cheerful Morning), "Mittags" (Noon), and "Mein Kind" (My Child), there are rhythmic

sketches indicated in the margins which show Dessau's attempt to capture the natural speech rhythm. In other cases Dessau underlines words for emphasis or draws arrows indicating melodic contour. On some pages Dessau indicates which voice will sing the text. In the poem "Konzert" (Concert, a poem about a forest concert given by a nightingale), Maurer sketches the word "Koloratur" under the title. In addition to other indications regarding musical form and melodic shape on this page, he indicates the baritone will join the coloratura soprano in duet for the final two lines of text. In a few examples he includes specific names of singers that will sing. Annelies Burmeister's last name is written next to the title of the poem "Stille" (Silence). Peter Schreier's name is listed at the top of the page on three poems: "Weltklavier" (World Piano), "Zu den Sternen" (To the Stars), and "Philosophen und die Lieben" (Philosophers and Love).

Dessau's Maurer settings are the most difficult and virtuosic of his *oeuvre*. In addition to being a serial work, the rhythmic complexity featuring seemingly independent levels of rhythmic structure makes this work very challenging. Dessau uses time signatures infrequently, often indicating groupings with a dotted barline. In some cases the singer sings over a sustained cluster of piano pitches with rhythmic freedom. In other instances, especially the duets, calculated exactitude is of the utmost necessity.

In addition to the rhythmic complexity previously discussed, the range and tessitura of these pieces make them quite challenging. The tessitura of the songs in Heft 1/Volume 1 for coloratura soprano (marked in the score as "hohen Sopran") frequently remains above the staff for long periods. All of the songs include disjunct melodies with large, difficult leaps. The songs for baritone and bass also both include indications for falsetto singing in some sections.

Due to the musical complexity and technical difficulty, these pieces are not suitable for high school or undergraduate college students. However, they are perfect choices for young artist and professional song recitals. In particular the virtuosic songs for coloratura soprano ("Fröher Morgen" (Cheery Morning), "Intermezzo" (Interlude), "An die Bäume" (On the Trees), and "Verwehn" (Blown Away) are tremendous showpieces for a soprano who has great facility in the upper register. The duets for coloratura soprano and baritone, lyric soprano and bass, and for mezzo-soprano and tenor are welcome additions to the recital repertoire. Due to the unique compositional history of this collection (three volumes, multiple singers, etc.) it is not obligatory to perform the entire group of twenty-seven songs on one concert. Single volumes of songs containing nine songs would work well on joint/shared recitals.

While the Maurer settings of Dessau are extremely challenging both musically and vocally, there are numerous more accessible songs among Dessau's output. Several of his early songs, available in a recent Peters Edition publication *Dessau Lieder aus dem Nachlass* (posthumously published song),¹² utilize late Romantic musical vocabulary and are suitable for undergraduate and graduate students. Many of his Brecht settings, of which

there are over forty, are excellent choices for the college voice studio. Among these the *Tierverse* (Animal verses) are particularly charming and would pair well on recital with Ravel's *Histoires naturelles* (1906) or Poulenc's *Le bestiaire* (1919).

With the Cold War in the past, it is time to reevaluate composers from the GDR such as Paul Dessau. Although Dessau's *oeuvre* contains political and agitprop music which might not be suitable for a song recital, a significant number of songs and song cycles exist that would be fascinating selections for recitals. This includes the technically and musically demanding *Siebenundzwanzig Lieder aus dem Dreistropfenkalender*, as well as easier yet gratifying lieder which should be investigated by students, young artists, and professional singers.

Dr. Hix's research on Paul Dessau has been generously supported by the DAAD, The American Musicological Society, the Hampson Foundation, and the University of New Mexico College of Fine Arts.

ENDNOTES

¹ Some significant works include Joy Calico, "The Politics of Opera in the German Democratic Republic, 1945–1961: Bertolt Brecht, Paul Dessau, Hanns Eisler" (PhD dissertation, Duke University, 1991); Joy Calico, *Brecht at the Opera* (Berkeley: University of California Press, 2006); Martha Sprigge, "Abilities to Mourn: Musical Commemoration in the German Democratic Republic (1945–1989)" (PhD dissertation, University of Chicago, 2013); and Laura Silverberg, "The East German Sonderweg to Modern Music, 1956–1971" (PhD dissertation, University of Pennsylvania, 2007).

² *Massenlieder* (Mass Songs) are politically oriented songs intended to be sung in unison by a group of people. The *Kampflied* (Fighting Song) is one type of *Massenlied*.

³ For additional information on this aspect of early GDR history see Laura Silverberg, "East German Music and the Problem of National Identity," *Nationalities Papers* 37.4 (July 2009): 501–22.

⁴ Laura Silverberg, "Between Dissonance and Dissidence: Socialist Modernism in the German Democratic Republic," *The Journal of Musicology* 26.1 (Winter 2009), 74; and Frank Schneider, "Westwärts schweift der Blick, ostwärts treibt das Schiff," in *Zwischen Macht und Freiheit: Neue Musik in der DDR*, 96 (Köln: Böhlau, 2004).

⁵ Furness, Raymond and Malcolm Humble, eds., *A Companion to Twentieth-Century German Literature*, Second Edition (London: Routledge, 1997), 207–8.

⁶ Akademie der Künste (hereafter referred to AdK), Paul Dessau Archiv 1.74.0851.1–7.

⁷ Georg Maurer, *Dreistropfenkalender* (Halle: Mitteldeutscher Verlag, 1961).

⁸ Further archival investigation is needed to establish if and when Volumes II and III were premiered and if so, who participated in these performances. It is very likely that both Burmeister and Schreier premiered Volume III.

⁹ *Paul Dessau Lieder*, Magdalena Hajossyova, Carola Nosseck (Sopranos), Friedericke Wulff-Apelt (Alto), Peter Menzel (Tenor), Jürgen Freier (Baritone), Rainer Süß (Bass), Walter Olbertz and Dario Süß (piano). Eterna 8 25 965 VEB Deutsche Schallplatten Berlin, 1969. Some excerpts from this recording have been re-released on the CD *Paul Dessau Songs* (Berlin Classics 9059, 2005).

¹⁰ AdK, Paul Dessau Archiv 1.74.850.

¹¹ AdK, Paul Dessau Archiv 2.74.553.

¹² Paul Dessau, *Lieder aus dem Nachlass: für Singstimme und Klavier*, ed. Axel Bauni (Frankfurt: CF Peters, 2009).



Baritone **Michael Hix** has been praised by critics for his "expressive voice" and "commanding stage presence." Career highlights include his recent Carnegie Hall debut as the baritone soloist in the Rutter Mass of the Children, performances at Tanglewood Music Center, and solo appearances with the Boston Pops in "Bernstein on Broadway." Hix is a sought-after performer of concert and orchestral works with over fifty oratorio/cantata concert roles in his repertoire.

Hix made his South American debut singing at the XII Concorso y Festival Internacional di Canto Lirico in Peru. Recent European performances include concerts at the International Haydn Festival in Vienna and song recitals in Leipzig and Dresden. He has sung with the Boston Pops, Orlando Philharmonic, Georgia Symphony, New Mexico Philharmonic, Tallahassee Symphony, Ohio Light Opera, and Opera Birmingham.

In March 2016 he recorded his debut CD of bass solo cantatas by Christoph Graupner with the Sebastians for the ACIS label. As a musicologist, Hix recently received the American Musicological Society Thomas Hampson Award, funding his continued research on the lieder of Paul Dessau. His research has been published in *The Journal of Singing*, *The Choral Journal*, and *The American Theater Organ Society Journal*.

Hix has contributed numerous entries to the second edition of the *Grove Dictionary of American Music*. His book, *An American Organist in Paris: The Letters of Orville Lee Erwin 1930–1931*, was published by Scarecrow Press in 2012. Hix has presented lecture recitals on Dessau's *Lieder* at the national conventions of the American Musicological Society, the College Music Society, and at the Texoma Regional NATS Conference. He is currently the President of the Rocky Mountain Chapter of the American Musicological Society.

Dr. Hix holds an undergraduate degree in music theory from Furman University, graduate degrees in both voice and historical musicology from Florida State University, and a doctoral degree in voice performance from Florida State University. In 2007 Dr. Hix participated in the NATS Intern Program where he worked under the tutelage of Dr. Stephen King. Hix currently serves as President of the Rio Grande Chapter of the NATS. He is Assistant Professor of Vocal Studies at the University of New Mexico.

TABLET TECHNOLOGY *and the University Lyric Diction Class*

by Anthony P. Radford, DMA

Thanks to an administrative effort at Fresno State to adapt courses to the use of tablets in the classroom, I was able to turn my diction class into a “tablet class.” I received an iPad, training on the device, and suggestions for useful teaching applications. My students also received a tablet stipend which largely covered the cost of the tablet. On the whole it was a successful class despite my reservations. Below I write about my experience in hopes of starting a dialogue with fellow teachers about the adoption of tablets in the undergraduate voice curriculum. I know that there is ongoing research on technology in the classroom with interactive texts coming to our shelves in coming years. I am not a researcher in this area. I am a voice teacher who was given an iPad and a class of students who needed to learn diction.

My Initial Concerns

As I’ve said, I took on this course with reservations. I am conservative when it comes to changing the curriculum and the way undergraduates prepare to become professional singers and music teachers. I think we do a very good job in equipping singers for the profession. I believe that the way things have been done, and the methods and tools I used in my own education years ago were sound and good. While I had been hearing a great deal about the efficacy of tablets in learning, I had not heard of many in my profession turning to this technology in the common “core” (pardon the expression) classes of the typical undergraduate voice major.

I studied lyric diction at the New England Conservatory in the mid-nineties. We had texts, pencil, and paper, and a chalkboard at the front of the room. We learned the rules from a book, used our dictionaries, and wrote the IPA in our notebooks. Most of the class was spent working from the chalkboard on diction issues. I think this was a great way to learn and was exactly how experts say we do learn—by listening, reading, writing, imitating in an interactive environment. Looking back at my education the suggestion of a tablet into this environment seemed intrusive.

With these reservations always present in my mind, I developed a philosophy and boundaries for the tablet in my teaching. I adopted the tablet with the attitude that it was a teaching tool, not a replacement for course content or my teaching style and skill. The tablet wouldn’t completely replace the old paper and pencils in the classroom and students would still have to complete hand-written transcriptions, but the tablet would be used in the classroom to deliver content and to access online content as well as prepare typed IPA transcriptions.

Where I Teach

I taught a class of eight voice majors all in their second year of college, all new to the study of lyric diction. Most were also new to the three

languages we were studying. At Fresno State I had two hours a week to teach the course and I covered German, French, and Italian in one semester. Because of time constraints, students all studied the same song, one in each language. They each needed to have a tablet to take the course and my room was set up with an Apple TV, sound system, projector and a screen.

I will begin by talking about some applications I found useful, then move into tips, and—finally—offer a “wish list” for going forward.

Suggested Applications

1. IPA KEYBOARD is an on-screen keyboard for iPad by Dawid Pietrala that can be purchased for \$1.99. Although it is a little unstable at times, it has everything you need. It is a complete keyboard with two different pages of symbols. Because the keyboard appears on your screen as a normal keyboard you can type right into documents as you would from a regular on-screen keyboard, and type IPA onto PDFs of the music. With this onscreen keyboard, no longer does one need to type IPA in another application and cut-and-paste to a document.

2. WORD FOR IPAD makes lovely documents, but Google Drive is a close second in my opinion, and from a sharing perspective is slightly less cumbersome than Word.

3. BAIBOARD is an effective app only available on the iPad, which allows the entire class to see and participate on an interactive white board. For example, the instructor can write or type on his or her tablet a German word and ask a student to transcribe the assigned word on his tablet, again by writing or typing the IPA. The whole class can see the student’s work in real time on their own tablets or on the screen at the front of the class.

4. NOTABILITY, while the most expensive app at 5.99, is the most useful, as students can take a copy of the music, upload it to Notability and type the text and translation right on the music. They can also sing or speak along with the accompaniment, and record it directly in the application.

5. CAMERA AND RECORDING APPLICATION (standard) can capture their performances. With the Apple TV all they need to do is connect and in seconds we can see and hear their performances and work with them individually. That also goes for watching YouTube, as students can connect and play a video they found of someone singing the song they are working on. If it is a good example of diction, this is useful. If a bad example, this is also useful and the student can benefit from listening to it with you and the class rather than at home, imitating the bad example.

Quick Tips for Teachers

1. Don’t try to use the tablet to replace everything you do in the classroom. The technology and the resources aren’t there yet. For example, there aren’t many diction texts online presently (see *Wish List*). At last check only Timothy Cheek’s

new Czech edition is available. So, I had a printed text which I used to deliver content. I also had the students purchase blank notebooks to initially write out, transcribe, and translate the text. Erasing and writing by hand are still faster than typing on a tablet, so when asked, students could make quick corrections in class on paper. We also know that many students memorize faster when they’ve worked with the text through writing.

2. A fairly good Italian dictionary exists on the Collins website. The IPA is less accurate on the German and French side so I had the students use a hard copy of Langenscheidt and Cassel’s for German and French, respectively.

3. Be conservative in the number of apps you use—three or four max. That is all you need.

4. I would recommend you be open to cross platforms because the Microsoft products are cheaper. It is *much* easier if everyone has an Apple iPad because most of the useful apps work better with the iPad.

5. Listen to the students on what apps and methods worked for them in their own homework and study. They might know the world of apps better than you, or might know some intricacies of apps that you haven’t used. Keep an open mind and be ready to adopt a suggestion if it is clearly a better method.

6. However, do not assume that all students are better than you at technology. There are some who have rarely used a computer and tablet, and who will not understand how to even attach a file to an email or access an application. Be patient.

7. Be prepared for tech breakdowns and work-arounds. I had an unrealistic expectation that this technology would be able to do so much more and move as fast as I move in a class. It can’t—not yet—and it crashes...often! At times we just took out our pencils and notebooks.

One added advantage of the tablet is that for homework you can give pronunciation exercises which students can record and “hand” into you for grading. As I’ve mentioned, we are on the cusp of some very interesting innovations in interactive technology, but as for the resources available today I still use the latest edition of John Moriarty’s *Diction*. The publisher has recordings by the author who reads through each of the 81 exercises. My students went through and recorded themselves working on these exercises by playing the exercises from the website on a laptop or desktop and then recording themselves saying the exercises on a mobile device. I have never had so much success with introducing the sounds and symbols as I have had this year.

Finally, your institution should have an electronic method for students to hand in assignments. My school has Pathbrite which is a portfolio website linked to Blackboard. It isn’t perfect and can’t be used with the tablet reliably. Also, sometimes the videos the students upload of their singing are too big, as it only accepts files of 250MB or smaller, but we always found work-arounds. Despite the drawbacks of Pathbrite, the students could contain all their assigned work, IPA transcriptions, and performances in one online portfolio—and this was a great resource. As we know, it isn’t how much they memorize, but how

easily they are able to find the information they need to make the right choices.

Wish List

1. **GOOGLE CLASSROOM.** I think I am going to experiment with this platform next semester to see if it can add more user-friendly functionality. Just using Google Drive doesn't offer enough student privacy which is not an issue in Classroom.

2. **DROPBOX** or another file-sharing platform is another experiment for the future. Large file uploads to Pathbrite were cumbersome and at times buggy.

3. **DICTIONARIES** with reliable IPA transcriptions are starting to move online, but are still spotty.

4. **ONLINE TEXTBOOKS.** The traditional textbooks are not available in electronic form. Should they be? I am not sure, but I believe it is where we are headed.

5. **FEWER TECHNICAL BREAKDOWNS.** For some classes I had to revert to the "low tech" approach for one reason or another. Sometimes the Apple TV wasn't working, at other time there was no WIFI. There will always be workarounds, so I have had to remain flexible.

I hope this information helps you determine whether the tablet might be a good choice for your diction class. Please contact me at:

aradford@csufresno.edu to share your experiences and questions.



Anthony P. Radford

Anthony Radford is Associate Professor of Voice and Opera at California State University, Fresno, where he serves as coordinator for the voice performance degree and is director of the Fresno State Opera Theatre. Prior to this position, he served as Assistant Professor of Voice at the University of Lethbridge in Alberta, Canada. Dr. Radford has performed numerous opera roles and solo recitals in almost twenty-five years of professional singing. He has been heard on CBC, KIOS Omaha, and KVPR Fresno. Recent performances include appearances with the Fresno Philharmonic, Tulare County Symphony, Fresno Choral Artists, Fresno Community Chorus, California Opera, and performances in Italy and Canada with Fresno State and Halifax Summer Opera Festival. His lieder singing was most recently described as "brilliant" by the German press this past summer as a participant in concerts and recitals associated with CSU Summer Arts. Upcoming performances include a recital tour of the United States and the role of Sharpless in *Madama Butterfly* with the Theatre Arts Alliance in Visalia, California.

He currently serves as Review Editor for *The Opera Journal* and is Research Chair of the National Opera Association. His reviews of performances and scholarly works appear regularly in the journal. He also served a term on the NOA Board of Directors.



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