

# VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

November-December 2009



## IN THIS Issue:

November-December FEATURED EVENT.....	Page 1
PDP Event: Vocal Anatomy & Physiology.....	Page 1
Message from President David Sabella-Mills .....	Page 2
Message from Editor Matthew Hoch.....	Page 2
FEATURE ARTICLE: <i>The 250th Handel Anniversary</i> by Matthew Hoch, DMA.....	Page 3
FEATURE ARTICLE: <i>Professional Choral Singing</i> by Sarah Adams Hoover, DMA.....	Pages 4-5
NYSTA Calendar 2009-2010.....	Page 5
NYSTA's New Members.....	Pages 6-7
STUDIO NEWS.....	Back Cover
<i>Remembering Filippo DeStefano</i> .....	Back Cover

## Featured Event:

# ANNUAL Holiday Party

**December 6, 2009**

Sunday, 4:00 PM - 6:30 PM



NYSTA members join colleagues and friends for a celebration of the season. The lovely reception area of Turtle Bay Music Schools offers ample space for catching up with old friends, making new friends, eating & drinking and making music amidst good cheer.

This year we are reviving our tradition of a holiday grab-bag. Bring along a \$10 gift and join in the pleasure of giving and receiving.

**Turtle Bay Music School**, 244 East 52<sup>nd</sup> Street.

This event is not open to the general public. Each NYSTA member and one guest are admitted free to the festivities. Additional guests pay at the regular rate: Non-members \$25.00, students \$15.00

## VOICEPrints

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

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

**John Ostendorf**, Designer

## OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM

# VOCAL ANATOMY & Physiology

**November 3 – December 8, 2009**

Tuesdays, 7:30 PM – 10:00 PM

This user-friendly course, designed for voice professionals without previous voice anatomy knowledge, offers a detailed exploration of the major physiological systems of the singing voice. Muscular systems and topics covered include: Respiration, Phonation, Articulation, Laryngeal Function, and Resonance. Offered on-site and live online only once every two years, this course is the cornerstone of the PDP program and a "must have" for every serious student of voice and voice pedagogy.

Instructor: **Dr. Scott McCoy**. Required text: *Your Voice: An Inside View* by Scott McCoy, DMA. Purchase your copy at [nyst.org/Courses.html](http://nyst.org/Courses.html)



Scott McCoy is director of the Presser Music Center Voice Laboratory, Director of Graduate Studies, and Professor of Voice and Pedagogy at Westminster Choir College of Rider University. He is the author of numerous articles

related to singing that have appeared in professional journals in the United States and abroad, and a founding faculty member in the NYSTA's PDP Program, teaching classes in voice anatomy, physiology, and acoustic analysis. McCoy maintains an active singing career, has performed more than two dozen leading operatic roles and over sixty concert and oratorio solo roles with professional music organizations in the US and abroad.

A long-time member and currently President of NATS, McCoy was elected to membership in the distinguished American Academy of Teachers of Singing in 2003. Prior to joining the Westminster faculty in 1997, he was chair of the voice division at the University of Iowa.

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

## MESSAGE FROM THE *President*



### HAPPY HOLIDAYS FROM NYSTA!

I hope this holiday season finds you all well and happy. My past few President's letters have centered on how NYSTA can serve you better. In this issue, however, when our thoughts are turned towards giving rather than receiving, I need to make you aware of some organizational needs, and ways in which you might be able to get more involved with NYSTA throughout the year.

First off, if you are interested in becoming a member of our Board of Directors or any of our subcommittees, please let me know. The Board of Directors and their subcommittees work tirelessly to bring you all the courses, events and information you receive throughout the year. Currently, our Board consists of twelve dedicated members and I am looking to increase our ranks with several new BOD members during this season. We also have subcommittees for PDP, Events, Hospitality, VOICE*Prints*, Membership, Publicity, Internet Technology, and Finance.

If you are interested in any of these areas and would like to offer your service please email me at [president@nyst.org](mailto:president@nyst.org) or call me at 917.374.5868.

We currently have the specific need for a person (or persons) who is (are) comfortable with internet technologies and/or website management. Hold on... I know what you're thinking! However, this is not as scary as it sounds. Our internet and website technologies are extremely user-friendly and operate (and

look) much like a "Word" document. If you have written an email or used Word Perfect, then you already have all the skills required for this area. I have personally been managing NYSTA's internet and website technologies for several years now and will train anyone who is willing and interested in this area. This particular job is extremely flexible in its scheduling and can be done at any time of the day or night from the comfort of your own home and computer. For more specifics about this position, please email or call me directly.

Secondly, I would like to thank Judith Nicosia for volunteering to be our new Registrar. Ms. Lisa Hogan has had to vacate her elected post and Judith has stepped up to take over this very important role in the organization. We thank Lisa for all her hard work and service in the past, and wish her well in all her endeavors.

I would also like to take this opportunity to welcome back to BOD service our member Katherine Hoffman. Kathy has served NYSTA in the past as our Secretary and Archivist. She returns now to the Board of Directors and her post as Archivist. Thank you, Kathy!

And last, but certainly not least, we are in the midst of our annual membership renewal drive. If you have not already sent in your membership renewal payment (either online or by USPS), please do so at this time. NYSTA relies upon these timely renewals for our continued operating expenses. Without your support we cannot continue to deliver the high

quality courses and events that you have come to expect from us. However, if you have an open *subscription* to NYSTA, then no action is required from you at this time. Your subscription will automatically renew each year on the date you set it up, and you will receive an email receipt directly from PayPal. Thank you for being a subscriber! And to those of you who do not have an open subscription to NYSTA for your dues payment, you are welcomed, and even encouraged, to set one up for this year's (and future) payments.

And, in this holiday season I would be remiss if I did not remind you that NYSTA gladly accepts Tax Deductible contributions as well as gifts and endowments from estates (again, either online or by USPS). The importance of these contributions cannot be underestimated: they serve as a vital stop-gap between our membership renewal and our operating expenses. All contributions are documented with a letter from our treasurer for your tax records. Thank you in advance for your continued support.

However you can contribute, with service or funds, your generosity is greatly appreciated. And, as always, I look forward to hearing from you and seeing you at our upcoming events and courses. Have a great holiday season and a Happy New Year!

Sincerely,

*David Sabella-Mills*  
President

## MESSAGE FROM THE *Editor*



It is with great sadness that we learn that longtime NYSTA member **Larry Chelsi** passed away on October 6, 2009. Mr. Chelsi was a longtime member of the NYSTA Board of Directors and had a successful career as a singer in musical theatre, appearing on the studio cast recordings of *Oklahoma!* and *My Fair Lady* in the 1950s and 60s. He was a passionate advocate for broadening the mission of the association, helping to organize NYSTA's first symposium on the teaching of Broadway and popular music in 1983. A more lengthy celebration of Larry's career will appear in the January/February 2010 issue of *VOICEPrints*.

Friends of Larry Chelsi will be meeting at

Fedora's Restaurant (239 West Fourth Street), on November 12th at 7:30 PM to celebrate his life. If you would like to attend, please RSVP to Doris O'Brien-Esders at [obrienesders@mac.com](mailto:obrienesders@mac.com).

In this issue, I hope that you enjoy Sarah Adams Hoover's in-depth look at the professional choral singing scene, an important topic about a field that is often overlooked by the solo-oriented classical singing and teaching community. I am grateful to Dr. Hoover for her research, which includes commentary by Martin Doner, James Bagwell, Cameron Beauchamp, Margaret Baroody, and Anat Keidar.

Other celebrations—the welcoming of

new NYSTA members, Handel's anniversary year, and a new "pool" in Upstate New York dedicated to a former NYSTA member—round out the issue, as well as information regarding all of NYSTA's holiday events. On behalf of everyone at NYSTA, we wish for you a very happy and safe holiday season. 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)

## THE 250<sup>TH</sup> Handel Anniversary

by **Matthew Hoch**, DMA, NYSTA Board Member and Editor-in-Chief of *VOICEprints*

'Tis the season of *Messiahs*! It is the beginning of November, and Christmas and other holiday paraphernalia is already appearing in shopping malls, drugstores, and superstores across the United States. Voice teachers and vocal coaches, however, may recognize the start of the holiday season through some standard literature that is brought into the studio: arias from Handel's *Messiah*. The classical singer's holiday season often officially begins not with a vision of tinsel or reindeer, but rather with an early autumn (or last-minute) phone call with an invitation to perform Handel's most popular oratorio. Between Thanksgiving and Christmas Day, there will be thousands of performances of *Messiah* across the country by organizations that range from community choruses and universities to church choirs and professional choirs and orchestras.

This year, however, is a special one, as we commemorate the 250th anniversary of the death of George Frideric Handel (1685–1759). Musicians all over the world have seized upon the opportunity to revisit Handel's *oeuvre*, seeking new meaning in familiar works and exploring those that are less frequently performed. Extensive Handel festivals have taken place in major cities of Europe, from London to Halle to Dublin to Göttingen. Museums in London, Oxford, and Halle have mounted long-running exhibits in honor of the composer.

American festivals have also celebrated the anniversary in unique and creative ways. In



**Bust of George Frideric Handel**

July, the Oregon Bach Festival premiered a specially commissioned work by the celebrated Swedish composer Sven-David Sandström (b. 1942): a 21<sup>st</sup> century setting of the *Messiah* libretto. The setting was juxtaposed alongside a performance of the Handel's *Messiah*, which was programmed three days later. Oregon Bach Festival's artistic director Helmuth Rilling performed and recorded Sandström's new work with his Festivalensemble Stuttgart in August and September, again pairing the two *Messiah* settings.

Handel's oratorio and opera arias have long been a staple in the applied voice studio, but anniversary years give us the opportunity to reflect upon the legacy of composer and how reception and attitude have changed over the years. In 1956, Sergius Kagen published his anthology of Handel arias (still in print in three volumes from International). While Kagen's pedagogical contribution at the time cannot be underestimated, he regarded Handel's arias merely as art songs, removed from the original context and performed without regard to the original key or the gender of the role. In the preface, he writes:

*"Because practically all of Handel's operas are now forgotten as stage works, the arias extracted from them survive today only as music and are no longer associated in our minds with any characters in a drama. Thus, the type of voice for which the air was originally intended becomes in many cases a consideration of little practical importance. The current practice of considering certain excerpts from the operas...as songs, and singing them in whatever key happens to be most suitable for the individual type of voice is, in the opinion of the editor, fully justified."*

How things have changed over the past fifty years! Over a dozen of Handel's operas now make regular appearances on the international stage, and almost every complete major Handel work has been published in a scholarly Urtext edition. Bärenreiter recently published a new Handel opera aria anthology, presenting arias in original keys with scholarly commentary, with volumes devoted to "male" and "female" roles. Voice students today have the opportunity to perform entire Handel roles and arias of their Fach with diligent understanding of character, style, and dramatic context.

Musicological scholarship has directly transformed the performance practice of Handel's operas and oratorios as well. Fifty years ago, there were few recordings of any Handel operas outside of *Giulio Cesare*, and

then—more often than not—*castrato* roles were sung down an octave by tenors and baritones. What a different culture exists now, with dozens of excellent recordings (of both major and obscure works), and a plethora of top-flight countertenors and Handel-Rossini mezzos competing for roles on the professional market. And in recent years, English conductor Robert King has embarked on an ambitious quest to commit most of the less frequently performed oratorios to disc with some of early music's greatest luminaries.

There has never been a greater opportunity to study and appreciate the cosmopolitan composer from Saxony. In 2009, Handel's works are more frequently performed than ever before, and he is more respected and widely-known than he has been since his own lifetime. So, when you experience *Messiah* this season—as a singing teacher, coach, performer, or audience member—I invite you to reflect more deeply than usual upon Handel, experiencing him with fresh ears and renewed admiration.



**Matthew Hoch** is Assistant Professor of Music at Shorter College, where he teaches applied voice and vocal literature courses. His professional oratorio experience includes Handel's *Messiah*, Brahms'

*Ein deutsches Requiem*, Mendelssohn's *Elijah*, Orff's *Carmina Burana*, Haydn's *Paukenmesse*, Fauré's *Requiem*, Duruflé's *Requiem*, Dvůřák's *Te Deum*, Vaughan Williams' *Five Mystical Songs*, and over a dozen works by Johann Sebastian Bach.

As a professional chorister, he has performed with the Oregon Bach Festival, the Santa Fe Desert Chorale, Conspirare, the Handel and Haydn Society, and the Festival dei due Mondi in Spoleto, Italy. He holds a BM from Ithaca College, an MM from the Hartt School, and a DMA from the New England Conservatory. In addition to his work with NYSTA, Dr. Hoch is also an active member of NATS, where he chairs the Professional Development Committee, coordinates the NATS CHATS program, and serves on the Executive Board of GA-NATS. In 2007, he received the NATS Vocal Pedagogy Award, and he hosted the NATS Intern Program at Shorter College in 2009.



## PROFESSIONAL *Choral Singing*

by **Sarah Adams Hoover**, DMA, NYSTA member and Associate Editor of *VOICEPrints*

Is the singing community is still divided on whether it is desirable—or even possible—to perform as both a solo singer and as a member of an ensemble? Apparently so, according to online chats and studio buzz. Here's the line of thinking among some students, voice teachers and managers: singers undermine their technical development by singing in an ensemble, limit their (solo) career options by appearing as a choral singer, and worse, risk their vocal health by doing so. But does this point of view reflect the experience of our voice students? Are careers and voices indeed limited or ruined by joining the choir? Or, as conductor James Bagwell puts it, "is there any hard evidence that choral singing is harmful for the trained singer?"

The fact is that many of our students (and we ourselves) find work as choral singers, either by necessity or by choice. As teachers of such singers, we need to be equipped to assist them. Are we well-informed about current performance practice in professional ensembles both large and small? Are we up to date on what's happening in the field? What are we doing to prepare our students for work in the professional ensemble, and how could we do it better?

It will come as no surprise that the current news from the field is not great; the latest data from Chorus America show that the economic recession has particularly affected choral groups made up partly or entirely of paid singers. Responses gathered in March for their 2009 Economic Impact Survey Report reveal that 45 percent of professional ensembles anticipate ending this calendar year with an operating deficit. Moreover, while only eight percent of survey respondents are canceling performances altogether, more than half are lowering costs by reducing personnel, particularly hired professionals.

Martin Doner, who has contracted singers for church and temple work in the New York metropolitan area for almost thirty years, reports that "it's very rough right now." He has witnessed a 75 percent drop in calls from churches and synagogues. "They have cut back the number of singers they hire and are not hiring subs when someone is out."

While "scared to death about next year," Doner is not pessimistic in the long term. "It's going to be barren for a while, but the cream always rises to the top." He advises singers to develop their skills, build good networks, and keep at it. Bagwell, music director of the Collegiate Chorale and Dessoif Choirs and Bard Music Festival chorus master, agrees: "Things are not great now, but it will eventually bounce back."

In the meantime, Bagwell advocates that

aspiring professional ensemble singers "be very patient, take the gig, and don't turn anything down"—and make sure the necessary skills are in top form. As choral preparer for the Concert Chorale of New York and the American Symphony Orchestra, Bagwell is emphatic in his advice to singers: "Don't sleep through Theory I and Theory II. Go to all the ear training classes. Take a church job—volunteer if there are no paid ones. Get the repertoire under your belt and practice sight reading every day."

In Doner's audition process, successful sight reading—usually a challenging passage in a foreign language—is the key qualification for a professional choral singer (along with accurate pitch and a beautiful voice). He and his partner Jacqueline Pierce, who contracts for professional concert ensembles, have no trouble distinguishing the singers with "innate musicality," often the result of non-vocal musical study. "You can tell what instrument they have studied," Doner says, pointing out that a singer with a liquid vocal line is likely to be a string player, while one with a focused tone a woodwind or brass player.

Cameron Beauchamp, a bass with Seraphic Fire, Conspirare, Santa Fe Desert Chorale and the brand-new Roomful of Teeth based in New York, attributes his facility with sight reading and his knowledge of music theory to his training as a jazz trombonist. Proficient musicianship enables him to handle radically different musical styles in compressed rehearsal periods. He also recommends that singers develop a good command of IPA for the foreign languages required, often in obscure or ancient dialects.

"Ensemble singing requires a lot of studying, learning and listening," Beauchamp says. His college choral director at the University of North Texas, Jerry McCoy (now president of the American Choral Directors Association) inspired him to consider professional ensemble singing through exposure to choral music from around the world. "He taught me the difference between schools of choral singing—the British school, the Scandinavian school. I learned that there are other ways to sing" beyond the Italian operatic tradition. Beauchamp now performs repertoire from the early Renaissance to the very current in vocal styles as diverse as straight tone, Tuvan throat singing, and yodeling.

In addition to a solid and highly versatile vocal technique, musical flexibility is a must. Often singers are prepared by one conductor, only to go into their third (and final) rehearsal with an entirely new conductor who, according to Bagwell, "may not have even spoken with the chorus preparer." Singers must be

"extremely flexible, have a pencil in hand, and be willing to adapt quickly." And be personally flexible too, according to Doner: "the people who do well are those who are able to park their egos at the curb and sing what is appropriate for the music."

It does not go without saying that professional behavior is second only to sight reading as a required job skill. "Be a consistent person," says Beauchamp. If you're late, "you won't get hired again," says Bagwell. "You must have the ability to show up on time and do your job."

A professional choral singer must also know how to stay healthy, which is no easy task with occasional ten-hour rehearsal days, switches in vocal styles and conductors, and close proximity to singers with contagious infections. The peril of over-singing is a real one; rehearsals are often long (and too close together), auditory feedback is compromised in a group situation, and attention is often diverted from one's own vocal production to mastering the score, blending with others, or watching the conductor.

It's not hard to get into trouble under these circumstances, says Beauchamp, who currently has only two or three weeks off a year. "You have to understand how your voice works" and be vigilant for "that grindy, scratchy, gravelly" feeling, indicating fatigue or misuse. Bagwell, himself a singer, concurs: "Ask yourself constantly—how does it feel? Does it feel like you?" If not, it is imperative to know when to mark, drop down an octave, or lay out.

Margaret Baroody, singing voice specialist at the practice of Robert Sataloff in Philadelphia, points out that "every voice is finite and has a limit beyond which it cannot go without beginning to break down. If you use up your daily allotment of voice in choral singing, there is less voice or no healthy voice left to work on the solo pursuit that particular day." But she also says that the ensemble rehearsal can provide valuable time to practice technical concepts: "I have come to view choral singing in part as time in the vocal gym where I not only make music with others but can solidify and maintain my vocal technique."

Is a properly trained singer at any additional vocal risk in an ensemble situation? Anat Keidar, speech language pathologist and singing voice specialist at Keidar Professional Voice Care in New York, says no. "Prognosticating with a blanket statement about choral work having a negative effect on one's singing, technique, artistry, career potential, or vocal longevity is unsubstantiated, and I have yet to come across a well-controlled, properly designed study that would convince me otherwise." However, she cautions that "not all choruses are the same. Not all choral conductors are the same—some are toxic and lethal, and some are incredible and inspiring."

So how can we prepare and protect our students? In addition to the development of a reliable and flexible technique, we need to train awareness of the multiple and conflicting

demands for attention in rehearsal, the ability to gauge the health of the voice through non-auditory feedback, facile musicianship skills, sensitivity to changes of musical and vocal style, and an open and curious mind. When singers are equipped with the necessary tools, high-level ensembles offer valuable performance experience, a reasonable livelihood, and opportunities for vocal advancement. In short, ensemble singing can be a viable career choice. Bagwell concurs: "How is it a musical, vocal, or career compromise to sing Mahler's *Third Symphony* with the Vienna Philharmonic with Pierre Boulez conducting?"

Soprano **Sarah Adams Hoover**, DMA, performer, teacher, and writer, educated at Yale University and the Peabody Institute, has performed as both a solo and ensemble artist.

Recent chamber music performances include Latin American works with the Goliard Chamber Ensemble and Haydn's *Scena di Berenice*. Recently elected vice president of NATS-NYC, she is also a member of the Voice Foundation and Andover Educators. Trained at the Johns Hopkins Center for Laryngeal and Voice Disorders and with Margaret Baroody, SVS, she has also pursued additional studies in Alexander Technique and yoga and holds certifications in Body Mapping and Pilates. She has recently presented workshops at Washington Opera Summer Institute, the Voice Foundation's 38<sup>th</sup> Annual Symposium, and at Concordia Conservatory where she is a member of the voice faculty. Also adjunct faculty at C.W. Post's Hutton House, she is a guest lecturer in music history and recently presented a paper



**Sarah  
Adams  
Hoover**

on Lili Boulanger at the Fall Meeting of the Greater New York chapter of AMS. Dr. Hoover has published music reviews and articles in the *Washington Post* and the *Baltimore Sun*, and program notes for Strathmore Hall, the Tilles Center, Baltimore Chamber Orchestra, and Concordia Conservatory.

## NYSTACalendar 2009-2010

### OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

#### VOCAL ANATOMY & Physiology

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This user-friendly course offers a detailed exploration of the major physiological systems of the singing voice. Muscular systems and topics covered include: Respiration, Phonation, Articulation, Laryngeal Function, and Resonance. Offered live only once every two years, this course is the cornerstone of the PDP program and a "must have" for every serious student of voice and voice pedagogy. Instructor: **Dr. Scott McCoy**. Required text: *Your Voice: An Inside View* by Scott McCoy, DMA.

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**Turtle Bay Music School**, 244 East 52<sup>nd</sup> Street, NYC. For NYSTA members only. This event is not open to the general public. Each NYSTA member and one guest are admitted free to the festivities. Additional guests: Non-members \$25.00, students \$15.00

### 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—includes the nature of sound, acoustics and resonance of the speaking and singing voice, practical applications of acoustics and resonance in the singing voice. 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 (Time and location TBA)

A contemporary composer/lyricist 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

#### 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 acceptable.

For additional information and an application please visit [nyst.org](http://nyst.org)

Auditions: **April 17 and April 18, 2010**, Saturday and Sunday, Times TBA Winner's Recital: **April 26, 2010** Monday, 7:30 PM

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

*The Competition Auditions are not open to the public. Free to members, \$25.00 non-members, \$15.00 students*

### OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

#### 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 present individual teaching demonstrations, and concrete links are made between the 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 at the class. 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).

## NYSTA *New Members*



### **Raouf Zaidan**

The Egyptian-born baritone studied piano and singing in London and is an associate of the Royal College of Music. He joined the Cairo Opera Company while pursuing studies first at the University of North Texas and then Colorado University at Boulder, where he received his DMA in singing and pedagogy in 1995. He specializes in the operas of Mozart and has been part of a project to translate and perform them into Arabic for performance in the Middle East. He taught singing at Northern State University in South Dakota for four years and just moved to the New York City area to teach at New York University. Recent operatic roles include Pooh Bah, Leporello, Tevye, Figaro, Ping, and the Storyteller (in a new opera by Kristin Kuster). Dr. Zaidan's teaching is rooted in the *bel canto* method and he believes that British soprano Isobel Baillie's words "never sing louder than lovely" are a sound basis for the art of singing.



### **Linda Carozza**

PhD, CCC-SLP, is a practicing speech-language pathologist with expertise in vocal preservation and restoration. She has lectured and taught at many local, regional and national conferences. She enjoys one-to-one coaching as well as conducting workshops.

Dr. Carozza graduated from the School of Performing Arts Drama Division before going on to her graduate training. Recently, she presented at the Voice and Speech Trainers Association Conference on accent modification. She is especially interested in helping clients with special needs from the professional world to achieve their best voice and speech. Dr. Carozza is available for consultation, needs analysis, and customized approaches.



### **Jody Weatherstone**

Jody Weatherstone's vibrant and refined soprano voice has been reviewed with enthusiasm throughout the New York region. Her versatility and flexibility as a singer and an actress have led her to perform in a wide range of venues, from musical theater to oratorio. She performed the roles of both Cinderella and Little Red in the first national tour of Sondheim's *Into the Woods* under the direction of James Lapine. She has also toured Europe as Christine in *Phantom of the Opera*. She has appeared as a soloist in many choral works including the *Magnificats* of Bach and Rutter, the *Requiems* of Brahms, Fauré, and Rutter, Haydn's *Theresienmesse* and *Kleine Orgelmesse*, Beethoven's *Mass in C*, Vaughan Williams' *Dona Nobis Pacem*, Handel's *Messiah* and Vivaldi's *Gloria*. Ms. Weatherstone is a frequent guest soloist with Classic Choral Society under the direction of Janice Kohler, recently performing Saint-Saens' *Christmas Oratorio*.



### **Molly McCarthy-Egan**

is thrilled to be a new apprentice member of NYSTA. Molly graduated from Carnegie Mellon University with a BM in vocal performance (classical), and then received her MM degree from New York University in vocal performance (musical theater). She currently is working toward receiving an advanced certificate in vocal pedagogy from NYU. Molly currently teaches as an adjunct professor of voice at New York University, as well as maintaining a full private studio.

She has performed extensively in opera, musical theater and choral settings. Her performances have taken her to the Czech Republic, to Vienna, Italy and much of the US. She recently performed in a national tour of *A Christmas Carol*. As a teacher she loves introducing new singers to music and teaching established singers to use their voice to its highest efficiency to support them as an artist. Ms. McCarthy-Egan is very excited to be a part of NYSTA and is looking forward to attending upcoming events.





### **Kirsten C. Kunkle**

spinto soprano, holds degrees from the University of Michigan and Bowling Green State University. She currently teaches at Shorter College as an assistant professor, with former positions at Youngstown State University, Wright State University, and Terra State Community College. Dr. Kunkle has been featured as a soloist with the Toledo Symphony. Recent roles include The Witch in *Hansel and Gretel*, Marcellina in *Le nozze di Figaro*, Gianetta in *The Gondoliers*, Arnalta in *L'incoronazione di Poppea*, Adelaide in *High Jinks*, Susie in *The Velvet Lady*, the soprano soloist in *The Armed Man*, and the alto soloist in Mozart's *Requiem*. Her final doctoral dissertation recital premiered commissions on the texts of Alex Posey, which have been acquired by the National Museum of the American Indian at the Smithsonian Institution and the Merkel Area Museum. Dr. Kunkle has recorded extensively with Comic Opera Guild, and these world-premiere recordings of full-length operettas have been acquired by the Library of Congress.



### **Debra Field**

soprano, has performed extensively in recital, oratorio and concert in the Mid-Atlantic region. As a recitalist, she has garnered rave reviews for her performances of composers ranging from Bach to Hindemith. Her operatic roles include the premiere of the nun in Paul Salerni's *Tony Caruso's Final Broadcast*, a role written especially for her. As guest soloist, she has appeared with many local choral groups in major works with orchestra. Ms. Field holds a BME degree from University of Houston, an MM degree in vocal performance from Temple University, and is certified in Level III of Somatic Voicework™—The Lovetri Method. She is currently the Robert Cutler Professor of Practice for Choral Activities and head of the voice faculty at Lehigh University. An active member of NATS, Ms. Field helped to found the Lehigh Valley Chapter of NATS and currently serves as Secretary of the Executive Board.



### **Heather Winter Hunnicutt**

is an Assistant Professor of Music, Coordinator of Vocal Studies, and Director of the Lyric Theatre Program at Georgetown College in Georgetown, Kentucky. She received her DM degree in Vocal Performance and Literature with a minor in Music Education from the Indiana University Jacobs School of Music. As an MM student at IU, she received a degree in vocal performance with a cognate in opera, and as an undergraduate student there, she acquired degrees in vocal performance and journalism with a minor in theatre/drama. Ms. Hunnicutt is a soprano with special interest in musical theatre and contemporary song literature and opera, as well as traditional classical vocal repertoire. She regularly performs as a recitalist and has spoken nationally and internationally on the topic of musical performance anxiety.



### **Gus Paul Chrysson**

tenor, enjoys working in a variety of musical settings. Originally from North Carolina, he began his musical studies at a young age and went on to graduate with honors from New York University with a BM in classical voice and education. Mr. Chrysson frequently appears in opera, recital, and theatre in both New York and North Carolina. As an educator, he has taught privately for the past several years, most recently at the University of North Carolina School of the Arts Community Music School in Winston-Salem, and at the Forsyth Country Day School in Lewisville. An avid church musician and liturgist, Mr. Chrysson is the founding Music Director of the Episcopal College Chaplaincy of New York City. Additionally, he is a member of the all-professional Sanctuary Choir at Marble Collegiate Church. Mr. Chrysson is currently a master's candidate in music education at Columbia University's Teachers College, where he is focusing on vocal pedagogy and the teaching of applied lessons to adults and college students.



### **Heather Dudenbostel**

soprano, made her Carnegie Hall debut performing in concert with the Pacific Opera in June 2009. That event was preceded by her Off-Broadway debut in the musical *The New Hopeville Comics*. Selected operatic credits include Jenny in Rorem's *Three Sister Who Are Not Sisters* and The Bergère and China Cup in Ravel's *L'enfant et les sortilège*. Some concert appearances include a debut of works by composer Roger Briggs, Mahler's *Das Himmlische Leben* with the Marrowstone Music Festival, and direction and performance of Robert Kapilow's *Green Eggs and Ham* with the Whatcom Symphony. Heather currently teaches voice in her home studio in Astoria, various locations in Manhattan, and at TK Music in Nutley, New Jersey. She served two years as an adjunct instructor teaching students from various schools within New York University, teaches master classes and workshops, and is a current member of NATS. Heather holds a BM in vocal performance from Western Washington University and an MM in vocal performance/musical theatre from NYU.

# VOICEPrints

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George Frideric Handel  
(1685–1759)

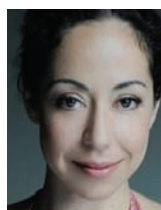
## STUDIONews



NYSTA member **Sophie Lair-Berreby** announces her personal website at [slbvoicedynamics.com](http://slbvoicedynamics.com). She is also thrilled to invite you to join her and the Dessoff Choir [dessoff.org/new/](http://dessoff.org/new/) for the

opening of their season on November 12th at the Congregation Rodeph Shalom, NYC. They

will be singing Ernest Bloch's *Sacred Service* under the baton of James Bagwell.



NYSTA member **Jennifer Hamady** is pleased to announce the publication of her new book, *The Art of Singing* ([theartofsinging.com](http://theartofsinging.com)) about the psychology of singing, learning and living

by Jennifer Hamady. A renowned expert on helping vocalists, speakers and leaders find their true voices, Jennifer explores how we all—musicians and non-musicians alike—allow fear, doubt, pre-conceived notions, poor learning habits and unhealthy mindsets to get in the way of optimal musical and personal performance. Please visit Jennifer's website at [jenniferhamady.com](http://jenniferhamady.com).



## Remembering Filippo DeStefano (1928–2006)

NYSTA has recently received the wonderful news that part of Upstate New York has been set aside in honor of longtime NYSTA member Filippo DeStefano. Part of "The River of Dreams" in Hancock, New York is now known as "Filippo's Pool." The photographs (and poem) included here were taken and submitted by Filippo's wife, Judith Lynn DeStefano. NYSTA congratulates Filippo's family on this honor and is proud of this fitting tribute to a wonderful friend and colleague.

*Upstate New York, a wonderful place,  
Especially the River of Dreams.  
My love resides there as a place in America  
For all who knew him to see.  
My patriotic love who did everything for everyone  
Without a qualm,  
Is now part of a river which flows so calm.  
Filippo's voice is still with you, America.  
He lends us his strength and love  
And now we can bathe in his flowing waters,  
His spirit guiding us along in song.*

—by Judith Lynn DeStefano