

VOICE*Prints*

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

September-October 2010



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Featured Events:

APPLIED PEDAGOGY: *Technical and Teaching Skills for the Effective Studio*

October 2 and 16, 2010, Saturdays, 10:00 AM – 6:00 PM

Instructors: **Jeanne Goffi-Fynn, EdD** and **Christopher Arneson, DMA**

This course will incorporate the science from the first year's *core curriculum* to explore practical vocal technique applications. In addition, teaching strategies to encourage a student-centered approach in the studio will be discussed. This is an exciting opportunity to learn how to apply the knowledge gained in the courses and to explore new ways to be a more effective teacher. Applied Pedagogy is an *additional course* and not part of the *core curriculum*. Participants in the Oren Lathrop Brown PDP Program must complete all five courses in the *core curriculum* to receive their DVP certificate.

Ripley-Grier Studios, 520 Eighth Avenue, NYC.

SEASON OPENER: *NYSTA's Great Coaches Series: Margo Garrett*

October 18, 2010, Monday, 7:30 PM

Renowned accompanist and Juilliard faculty member Margo Garrett will offer a master class on French and German art song. Four singer/pianist "teams" will be chosen to perform. Ms. Garrett will focus her comments on both performers as well as the ensemble.

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



Jeanne Goffi-Fynn is active both as a performer and teacher in the New York City area. She received her doctorate from Columbia University, Teachers' College where she was recently appointed as director of the Doctoral Cohort Program in the Program of Music and Music Education. Her particular area of interest at Columbia is the applied music studio and she is currently investigating factors for a student-

centered learning environment. Goffi-Fynn has served on the faculty of NYU, the New School Actors Studio MFA Program, William Paterson University, and the American Musical and Dramatic Academy.

Jeanne credits the beginning of her vocal teaching career to Dr. Barbara Doscher with whom she studied voice and pedagogy at the University of Colorado at Boulder. She continues working in the area of Vocology, specifically in the retraining of singers, after completing internships at the Grabscheid Voice Center, Mt. Sinai Hospital in NYC with Dr. Linda Carroll, PhD. and Dr. Peak Woo, MD and at St. Luke's-Roosevelt Hospital with Dr. Anat Keidar, PhD. in the diagnosis and treatment of singing voice disorders. She has presented workshops and master classes in vocal issues with NATS, the Voice Foundation, and NYSTA, in addition to pedagogical presentations at CMS and NYSSMA.



Dr. Christopher Arneson is a professional voice trainer and vocologist who works with singers, actors, politicians and public speakers to build powerful, effective voices. In 2003 he joined the voice faculty at Westminster Choir College of Rider University where he teaches Voice, Vocal Pedagogy, Song Literature, Repertoire for Teaching, and Speech for the Singing Actor.

Dr. Arneson was formerly the co-director of the Voice and Speech department in the MFA program at the renowned Actors Studio of the New School University in New York. In addition, he taught voice and vocal pedagogy at the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey.

Dr. Arneson completed vocology internships at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, both in New York, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. He serves on the editorial board of the *Journal of Singing*, the official publication of NATS.



Pianist **Margo Garrett** is well known to audiences for her frequent performances in chamber, sonata and vocal recitals. She has enjoyed long performing relationships with a large roster of internationally-known artists. Her recordings can be found on Albany, CRI, Deutsche Grammophon, Dorian, Musical Heritage Society, Nonesuch, and Sony Classical. Active for many years in the world of contemporary music, she has performed the premieres of more than 30 works.

After an eight-year absence, she returned in 2000 to the Juilliard School Collaborative Piano Faculty, which she headed from 1985 to 1992. From 1992 until 2004, she taught accompanying and vocal coaching at the University of Minnesota and has also taught at New England Conservatory and Westminster Choir College. At the Tanglewood Music Center she coordinated the vocal fellowship program for the last 6 of her 19 years of teaching there. As Co-Director with teacher and mentor Samuel Sanders of the Cape and Islands Music Festival, Ms. Garrett was awarded the 1989 ASCAP Most Creative Programming Award.

Recent seasons have found Ms. Garrett in residence at the Hochschule für Musik in Munich, a judge at the International Schumann Vocal Competition in Zwickau, Germany, at the Gina Bachauer International Piano Competition in New York, in residence at Vancouver International Song Institute, Aspen School of Music, Vanderbilt University, Taiwan Normal Teacher's University, University of Michigan, SongFest in Malibu, and The Music Academy of the West in Santa Barbara.

VOICE*Prints*

Matthew Hoch, DMA, Editor-in-Chief

Sarah Adams Hoover, DMA, Associate Editor

John Ostendorf, Designer

MESSAGE *from the President*



What I Did on My Summer Vacation

Welcome to NYSTA's 2010–2011 season! This season promises to be one of our best ever with outstanding events and new PDP courses planned throughout the year. Normally, I would take this opportunity to detail all of our upcoming events and courses. But this year, instead, I want to fill you in on the exciting goings on over this past summer, and ask you to refer to our seasonal calendar (in this issue) for all the course and event details.

This past July, I attended the 51st conference of our sister organization, the National Association of Teachers of Singing (NATS), in Salt Lake City, Utah. In addition to being NYSTA's ambassador to the conference, I was also asked to present a Breakout Workshop on the "Mechanics and Acoustics of the Super-Belt."

I arrived on Friday, July 2, and in my first moments there I was introduced to the illustrious Dr. Donald Miller, author of *Resonance in Singing* and developer of the *VoceVista* voice visualization software. I spent two hours with Dr. Miller, analyzing data on the *VoceVista* program, and comparing and sharing research on the subject of acoustics of the super-belt. After that I was asked to join Don and his "Fryers" to dinner (derived from the vocal "Fry"—the Fryers are his fellow researchers who use the *VoceVista* program in their studios). While at dinner, I was myself initiated into the group as the newest Fryer. Needless to say, this was an exciting start to an extraordinary four days.

The next day, Saturday, I attended workshops on "Studio Management and Technology" (Cynthia Vaughn and Dr. Kristine Hurst-Wajszczuk), "The Female Voice: New Findings" (Dr. Ingo Titze), "Voice Students from the Fringe" (Nancy Bos), and a special "NATS Members Only" concert at Abravanel Hall, home to the Utah Symphony and Opera, by Broadway star Kelli O'Hara.

Mr. Titze's presentation, "The Female Voice: New Findings," was revelatory, as he outlined new resonance strategies for several different categories of

the female voice, including my area of specialty, the super-belt. These new strategies included the emergence of what he called "vocal tract reactance," where resonances within the vocal tract can actually affect and determine the mode of registration at the vocal folds. This was especially heartening for me to hear as it is also the basis of my own research in the super-belt repertoire.

Later that day, at Nancy Bos' presentation, "Voice Students from the Fringe," yours truly was the featured singer, as Ms. Bos plotted my absolute range profile (Ab2–C6, for those of you who are interested). And, in the evening, Kelli O'Hara treated us to a spectacular recital of Broadway favorites and original music that she has written.

On Sunday morning, it was my turn to present my workshop/masterclass, "Mechanics and Acoustics of the Super-Belt." And, with both Don Miller and Ingo Titze present in my audience, it was a daunting task for sure. Fortunately, it was well received by the audience, and both Dr. Miller and Dr. Titze made a point of coming up to me afterwards and affirming my research and techniques.

Later that afternoon Kelli O'Hara gave a truly wonderful masterclass. This performer was so gracious and so completely spot-on with her technical assessment of, and ability to help, each singer. One left the masterclass with the overwhelming impression that the future of teaching this repertoire is secure and safe in her hands for generations to come.

After that I attended "It Takes a Team: Managing Voice Disorders" (Dr. Kari Ragan, Dr. Karen Wicklund, and Leda Scarce), which was also very enlightening. Immediately after this presentation there was an informal meeting of representatives from VASTA, AHSA, the NATS voice science and technology committee, Ingo Titze representing NCVS, and myself representing NYSTA. This meeting

turned out to be of particular importance as the NATS VST committee chairs John Nix and Stephen Austin led the group through a serious discussion concerning criteria for certification of the "Singing Voice Specialist." Once again NYSTA's PDP courses came up and I enlightened the group about our specific course offerings (both current and future). It was proposed that completion of our courses could become a vital part of this certification process. More meetings and discussions are planned.

Monday morning I attended Robert Edwin's presentation, "Teaching Children," before heading to the airport to return home. Mr. Edwin is a master in this specialty and it was inspiring to watch him work with the children in his presentation (ages 6–10).

NYSTA's presence was highly visible throughout the entire conference: our brochures were stuffed into every attendee's conference bag, as well as placed throughout the conference space. Extra issues of *VOICEPrints* were also displayed throughout the conference area and were quickly snatched up by attendees. We were also represented with a full-page advertisement in the conference program. Both Dr. Ragan and Ms. Bos prominently featured our PDP courses in their presentations as an invaluable resource and a "must do" for every professional voice teacher. And, to say that I took every opportunity to "ring the bell" for NYSTA is, of course, an understatement.

This outreach was very significant for us as an organization. NYSTA has much to offer the NATS membership, and I sincerely hope we can continue in this collegial spirit. Both NATS and NYSTA strive for excellence in the field of voice teaching, and our goals and programs, while diverse in nature, are both synergistic and simpatico to our industry. To this end, I invite all NYSTA members who are not yet members of our sister organization to consider joining NATS (and vice versa), as together we are a strong force for good in our industry. BRAVO NATS!

The next NATS Conference is scheduled for summer 2012, in Orlando, Florida. See you there...

Sincerely,

David Sabella-Mills

President, NYSTA
president@nyst.org

MESSAGE *from the Editor*



With this issue of *VOICEPrints*, we officially kick-off NYSTA's 2010–2011 season, and my third year as Editor. And, with every month that passes, my job becomes simultaneously both easier and more difficult: NYSTA is growing by leaps and bounds, and so much information is now flowing into my inbox that demands to be published. This means that there is more to edit (and select from) for each eight-page issue, but this is an excellent challenge to have. I am delighted by the reality that NYSTA is thriving.

In this issue, NYSTA pays tribute to two legendary voice teachers. Both have made major impacts on our field, and both have been strongly

associated with NYSTA as an organization. The pedagogical world will deeply miss Shirlee Emmons and Chloe Owen.

As usual, our September-October issue also outlines the entire NYSTA season. This year, there will be four courses offered through the Oren Lathrop Brown Professional Development Program, including Applied Voice Pedagogy, a course that has not been offered for four years, and events hosted by Margo Garrett, Beret Arcaya, Sheri Sanders, and Jack Lee. We also recap the successful David Adams Art Song Competition from last April, and honor Dr.

Kari Ragan, Dr. Barbara Dyer, and Taina Kataja, who recently earned their Distinguished Voice Professional Certificates by completing the core curriculum of the PDP program. Four DVPs have now earned their certificates entirely online.

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

Sincerely,

Dr. Matthew Hoch

Editor-in-Chief, *VOICEPrints*
voiceprints@nyst.org

NYSTACalendar 2010-2011

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

APPLIED PEDAGOGY: *Technical and Teaching Skills for the Effective Studio*

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Ripley-Grier Studios, 520 Eighth Avenue, NYC.



Margo Garrett

SEASON OPENER: NYSTA's Great Coaches Series: Margo Garrett

October 18, 2010, Monday, 7:30 PM

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

HOLIDAY EVENT & RECEPTION: Beret Arcaya "How We Think Is How We Sing"

December 5, 2010, Sunday, 4:00 PM

Noted singer and Alexander teacher **Beret Arcaya** will examine how thinking differed one hundred years ago, by listening to old records and contrasting them with current performances of the same arias. The emphasis is not on the singing but on *how use affects function: how thought becomes an action*.

Location: TBA. Free to all.



Beret Arcaya

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

VOCAL HEALTH for Voice Professionals

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

Faculty includes: **Robert Bastian, MD**; **Peak Woo, MD**; **Benjamin Asher, MD**; **Linda Carroll, PhD, CCC/SLP**; **Anat Keidar PhD, CCC/SLP**

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

Location: TBA.

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

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

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

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



Sheri Sanders

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

SINGER'S Developmental Repertoire

April 9 and 10, 2011, Saturday and Sunday, Location TBA

Selecting appropriate repertoire for students can be a major challenge for teachers of singing. This course specifies criteria for musical, technical, interpretive, and stylistic demands that teachers can use to analyze a particular work's appropriateness for students at various levels of development. Specific songs and arias will be recommended and studied.

Faculty includes: **Christopher Arneson**, **Judith Nicosia**, **Jeannette LoVetri** and **David Sabella-Mills**

JACK LEE: *Musical Theater Masterclass*

April 11, 2011, Monday, 7:00 PM

Renowned music director, conductor and acting teacher **Jack Lee** will coach singers on standard musical theater repertoire.

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



Jack Lee

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

COMPARATIVE PEDAGOGY Weekend 2011

June 11 and 12, 2011, Saturday and Sunday: Times, Location, and Instructors TBA

During this course, six master teachers will present teaching demonstrations after case histories of students have been discussed.

Concrete links will be made between various teaching strategies and the scientific and medical information covered in other courses of the PDP program.

* All PDP courses are \$250 (\$220 for NYSTA members) and can be registered and paid for online at www.nyst.org. One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form will be obtained at the class. For more information contact Janet Pranschke at pdp@nyst.org or visit www.nyst.org/courses.

REMEMBERING *Chloe Owen*

By NYSTA Member Jill Bosworth

Internationally acclaimed opera singer and renowned voice teacher Chloe Owen, an active member of NYSTA, died April 28, 2010 after a long illness. She was 91 years old. NYSTA has given me the opportunity to honor my teacher, mentor and beloved friend of nearly 40 years. The subject of Chloe's extraordinary life in music is daunting: a celebrated singing career in Europe, and her estimable teaching career in the United States (interspersed with solo appearances on the concert stage), with her incorporation of the Alexander Technique and both anatomical and metaphysical elements in her approach.

Chloe Owen was born in Raleigh, North Carolina into a musical family which shortly thereafter moved to Chattanooga, Tennessee. After early musical training and graduate work at the Peabody Conservatory, Chloe arrived in New York City, where her Town Hall recital in 1951 received critical acclaim. *The New York Times* wrote: "A beautiful voice! Rich and velvety in quality, ample in size, extensive in range... A handsome presence and temperament!"

Under Columbia Artists Management, she toured with Community Concerts nationally before embarking for Europe. There, her study with Hans Hotter, Germaine Lubin, and Giuseppe Pais led her to a warmly remembered opera, oratorio, concert and radio career of 19 years. Chloe's appearances at the Spoleto Festival, Salzburg Festival, and concerts in Italy, Switzerland, Germany and Austria were extravagantly praised in the press. She sang and recorded with many celebrated conductors including Ernest Ansermet, George Szell, and Wolfgang Martin, and was well known for her oratorio recordings with Karl Richter. Her repertoire included 25 operas from Handel to Hindemith, many major oratorios, and concert repertoire in four languages including many song cycles for orchestra and soprano.

Chloe's extraordinary range and vocal prowess allowed her to perform roles as diverse as the Queen of the Night in Mozart's *Die Zauberflöte*, Micaela in *Carmen*, and Elsa in *Lohengrin* (her European debut at the Bern Stadttheater, where she became a regular). American and European critics alike noted Chloe's artistry and passionate commitment to serving the intention of both

composer and librettist, with her range, flexibility, stage presence, and exemplary diction. In some cases she created near-pandemonium with her sensational high Ds and Es. Upon her return to the United States, her *Kostelníčka* (from Janáček's *Jenůfa*) at Philharmonic Hall was heard and much admired by a famous *Jenůfa*, Maria Jeritzka.

Chloe opened voice studios in New York and Boston, joining the music faculty of Boston University. Her many song recitals in both cities over the years, often accompanied by extraordinary pianist Barbara Karp, garnered high critical praise. *The Boston Globe* wrote: "Stunning!... intensity and abandon ... agility ...thrilling vocal opulence ...a marvel of sustained and dazzling quality." She continued to collect rave reviews when many divas were content to rest on their laurels.

The demand for her master classes (among the first to incorporate the use of the Alexander Technique with singing) intensified across the United States, as well as in Israel, Canada and Europe. Chloe invariably capped off these appearances with an ambitious and stunning song recital, even well into her eighties.

A champion of twentieth-century American composers, Chloe enjoyed close professional relationships with Ned Rorem, David Diamond, Lee Hoiby and Thomas Pasatieri, among others. Her passion for the American art song led her to found the Chloe Owen American Art Song Vocal Competition sponsored for several years by the National Association of Teachers of Singing, New York City chapter (NATS-NYC). In addition to her activity with NYSTA and NATS, she was actively involved in Professional Women Singers Association and the prestigious American Academy of Teachers of Singing (AATS), among other groups. She taught at Boston University, the Berkshire Music Festival, Tanglewood, the American Institute of Westminster College, the American Institute of Musical Studies (AIMS) in Graz, Austria, and was a Master Teacher for the NATS Intern Program in 1993 and 1995.

Over her long career, Chloe's students have achieved success in opera, oratorio, musical theater, and cabaret. Instrumentalists have also benefited from her amazing technical work regarding breathing and freedom of movement.

Chloe's passion for artistic achievement carried over into many areas, including an immense compassion and support for the struggling artist such as myself. A woman of short stature, her beauty, personality and dramatic scope expanded her to seemingly Olympic proportions. She tirelessly shared her expertise and enthusiasm with her students, who discovered in her a sympathetic listener to their woes, whether personal, musical, or financial. She shared with all her abundant curiosity in new ideas regarding healthy living, spiritual growth, healing methods, and universal thought. Chloe radiated an open and loving heart, despite producing more than once, in her zeal to bring out the best in a student, anger and even tears. Yet her innate love and respect underlay her



Chloe Owen (1918–2010)

sometimes fiery methods. Her natural impetuosity led to occasional ruffled feathers, but her heart and her voice—and a fervent quest to pass along her knowledge to others—lifted all of us up on the wings of music. In later years Chloe's voice studio remained lively, and she was in demand as coach, stage director and a frequent judge of vocal competitions. She demonstrated her incredible vitality with several remarkable "birthday concerts" at ages 75, 80 and 85 on both coasts.

Chloe's indomitable life's work, spirit, and influence live on in us, the hundreds of colleagues, students, friends and listeners whose lives she touched in her ninety-one years as a "force of nature."

"Chloe Owen does not know the meaning of fear, which is one reason she is more fun to listen to than other singers."

Richard Dyer, *The Boston Globe*



Chloe Owen as Verdi's Leonora (left) and Micaela (right)



New NYSTA member Jill Bosworth is a writer, actor, and singer. She is currently working to complete Chloe's book on vocal technique, unfinished at the time of her death. After study with Chloe Owen, Vincent LaSelva and Frank Corsaro, she performed principal mezzo-

soprano roles in local opera companies and regional musical theater, as well as in the national tours of *Annie* (with Harve Presnell) and *The Sound of Music* (with Marie Osmond). In addition, interspersed with her writing, cabaret and standup comedy career, she has performed as a member of the New York City Opera Chorus since 1985.

DAVID ADAMS ART SONG COMPETITION *Winners*

By NYSTA BOD Member Jennifer Cece, MM, RYT

The David Adams Art Song Competition, sponsored by NYSTA, is an international competition held once every two years in New York City. On April 26, 2010, at Milbank Hall, Teachers' College at Columbia University, a full-length art song recital was jointly presented by the four winners and accompanied by Mara Waldman, Past President of NYSTA.

We are very proud to announce this year's winners: Third Prize (\$300) was awarded to **Jennifer Sgro**, soprano. Second prize (\$500) was awarded to **Samantha Guevrekian**, soprano. This year, for the first time, there was a tie for first place winners: baritone **Michael Weyandt**, and soprano **Clarissa Lyons**. Each was awarded \$750.

All the David Adams Art Song Competition winners are prizewinners of other classical vocal contests. Each has significant voice training and operatic experience. To apply for consideration in the competition, each participant has to submit a full length recital to NYSTA. Applicants must be prepared to sing an art song recital program of 45 to 50 minutes at the time of the audition. 25% of the audition program is required to be contemporary American music and at least two languages other than English are requested.

Additional information about requirements can be found on the NYSTA website. Also on the NYSTA website can be found the entire recital, recital program, and complete performer bios. To view the 2010 recital, please go to: <http://www.nysta.org/videoarchive042610.html>.

The David Adams Art Song Competition Committee is directed by **Nancy Adams**, Chairperson. She was assisted by Leonard Birnbaum, Katherine Hoffman, Lori McCann, and Judith Nicosia. While the competition is organized and run exclusively by NYSTA members, the competition is open to participants outside of NYSTA, age 23 and older.

The song competition was originally called "The Gaeuman Competition" in honor of Genevieve B. Gaeuman for her substantial endowment to NYSTA. At that time, in the 1970s, the competition was only open to the students

of NYSTA teachers. In the 1980s, NYSTA Past President David Adams took over the administration of this event. During this time, he convinced NYSTA to open this competition to students and grads outside the organization. David Adams was also instrumental in improving communication between NYSTA members, especially in the area of sharing pedagogy.

He ran the competition for eighteen years. As its guiding force, at Adam's passing, the name of the competition was changed to honor his many contributions. The competition is now directed by David's wife, Nancy Adams, his partner in teaching and in life. Nancy Adams is dedicated to keeping the spirit and the purpose of this art song competition alive. She has said "This competition was conceived not only for us singers to celebrate the beauty of the art song and art song singing, but to offer young voices the opportunity to sing repertoire that will help develop their voices. The singing of sensitive lyrical material of the art song is a good choice for the developing singer, rather than exposing them solely to the rigorous demands of operatic repertoire."

The David Adams Art Song Competition is open to older singers, which is an intentional and unique feature. Although most composition competitions feature no age limit, almost all vocal competitions do. Nancy Adams: "Singing is age *limitless*, not age limiting: as long as the singer continues to pursue the development of the art of singing, one can continue to sing beautifully for his or her entire life." She urges older singers to audition for this competition.

We are excited to anticipate a broader range of applicants in the coming year due to NYSTA's growing partnership with Carnegie Hall. A new liaison has been formed with Carnegie Hall, and we will be supporting one another's programs. We expect that participants from Carnegie Hall's professional development programs will be encouraged to participate in the David Adams Art Song Competition and other NYSTA events, and we hope that NYSTA-affiliated singers will take advantage of Carnegie Hall's workshops and events as well.



David Adams
(1941–2003)

David Adams 2010 Art Song Competition

WINNERS:

First Place: Michael Weyandt and Clarissa Lyons
Second Place: Samantha Guevrekian
Third Place: Jennifer Sgro

FINALISTS: Adrienne Alexander, Andrea Covais, Samantha Guevrekian, Shelly Jackson, Clarissa Lyons, N'Kenge Pacurar, Jennifer Sgro, Joshua South, Michael Weyandt

PRELIMINARIES JUDGES April 17, 2010:

Ricard Bordas, Faith Esham, Barbara Eubanks, Stephen Oosting, Sharon Sharrard, John Yaffé

FINALS JUDGES April 18, 2010:

Barbara Bliss, Ricard Bordas, Velai Botti, Jean Browne, Robert Kopelson, Juliana Yaffé



Jennifer Cece, MM, RYT, is a singer, accompanist, and a certified yoga and Pilates instructor. She has been teaching classical and contemporary styles privately for fourteen years. She has

developed a "Yoga for Performers" workshop which she currently presents in the New York metropolitan area that explores the scientific validation of yogic breathwork, meditation, and postures for improved focus and overall fitness. She attended the University of Richmond with a vocal scholarship, and received her MM in classical Vocal Performance at New Jersey City University. She earned certification in *Somatic Voicework™—The LoVetri Method* at Shenandoah University, where she studied with its acclaimed founder, Jeannette LoVetri.

First place winner in a NATS 2000 competition, Jennifer enjoys performing chamber music, opera, musical theatre and vaudeville. She has premiered the work of many new composers. Favorite performances include Mostly Mozart at Lincoln Center, Vitellia in *La clemenza di Tito* with the New York City Opera Forum, Mabel in *The Pirates of Penzance*, Vivaldi festivals with Baroque Orchestra of New Jersey, and Gesualdo at the Dramatists Guild, NYC. Please visit her website at: www.JenniferVocals.com.



David Adams Art Song Competition Accompanist Mara Waldman (at left) with Chairperson Nancy Adams (right).



Winners: (from left to right): Third Prize Jennifer Sgro, First Prize Clarissa Lyons and Michael Weyandt and Second Prize Samantha Guevrekian.

IN MEMORIAM: *Shirley Emmons* (1923–2010)

By NYSTA Vice-President Josephine Mongiardo

The passing of Shirlee Emmons is a loss to the singing and teaching community on many levels. Shirlee's interest and commitment to excellence in pedagogy, performance and repertoire has left us a legacy that will continue to enrich our musical experience for generations to come.

Repertoire was her passion and she was one of the first to teach such a course for NYSTA. As part of NYSTA's Centennial Celebration in 2006, she was recognized for her innovative work on the topic of vocal repertoire in her book *The Art of the Song Recital*, and for her insight into the complicated battery of skills required for successful performance in *Power Performance for Singers*. I have for years used these two books for classroom teaching as well as a resource for the private studio. From *The Art of the Song Recital* I always have my students read "The iceberg theory" (p. 115). Her borrowing of the Stanislavskian analogy—only two-ninths of the iceberg is visible, the rest is under the surface—is a concept that singers, like actors, grapple with in finding character and intention in their pieces. This interest in making a song into a mini-drama is central to her concept of the singer's art. Her collaboration with Alma Thomas on *Power Performance for Singers* brought sports psychology to the studio. In it they advocate a clear and systematic process of preparation, both musical and psychological, allowing the performer to feel in control, which is ninety percent of the battle.

Shirlee's singing career began with winning the Marian Anderson Award, followed by a lengthy national tour with Lauritz Melchior, U.S. and Canadian concert and opera appearances, regular engagements with the major New York City choral organizations, and an "Obie" for her performance in the leading role in Virgil Thomson's *The Mother of Us All*. She maintained a private studio in New York after teaching for 35 years on the faculties of

Columbia University/Barnard College, Princeton University, Boston University, and Rutgers University. Her workshops and master classes were presented throughout the United States and in Korea and Canada. She was a past chair of the prestigious American Academy of Teachers of Singing and a longtime member of NYSTA. When we at NYSTA talk about the birth of the Professional Development Program (PDP), Oren Brown's name comes to mind, but Shirlee was also a participant in those first meetings and helped determine the curriculum.

She was much beloved by her students. NYSTA member Jane McMahan offered this insight into her teaching: "Shirlee was not only deeply generous with her time, but spontaneous with reactions and personal stories. My best lessons were when I was entirely unprepared and out of sorts. She always took that as a challenge and moved me a step further during those lessons. They were works of art. She respected my intelligence and tried to gear herself to my individual way of thinking, not to remake me."

On a personal level, Shirlee was always generous in her praise of my work both as a teaching colleague and as President of NYSTA. I remember attending a master class in which one of my students performed. After learning the name of the participant's teacher, Shirlee didn't hesitate to congratulate me publicly on the work I had done. On several occasions she wrote me notes of praise for my columns in *VOICEPrints* and thanked me for "taking on the hard topics." She especially supported my remarks about the need to cultivate musical interest and excellence in genres other than opera. I was a student at Barnard College when Shirlee taught there and regret that I did not have the opportunity to work with her. Her unbridled passion for the art of singing remains a gift to us all.



Shirlee Emmons

Books by Shirlee Emmons:

The Art of the Song Recital, Shirlee Emmons and Stanley Sonntag, Schirmer Books, 1979. (Second edition, Waveland Press, 2001.)

Tristanissimo: The Authorized Biography of Heroic Tenor Lauritz Melchior, Shirlee Emmons, Schirmer Books, 1990.

Power Performance for Singers: Transcending the Barriers, Shirlee Emmons and Alma Thomas, Oxford University Press, 1998,

Researching the Song: A Lexicon of Literary Allusions in the Great Song Literature, Shirlee Emmons and Wilbur Watkin Lewis, Oxford University Press, 2005.

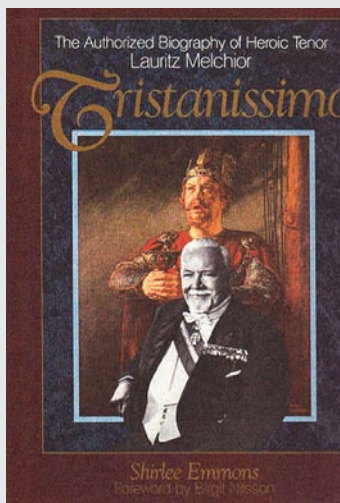
Prescriptions for Choral Excellence, Shirlee Emmons and Constance Chase, Oxford University Press, 2006.

Josephine Mongiardo,

Vice President of NYSTA, has served on the NYSTA Board of Directors for 16 years and as President from 2004–2008. She has also held the offices of Secretary, Registrar, and has served as chair of the Program and Publicity committees. In her career as a professional singer, she has been widely acclaimed for her "extraordinary voice" and "brilliant ornamentation." Her credits include the New York stage premieres of several eighteenth-century operas and oratorios, including Handel's *Acis and Galatea*, *Esther*, and *Susanna*, Lully's *Acis et Galatée*, and virtuosic pieces by Antonio Vivaldi as part of the Vivaldi's Venice series at Lincoln Center's Alice Tully Hall. Her chamber music, festival and orchestral appearances have taken her throughout the U.S., Europe and South America. Ms. Mongiardo currently maintains a private studio in Manhattan. Her students have been featured at Chautauqua Opera, Seattle Opera, Lake George Opera, Opera Delaware, and in chamber and orchestral appearances throughout the United States.



Shirlee Emmons with German tenor Lauritz Melchior



Emmons' 1990 Biography of Melchior

NYSTA'S NEW *Distinguished Voice Professionals*

NYSTA would like to congratulate Dr. Kari Ragan, Dr. Barbara Dyer, and Ms. Taina Kataja for their recent completion of the five-course core curriculum of the Oren Lathrop Brown Professional Development Program. Each will be presented with NYSTA's Distinguished Voice Professional certificate of completion. It is also worthy to note that each of these three individuals completed the NYSTA PDP core curriculum entirely online. NYSTA has certainly emerged as the leader in online training for the voice teacher of tomorrow.



Soprano **Kari Ragan** holds degrees from Indiana University (BM, MM) and the University of Washington (DMA). Dr. Ragan was the 2009 recipient of the NATS Pedagogy Award and as an SVS (Singing Voice Specialist) was selected to present on a panel about voice disorders at the NATS National Conference this past July. *VOICEPrints* recently published her article "Intubation Consideration for Singers" and her article "The Connected Voice Studio" will be published in the September issue of the *Journal of Singing*. Although her primary training, performing, and teaching is in the classical genre, she has additionally specialized in the pedagogy of contemporary musical theater. She is a frequent performer, adjudicator, and clinician throughout the Pacific Northwest. Dr. Ragan is a member of the Northwest Chapter of the Voice Foundation, NYSTA, Northwest Artists and Puget Sound chapter of NATS.

She has sung with such companies as Seattle Opera, Spokane Opera, Fort Collins Symphony, Helena Symphony, Washington East Opera, Spokane Symphony, Lyric Opera Northwest and Opera Idaho among others. In addition, she is a frequent recitalist having recently presented a series of recitals, throughout the Northwest with Maestro Dean Williamson at the piano. She has been recognized as a Regional finalist for the Metropolitan National Council and the McAllister Awards. In September 2011, she will begin a new position as Coordinator of NATS CHATS, a monthly online program run by the national office of NATS.



Barbara Dyer is in her nineteenth year at Loyola Marymount University in Los Angeles, where she teaches private voice, diction, and a class for non-voice majors entitled "The Vocal Experience." She previously held the position of Assistant Professor at Moorhead State University, where she was tenured. She also maintains a private studio at her home. Dr. Dyer has sung as soloist in the greater Los Angeles area in Barber's *Knoxville: Summer of 1915*, Tippett's *A Child of Our Time*, Handel's *Messiah* and other major works.

Dr. Dyer is an active member and, currently, Vice President in charge of Programming for the Los Angeles Chapter of NATS. She has written articles for the *Journal of Singing* and presented lectures at various NATS events. In July 2010, presented "Vocal Art Engages Science" at the Music Teachers Association of California's annual convention in Los Angeles. Dr. Dyer graduated from the College of Wooster with a BM degree in voice, earned a MM degree from the University of Illinois in vocal performance and obtained a DMA, also in vocal performance, at the University of Southern California. Interested in science and new technology, she is a dedicated "Fryer"—a vocal pedagogue who regularly uses Dr. Donald Miller's *VoceVista* software in her voice teaching and research.



Soprano **Taina Kataja** attended Sibelius Academy in her native Finland, earning degrees in vocal performance, pedagogy, and music education. She continued her studies at the Hochschule für Musik in Vienna, Austria, where she earned a diploma with distinction in lied and oratorio studies as a pupil of Hans Hotter. Ms. Kataja's extensive performance experience ranges from medieval through contemporary music.

She is a winner of numerous vocal competitions in Finland and Sweden and has recorded as well as produced music programs for Finnish, Austrian, and German radio and TV stations. As a member of NYSTA and NATS, she presented workshops at the NATS 2000 National Voice Conference in Philadelphia and at the 2001 ICVT in Helsinki, Finland. She has also served as Vice President of the New Jersey chapter of NATS.

Ms. Kataja is a fact-based classical voice pedagogue and trained vocologist. In addition to serving on the voice faculty at Rutgers University's Mason Gross School of the Arts, she maintains an active private voice studio in Edison, New Jersey.



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www.NYST.org



Chloe Owen (1918-2010)



Shirlee Emmons (1923-2010)

STUDIO*News*



On December 20, 2009, the Dickens Victorian Carollers, featuring NYSTA's very own **Tom Andolora** were honored to perform for President Barack Obama at the White House.

The photo features the Dickens Victorian Carollers standing with the Commander-in-Chief, along with First Lady Michelle Obama.

Front Row: Sarah Arikian Coe, Rebecca O'Sullivan, Susan O'Dea, Rebecca Minor.

Back Row: Tom Andolora, Mrs. Obama, President Obama, Alan Wager

For more information about Tom Adolora and the Dickens Victorian Carollers, please visit www.carollers.com