

# VOICE*Prints*

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

SEPTEMBER–OCTOBER 2014



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## 2014–15 SEASON OPENING EVENT – *ONLINE!*

### **Jeannette LoVetri: The Origins, History, and Development of Belting, with Q & A**

**Sunday September 28, 2014** 6:00 PM to 8:00 PM EDT  
Available worldwide via WebEx Video Classroom

NYSTA is pleased to enable our entire worldwide membership to join together in real time for this year's season opening event! First presented at the Pan-European Voice Conference in Prague, Jeannette LoVetri's "Origins, History, and Development of Belting" will explore common mis-perceptions about what belting is, where it came from, the diversity of its use, and how it has evolved throughout the world.



**Jeannette LoVetri** is creator of Somatic Voicework, her method for teaching Contemporary Commercial Music, or the styles formerly referred to as "non-classical". She created the term Contemporary Commercial Music (CCM) in 2000 and it has since been widely used to describe styles born or developed here in the United States including music theater, jazz, rock, pop, country, gospel, R&B, blues, bluegrass, rap, alternative and derivatives of each of them.

She has been teaching singing since 1971. Her first students on Broadway in 1980 were leads in the revival of *42nd Street* and she

has taught many Broadway performers, at all levels, since that time. She also works with noted performers of rock, jazz, country, gospel, blues, and alternative styles including Grammy winners and Tony nominees.

LoVetri has been keynote speaker at conferences in the USA and internationally including "Rehabilitation of the Professional Voice" at the University of Michigan Ann Arbor in 2009, and at "Sing into Spring" for the Australian Association of Teachers of Singing in Perth in 2008. She has also been a featured speaker at "Science and the Singing Teacher in the New Millennium," sponsored and presented by the New York Singing Teachers Association (of which she is a past president) and by Mt. Sinai Medical Center in 2000. Most recently, she was a featured presenter at Oberlin Conservatory in January 2014, in a conference on Contemporary Commercial Music. She has presented at the PEVOC conferences in Europe and at the PAS conferences here in the USA and for the British Voice Association in London. She also moderated the first panel on Contemporary Commercial Music at the "Symposium: Care of the Professional Voice" sponsored by The Voice Foundation in Philadelphia in 2006.

LoVetri is the author of chapters in four voice books: *The Performer's Voice* by Meribeth Dayme, *Teaching Singing in the 21st Century* by Scott Harrison and Jessica O'Bryan, and *The Moving Voice* by Rena Cook, and *A Dictionary for the Modern Singer* by Matthew Hoch. She has also authored or co-authored over twenty articles of voice science research published in either the *Journal of Voice* or the *Journal of Singing* and has been the subject of two articles in the *Choral Journal* and *Classical Singer* magazine.

## *On Demand Learning*

Study 24/7 at your convenience. Start any time and receive four full months of access.

NYSTA's Oren Lathrop Brown Professional Development Program presents

## **VOCAL ACOUSTICS & RESONANCE**



*On Demand with Dr. Scott McCoy*

In this introduction to the science of sound for voice professionals, Dr. McCoy makes a challenging topic enjoyable and easy to understand. Dr. McCoy's exploration of the acoustics of the singing voice covers basics such as the nature of sound and practical applications of acoustics and resonance, as well an introduction to computerized voice analysis.

Using *Your Voice: An Inside View*, 2<sup>nd</sup> edition, as the accompanying text, this course is an exceptional resource, providing useful tools for both emerging and established voice professionals.

**This course is available On Demand 24/7 from the comfort of your home or office!**

Graduate credit is also available in conjunction with Westminster Choir College at Rider University.

**Register today at [WWW.NYST.ORG](http://WWW.NYST.ORG)**

For more information, contact NYSTA's Professional Development Program Director *Felicity Graham* at [pdpdirector@nyst.org](mailto:pdpdirector@nyst.org).

## MESSAGE FROM THE *President*



### September 2014

It is my great pleasure to greet you as the newest president of New York Singing Teachers Association! Having taken this responsibility from David Sabella-Mills as of July, I am still discovering much information that is truly new to me about NYSTA. My first duty, however, no matter how much history there is to learn, is to thank my predecessor for all his work in moving the organization forward, both in educational pursuits and in technological developments.

There is no way for anyone to know how much work the president does in any organization. There are a million small details and tremendous tasks that must be attended to, much of which falls to the person in charge, despite how many people there are to help. It was David who grasped how important our website was to our continued growth. He saw us through two redesigns of the website: the first almost single-handedly his own, the last with the massive input of Felicity Graham, who is our PDP Director, and her husband Spencer Portée. *Bravi tutti* for all that painstaking, back-breaking work. It has more than repaid your investment of time and effort.

It was David who foresaw that our educational offerings, the PDP program started many years ago by former President Janet Pranschke and shepherded afterward by recent president Josephine Mongiardo, needed to be available online and on demand. It was he who edited much of the many hours of footage in those video recordings—certainly an arduous and time-consuming task. And again, it was David who supported NYSTA's presence at NATS conferences as well as at the Voice Symposium and the ICVT, helping us to become more of a force for education with "bodies on the ground" and timely advertising, all the while successfully urging so many of his colleagues to become members.

When anyone in an organization gives freely of his or her time, it is usually at the expense of sleep, personal relationships and perhaps even one's own

performing career. Such time given is never truly returned. David, on behalf of the membership and myself, our deepest, deepest thanks for everything you did, for the sacrifices you made and the results you realized. I hope you are justly proud of your legacy.

At this point, were I reading and not writing this, I would be wondering, "So what is in NYSTA's future and what does this president have in store for the organization?" The State of the Union Message might be something along this vein:

- NYSTA is in good financial shape. We have been careful with our funds and will continue to be fiscally cautious as we move forward, weighing the benefits of every expenditure.

- Our PDP courses are running well, under Felicity Graham's terrific supervision. We have re-recorded, or will shortly re-record, all the courses so they are available in high definition for viewers.

- We are expanding our online chats, which have proved very popular. Again, we have Felicity to thank for spearheading this endeavor.

- We will be continuing the Josephine Mongiardo Great Coaches Series this coming autumn. We are very fortunate to have Maestro Peter Mark accept our invitation to join us for this series, thanks to the efforts of Josephine Mongiardo.

- We are planning a special Holiday event featuring Sweet Adelines, a first-ever social networking event for young singers/teachers and a celebratory concert (with singing opportunities for your students) for composer/pianist Richard Pearson Thomas, who has served NYSTA long and well.

- We will continue to search for viable and improved venues for our events. As we began using the new Opera America facilities last year, so do we expect to have at least a few of our offerings there again. These are grateful rooms to sing in, no matter what size, so please join us there whenever you can.

- We expect to place more advertising in different publications, with an eye toward increasing

membership, PDP enrollment, and website use.

The most exciting news is that NYSTA is going to be sponsoring two singers to the wonderfully inspiring and educational summer program *SongFest*, held at The Colburn School in Los Angeles next summer. Josephine Mongiardo, Nancy Adams and I will attend the *Songfest* auditions next January and will help choose the winners, in consultation with the *Songfest* artistic faculty. Please keep an eye on your *VOICEPrints* when they are posted on the website, and check the website frequently for more details as they become available. This is a terrific opportunity for singers to attend a major summer program virtually expense free. Don't miss it.

From David Sabella-Mills, I inherited an organization that is running well and will continue to evolve. I also inherited box upon box upon BOX of NYSTA history: documents, programs, videos, correspondence, photos and more. All of it is history that needs to be organized, scanned electronically and preserved in a usable format. Janet Pranschke has graciously agreed to serve as Assistant Archivist and help get this started. I have begun the scanning process but soon the semester will claim my full attention. I would appeal to anyone who has an interest in history to step forward and help with this task. There is no deadline—it is an ongoing effort but incredibly interesting and thought-provoking.

I had imagined that in this first letter to the membership, I would write about some of what I discovered this summer, as it has had a strong impact on my vision for NYSTA. But there is too much to tell and it will have to wait for a future letter. Meanwhile, my best wishes as the new academic and performing seasons begin.

Whether you are involved in CCM or music theater or classical music or vocology or any aspect of voice teaching, know that NYSTA exists to help you in any way it can. If you have new ideas or just want to volunteer, we can use your thoughts and your "sweat equity." Just drop me a note. You have my promise—we will put you to work. :-)

May your pharynx always be moist.

*Judith Nicosia*

President of NYSTA  
president@nyst.org

## MESSAGE FROM THE *Editor*



Dear Colleagues,

This issue of *VOICEPrints*—my twenty-first—marks the beginning of my seventh and penultimate year as Editor-in-Chief of the publication. I have thoroughly enjoyed my past six years as editor, regularly working with many prodigious professionals and scholars on articles and other endeavors. This season, we will devote considerable time and energy to securing my successor. If you know of any voice professional with the requisite skill set for this position who is interested in serving NYSTA in this capacity, please have him or her get in touch with me or President Judith

Nicosia. Letters of interest will be accepted through December 31, 2014.

Once every three years, a new President of NYSTA is elected, who then secures and names a fresh Board of Directors. These talented and dedicated individuals will be introduced to you in this issue. Over the past six years, NYSTA has thrived and expanded under the visionary leadership and boundless energy of David Sabella-Mills, and we are honored for the helm to be assumed by the very capable and experienced Judith Nicosia. I know that she will build upon David's achievements during her

term and introduce some constructive innovations as well. NYSTA has a lot to look forward to under Judith's leadership. I hope that you all have a wonderful beginning to your academic and artistic seasons.

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

Sincerely,

*Matthew Hoch*

Editor-in-Chief, *VOICEPrints*

## NYSTACalendar 2014-2015

JOSEPHINE MONGIARDO GREAT COACHES SERIES

### A Master Class for Aspiring Opera Singers with Maestro Peter Mark

October 6, 2014, Monday, 7:30–9:30 PM EDT

National Opera Center, 330 Seventh Avenue between 28<sup>th</sup> and 29<sup>th</sup> Street, NYC. **Free to NYSTA members, their students and guests. Donations welcome.**



**Peter Mark** has been a respected opera professional in every corner of the opera business for four decades. After early careers as chief boy soprano of the Metropolitan Opera, as solo, chamber and leading violinist and violist, and teaching as a professor of music and drama, Peter Mark served as Founding General and Artistic Director of Virginia Opera (1975–2010), and of International Opera Alliance, as Founding Artistic Director of the Buck Hill Skytop Music Festival in the Poconos, and at Lyric Opera Virginia, where he developed unique formats for presenting opera in the 21<sup>st</sup> Century. He now utilizes his broad experience and skill in helping singers and presenters to develop successful paths and new directions for the future of opera.

Maestro Mark has conducted productions and presented singers in North and South America, London, Italy, New York, Africa, and China, where he led Shanghai's first Italian-language *Tosca* to open the new opera house of the Oriental Arts Center. He has conducted for the Royal Opera House-Covent Garden and the BBC Promenade Concerts, for Teatro Colón in Buenos Aires, Krakow Opera, and the Puccini Festival in Torre del Lago, Italy, as well as for New York City Opera, Pacific Opera Victoria in Canada, and the National Opera of Mexico at the Bellas Artes in Mexico City. As Founding Artistic Director of the Buck Hill Skytop Music Festival in northeastern Pennsylvania, he presided over its initial three festivals in July/August 2010, 2011, and 2012, presenting "jewel box" productions of *Porgy & Bess*, *Carmen*, and *La traviata* and offering opera master classes, chamber music, dance, cabaret, Broadway and jazz performances and workshops. His work through the International Opera Alliance has focused on the identification and training as well as career-building opportunities for extraordinarily gifted young American and international opera singers.

DECEMBER EVENT with HOLIDAY RECEPTION!

### Applying Classical Pedagogy to a True American Art Form: Barbershop

SARAH CLAY WITH "SIRENS OF GOTHAM" AND "VOICES OF GOTHAM"

December 8, 2014, Monday, 7:30–9:00 PM EST. (Wine Reception to follow)

National Opera Center, 330 Seventh Avenue between 28<sup>th</sup> and 29<sup>th</sup> Streets, NYC. **Free to NYSTA members, their students, and guests. Donations welcome.**

Whether or not you currently train singers who are involved in this art form, you will be delighted and rewarded by joining us at the National Opera Center for the skilled and fabulous "Sirens of Gotham" and "Voices of Gotham" with Sarah Clay.

The vibrant international community of competitive Barbershop singing is one of the most under-recognized arenas where singers strive for high-level vocal performance, and those who engage in it are in need of skilled training to meet the goals of the art form with healthy vocal function. Barbershop is also a style of music with different acoustic concerns than classical, musical theater, pop, or rock. As a result, it offers exciting performance opportunities to many singers whose voices may not be as "at home" in other *genres*. If, as trainers of singers, we neglect knowledge of this, we neglect the interests and needs of many students who may cross our path. With a presentation that will include an informative talk covering musical, artistic, and timbre expectations of the *genre*, those in attendance will also have a chance to step into the style themselves, being led in the learning of a "tag" in the barbershop tradition. Of course, we will also be entertained for a few numbers as the singers strut their stuff in their own dynamic, engaging way.



**Sarah Clay** is a music educator, vocalist, and choral conductor dedicated to sharing the gift of music through creative education and innovative performance. In addition to directing "Sirens of Gotham," Sarah manages a private voice studio, where she teaches voice to students of all ages, promotes a sound method of vocal technique, prepares students for performance and auditions, and helps them explore a wide variety of musical *genres*.

WINTER 2015 ONLINE EVENT

### "The Empirical Voice" with Dr. Rachael Gates PRESENTATION AND Q & A

February 22, 2015 Monday 8:00 PM–10:00 PM EST

Available worldwide via WebEx Video Classroom. **Free to NYSTA members, their students, and guests. Donations welcome.**

Singing Health Specialist Dr. Rachael Gates covers topics from her new book *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* in this practical presentation on vocal health. Learn what is actually happening when you "lose your voice," hear vocal myths debunked, explore diet and lifestyle choices to improve performance, and discover precautions to take before undergoing surgery and general anesthesia.



**Rachael Gates** has sung in Germany, Russia, Italy, and throughout the United States. She pioneered what is now a Singing Health Specialization in vocal health at The Ohio State University Medical Center with laryngologist L. Arick Forrest, MD and Kerrie Obert CCC-SLP. Dr. Gates holds degrees in music from Carnegie Mellon University, University of Cincinnati College-Conservatory of Music, and Ohio State University. Her book, *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* was released in August 2013 with Oxford University Press and is available on Amazon.com and at The Metropolitan Opera Shop.

"I highly recommend *The Owner's Manual to the Voice* as a very well-organized and well thought-out resource for any professional singer or person relying heavily on the voice. *Rachael Gates* approaches the instrument scientifically, yet accessibly, through her own voice as a singer and offers invaluable information." Sherrill Milnes, Metropolitan Opera baritone, three-time Grammy Award Winner

"Just plain excellent! One of the most comprehensive books written for the curious singer and others in the professional voice community."

Joan Lader, Voice teacher and therapist to world-famous performers in Broadway, pop/rock, jazz and opera.

"Finally! A resource for professional singers with real, scientifically based information about the vocal mechanism and vocal health. In an arena filled with hearsay, home remedies and hysteria, it is a delight to have actual information presented in such a comprehensive, straightforward manner."

Cristin J. Hubbard, singer and actress from the Broadway company of *The Phantom of the Opera*.

## SPRING 2015 EVENT

**A Concert Tribute to Richard Pearson Thomas**

**April 19, 2015, Sunday 2:00 PM–4:00 PM EDT.** Reception to follow

National Opera Center, 330 Seventh Avenue between 28<sup>th</sup> and 29<sup>th</sup> Streets, NYC.

Free to NYSTA members, their students and guests. Donations welcome.

NYSTA is delighted to honor composer and pianist Richard Pearson Thomas, a long-time collaborator with NYSTA, by presenting a full-length concert of his vocal works, chosen by the composer himself and assisted by singers from the New York Metropolitan Area.



Composer and pianist **Richard Pearson Thomas** has had works performed by the Boston Pops, Covent Garden Festival, Houston Grand Opera, Manhattan Chamber Orchestra, Chautauqua Opera, Eugene O'Neill Theater Center, Banff Centre, Portland Opera, Skylight Opera Theater, and Riverside Philharmonic Orchestra and Choir. His songs have been sung in Carnegie Hall, Lincoln Center, Kennedy Center, Merkin Concert Hall, Wigmore Hall, Joe's Pub, Le Poisson Rouge, and before the U.S. Congress by artists such as Audra McDonald, Sanford Sylvan, Lauren Flanagan and Kurt Ollmann. He is a frequent collaborator with The Mirror Visions Ensemble which has performed his works in the United States and Europe and has concertized with singers worldwide.

He is a recipient of an American Composers' Forum *Continental Harmony* commission for the Alabama Tri-State Orchestra as well as commissions from the Great Falls Symphony Orchestra, the Empire State Youth Orchestra, and the Riverside Philharmonic Orchestra. His work *Race for the Sky*, which was commissioned as a commemoration of the events of 9/11, has been performed by the Westchester Philharmonic Orchestra and in recitals nationwide. Chamber music by Mr. Thomas has been performed by Sybarite 5, Five Boroughs Music Festival, Music of the Spheres Society, South Country Concerts, at the Metropolitan Museum of Art, and recorded by violinist Stephanie Chase at the National Arts Club for broadcast on NPR's Performance Today.

Mr. Thomas's commissioned comic opera, *A Wake or a Wedding*, was premiered by the California State University at Fullerton Opera Theater and produced by Encompass New Opera Theatre in New York City. His opera *Parallel Lives* was produced Off-Off Broadway by the Riverside Opera Ensemble, as was *Ladies in a Maze*, produced by Encompass Music Theater. His musical *Golden Gate*, winner of the Michael Stewart Foundation Award, was presented in concert version by the Monmouth Civic Chorus. Original music for *In Thinking of America: Songs of the Civil War* has been heard in more than 150 cities nationwide.

Richard Pearson Thomas is currently on faculty at Teachers College/Columbia University. He has taught at Yale and the University of Central Florida. He is a graduate of the Eastman School of Music and the University of Southern California, and is a native of Montana.



## Professional Development Program Calendar 2014–2015

DATE—TIME      EVENT TYPE      TITLE—LOCATION

### 2014

**September 15**      ON-DEMAND      Featured On-Demand Course: **Vocal Anatomy and Physiology**

**October 26, 6 PM**      VIDEO CHAT      **Practical Tools for Singing Teachers: The Voice Range Profile**  
with Dr. Daniel McCabe, DMA, CCC-SLP—Online

**November 12**      ON-DEMAND      Featured On-Demand Course: **Vocal Acoustics and Resonance**

**December 3**      ON-DEMAND      **Exploring the World of Repertoire: Finland**

### 2015

**January 14**      ON-DEMAND      Featured On-Demand Course: **Vocal Health for Voice Professionals**

**January 25, 6 PM**      VIDEO CHAT      **Whole Lotta Shakin' Going On: Vibrato and the Singing Voice** with John Nix, MM, Certificate in Vocology—Online

**March 11**      ON-DEMAND      Featured On-Demand Course: **Singers' Developmental Repertoire**

**March 29, 6 PM**      VIDEO CHAT      **Mindful Voice: Singing with the Brain in Mind**  
with Lynn Holding, MM—Online

**May 13**      ON-DEMAND      Featured On-Demand Course: **Comparative Pedagogy 2015**

## NYSTA Presidents: A History

**Leon Carson**      1940–1942

**Walter Golde**      1944–1946

*Before Solon Alberti (dates of terms unknown):* Carl Gutekunst, Walter Mattern, Edgar Scho-field, Walter Bogert, Edward Harris, Homer Mowe, Bernard Taylor

**Solon Alberti**      1950–1952

**Cecile Jacobson**      1952–1954

**George Rasely**      1954–1956

**Carl Gutekunst**      1956–1958

**Burton Cornwall**      1958–1960

**Earl Rogers**      1960–1962

**Dolf Swing**      1962–1964

**Willard Young**      1964–1966

**Constance Eberhart**      1966–1968

**William Gephart**      1968–1970

**Lola Hayes**      1970–1972

**Donald Read**      1972–1974

**Craig Timberlake**      1974–1976

**Ingrid Sobolewska**      1976–1978

**Cesare Longo**      1978–1980

**Robert Latherow**      1980–1982

**Helen Lightner**      1982–1984

**Thomas Rexdale**      1984–1987

**Jeannette LoVetri**      1987–1990

**Mara Waldman**      1990–1993

**Jan Eric Douglas**      1993–1996

**David Adams**      1996–1999

**Janet Pranschke**      1999–2002

**Dora Ohrenstein**      2002–2004

**Josephine Mongiardo**      2004–2008

**David Sabella-Mills**      2008–2014

**Judith Nicosia**      2014–present

## NYSTAOfficers 2014-2017



Currently Associate Professor in the Mason Gross School of the Arts at Rutgers University's New Brunswick campus, **Judith Nicosia** (*President*) teaches voice, vocal pedagogy, and graduate vocal literature classes. Before coming to Rutgers, she served for many years on the voice and theory faculty at

Westminster Choir College in Princeton, New Jersey. Experience with undergraduate and graduate students at both institutions—as well as summer workshops at Central Connecticut State University—has helped shape her teaching philosophy and knowledge of all types of repertoire. A top prize-winner in both the Montréal Competition and the Paris Competition, Judith performed with contemporary chamber groups as well as with opera companies, oratorio societies, symphonies, and in numerous recitals. She cherishes her three summers as a Tanglewood Fellow, studying with Phyllis Curtin, and her subsequent years of study with the late Marqaret Hoswell, a long-time faculty member at Manhattan School of Music.

Her students hold tenured voice positions at Boston University, Westminster Choir College, Idaho State University, Lawrence Conservatory, University of Iowa, and New Jersey City University, among many institutions. She staffs two wonderful cats, owns a Prius, recycles everything she can get her hands on, and is proud to follow in the footsteps of a wonderful lineage of NYSTA presidents.



**Matthew Hoch** is beginning his third year as *Vice President* of NYSTA and seventh year as Editor-in-Chief of *VOICEPrints: The Official Journal of NYSTA*. A full-time singing teacher, he is currently Assistant Professor of Voice at Auburn University, where he teaches applied voice, diction, and opera

workshop. Prior to this position, he spent six years as Assistant Professor of Voice at Shorter College, where he taught applied voice, vocal literature, and served as Coordinator of Vocal Studies. Dr. Hoch's students have gone on to successful careers in both classical and musical theater genres and have won awards from the Metropolitan Opera National Council (MONC), NATS, MTNA, ACTF, and others.

As a professional baritone, he has appeared as a soloist with the Oregon Bach Festival, Atlanta Baroque Orchestra, Trinity Church Boston, Santa Fe Desert Chorale, and with the Hartford, Nashua, and Rome Symphony Orchestras. Dr. Hoch's book, *A Dictionary for the Modern Singer*, was released by Rowman & Littlefield in April of 2014. Additional books under contract include *Welcome to Church Music and the Hymnal 1982* (Morehouse/Church Publishing, 2015) and *Oratorio: A Singer's Guide* (Rowman & Littlefield, 2016). His articles have appeared in the *Journal of Singing*, the *Opera Journal* and the *Journal of the Association of Anglican Musicians*. Dr. Hoch earned

the BM (*summa cum laude*) from Ithaca College; the MM from the Hartt School; and the DMA from the New England Conservatory. In addition to his academic life, he serves as Choirmaster and Minister of Music at Holy Trinity Episcopal Church in Auburn, Alabama, where he lives with his wife, Theresa, and three children, Hannah, Sofie, and Zachary.

**Benjamin Berman** (*Secretary*) is music director of First Reformed Church of New Brunswick, New Jersey. He is also the conductor of the Highland Park Community Chorus, and is on the faculty of the Academy of Music in Spotswood, New Jersey. He received his MM in vocal performance from Mason Gross School of the Arts in 2012 under soprano Judith Nicosia, and his BM (*summa cum laude*) in 2010 from the same institution, studying under tenor Frederick Urrey. He is a harpsichordist and occasional singer for the Bucks County Period Instrument Ensemble *La Fiocco*, with artistic director Lewis Baratz. Mr. Berman is also the conductor of the Rainbow Children's Choir.

He began his career as a conductor and music minister as the music peer minister for Rutgers Protestant Campus Ministries from 2007–2012. To further his education, he attended the Lied Austria International in Gamlitz, an intensive course on the performance of art songs from Germany and Austria, where he performed as both singer and accompanist. His favorite opera roles include Don Ottavio in *Don Giovanni*, Pedrillo in *Die Entführung aus dem Serail*, Monostatos in *Die Zauberflöte*, Alfred in *Die Fledermaus* and Frantz in *Les contes d'Hoffmann*.

Mr. Berman has also worked with the New Jersey composer Paul Undreiner in various projects, most notably as tenor soloist in the premiere of both of his most recent song cycles: *When August Burning Low* and *Five Bartow Songs*. He has received praise for his musically and poetically sensitive performances, and is capable of performing in languages as various as Polish, Russian, Yiddish, Hebrew, and Czech. Mr. Berman is a member of the National Association of Teachers of Singing (NATS), the New York Singing Teachers Association (NYSTA), and the College Music Society (CMS).



NYSTA *Treasurer* **Peter Ludwig** is a graduate of the Juilliard School and New York University, where he studied with Marion Freschl and Hans Heinz and coached with Renato Capecchi and Charles Riecker. He also studied with Richard Torigi, Antonia Lavanne, and Edvin Szamosi,

whose *libero canto* approach led him to greater freedom in singing, and which—alongside the rich harvest from NYSTA's PDP courses—forms the basis of his teaching. Mr. Ludwig was a finalist in the International Competition of the Center for Con-

temporary Opera and has sung principal roles with Vineyard Theater, Encompass Theater, Stonington (ME) Opera Arts, VPR, Pensacola Opera, Chattanooga Opera, Rockland Opera, and others. He has appeared as a soloist at Carnegie Hall in Mozart's *Requiem* and Vaughan Williams' *Dona Nobis Pacem*, and at Weill Recital Hall, the 92<sup>nd</sup> Street Y, Austrian Cultural Forum, Actors Studio, and other venues in the United States, Italy, and Switzerland.

Reviews have praised his "warm and persuasive singing" and have dubbed him as "a wonderful singing actor." Mr. Ludwig maintains a singing studio in New York City, and has taught workshops and master classes for singers and actors in Greece. He has also taught at the 92<sup>nd</sup> Street Y and at LaGuardia High School of the Performing Arts, where he directed the Opera Workshop. Many of his students are now pursuing distinguished performing careers.



**Elizabeth Saunders** (*Registrar*) enjoys an active and eclectic teaching and performing life. Trained in opera performance (BM, University of Southern California; Artist Diploma, University of Cincinnati College-Conservatory of Music), she appeared in the United States and Europe for

a number of years before retraining her voice and artistic sensibilities for her first and stronger love, musical theater. Recently transplanted to New York City, she enjoys a budding musical theater career while continuing to participate in a wide array of performing projects. Her combined training informs her song interpretations as mezzo-soprano soloist for the Ives Vocal Marathon—a touring concert series of the complete songs of Charles Ives, conceived and led by pianist and composer Neely Bruce—for which she performs over 50 Ives solo songs. It also informs her collaborations with 2014 NEA Jazz Master Anthony Braxton, with whom she is set to record selections from *The Great American Songbook* this fall. In her private studio and as head associate instructor for Sabella-Mills Studios, she currently trains clients performing on Broadway and on regional and national tours.

Past positions have included the New National Theater Tokyo's Young Artist Training Program, Trinity College, the Greater Hartford Academy of the Arts, Sweetwater Union High School District in San Diego (clinician for competitive show choirs), University of Cincinnati College-Conservatory of Music (breath technique coach to wind/brass students), and the University of Southern California (post-degree voice teaching).



## NYSTABoard of Directors (2014-2017)



**Jennifer Cece** has been teaching contemporary and classical music at her private studio and at Westwood Music Studio for the past 20 years to students of all ages. She has also taught music in the school system for grades K-8 for nine years. Jennifer credits NYSTA Professional

Development Courses for enriching her teaching effectiveness. Other education includes the MM in opera from New Jersey City University, the BA in psychology and a voice scholarship from the University of Richmond, and certification in Somatic Voice-work™ with Jeannette LoVetri. Jennifer is also a registered and certified yoga instructor who regularly teaches and lectures on the many applications of yoga for stress management for performers.

Favorite roles sung include Donna Elvira in *Don Giovanni*, Vitellia in *La clemenza di Tito*, Musetta in *La bohème*, and Blondchen in *Die Entführung aus dem Serail*. She has performed in the Mostly Mozart Festival at Lincoln Center, Vivaldi festivals with the Baroque Orchestra of New Jersey, Gesualdo at the Dramatists Guild, and in various musical theater roles. This season she will sing Armida in *Rinaldo* with the New York Opera Forum. [www.JenniferVocals.com](http://www.JenniferVocals.com)



**Barbara Dyer** currently teaches graduate and undergraduate voice science courses at the University of Southern California. She also teaches diction and core curriculum courses at Loyola Marymount University. Previously tenured as an assistant professor at Moorhead State University in

Minnesota, Dr. Dyer now maintains a private studio at her home. She uses VoceVista and Madde acoustic software to demonstrate vocal resonance strategies. Recently invited to give a lecture entitled "Assembling My Vocal Team: Who and Why" for the Osborne Head and Neck Institute, she was previously invited to give lecture/demonstrations and master classes in Taipei, Taiwan, at the Teacher's Educational University in 2012. She sponsored the first West Coast VoceVista Symposium at Loyola Marymount University in 2011 and was a featured speaker on computer technology in vocal development at the annual convention of the Music Teachers Association of California in 2010.

Dr. Dyer has written articles for the *Journal of Singing* and *VOICEPrints: The Official Journal of NYSTA*. She earned the Distinguished Voice Professional certificate NYSTA.



**Rochelle Ellis**, a member of the voice faculty at Westminster Choir College and at Princeton University, has taught private voice at the collegiate level for over 20 years. She has performed both nationally and internationally with many prestigious music organizations,

including the New York City Opera, Chicago Symphony, and the Prague Autumn Festival. Locally, she has performed with Princeton Sinfonia, Princeton Pro Musica, Cantus Novus, and the VOICES Choral. Ms.

Ellis has been active in Rider University and community outreach in music. She has taught in the Rider Educational Opportunity Program summer pre-college program, and she teaches each year in the Westminster Conservatory High School Summer Vocal Institute and Middle School Vocal Institute. She devotes time as a voice consultant teacher with the Trenton Children's Chorus. Ms. Ellis is currently a DMA candidate in voice performance at the Mason Gross School of the Arts at Rutgers University.

As both a performer and researcher in the science of singing and voice training, soprano **Felicity Graham** brings a multi-faceted approach to her teaching. Drawing from both the arts and sciences, she combines musicality and artistry with practical techniques taken from all aspects of voice science. Ms. Graham is an active researcher in the areas of vocal science and pedagogy. She has presented research at both the Annual Symposium of the Voice Foundation and the NATS National Conference. Along with her teaching and research, Felicity is an experienced performer. Since her New York recital debut, she has been a frequent performer of concert music, in addition to her work in opera.

She has given the world premieres of two new pieces written for her by noted New York composer, Steve Cohen, in addition to premiering many other pieces by a variety of American composers. Felicity holds a graduate degree in music and music education (vocal pedagogy) from Teachers College, Columbia University, and the BS in vocal performance from Tennessee State University. She is thrilled to continue on the Board of Directors for NYSTA, serving as the Director of the Professional Development Program.

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**Barbara Mergelsberg** was born in Belgium. She earned her master's degrees in vocal performance and vocal pedagogy at the Musikhochschule Köln and spent a year at the Universität für Musik und darstellende Kunst Wien. She earned her DMA from Rutgers University as a Fulbright scholar and

took part in a two-year intensive vocal pedagogy training at the Institut Pour le Développement de l'Expression Vocale in Paris. She recently completed a further education as Headmaster at the University of Dortmund. Ms. Mergelsberg is a polyvalent artist-teacher. She chose to pursue a career in both performance and teaching and won several prizes and awards. She is part of the voice faculty at the Musikakademie der deutschsprachigen Gemeinschaft and a member of EVTA Belgium, the BDG Germany, and NATS in the United States. Over the last three years, she has given numerous lectures and lecture recitals on nineteenth-century Belgian art song on both sides of the Atlantic. Her recital "Belgian Colors" was recorded by the Bulgarian National Radio in Sofia and her article on nineteenth-century Belgian art song is to appear in the *Journal of Singing*. [www.barbaramergelsberg.net](http://www.barbaramergelsberg.net)



**Anette Norgaard** is a singer/songwriter/actress with a passion for teaching. She began teaching voice as a church choir assistant in her native Denmark at age seventeen and has since expanded her teaching to private vocal instruction in voice and speech, accent reduction, and contemporary

styles of singing. She recently released her first solo album—entitled *A North Node*—of her own material in the folk-pop/rock genre. Ms. Norgaard is an advocate for the healthy, but still really gritty and rock-worthy contemporary voice. She is a graduate of the Danish Academy of Musical Theater and The William Esper Studio in New York. She has training in rhetoric, neutral and standard American speech, and has received vocal training from Ian Adam in London, Cathrine Sadolin in Denmark, and Nancy Mayans, Patricia Fletcher, Billy Porter, and David Sabella Mills in New York. She is a *protégée* of Patrick Michael Wickham and teaches at the Performers Career Center and with Northline Music.

Ms. Norgaard also has extensive voiceover experience with Disney, Air Emirates, E-learning, and others. She regularly travels to Denmark to perform and teach workshops in singing and acting. She is also a founding and board member of the Scandinavian American Theater Company, with which she has performed extensively. [www.missnorgaard.com](http://www.missnorgaard.com)



**Janet Pranschke** has been teaching people to sing for more than 25 years. Her students range in age from seven to 75 years of age. They include professionals singing on Broadway and at Lincoln Center, amateurs singing in local choral groups, theater workshops, and pageants, and those students who sing just for fun.

Ms. Pranschke has spent the last decade studying the science of the singing voice to better understand how the mechanism works in order to best serve her students. NYSTA's *Distinguished Voice Professional Certificate* was awarded to her for completing the five-course PDP curriculum. She also completed a six-week internship with Dr. Peak Woo at the Grabscheid Voice Center at Mt. Sinai Hospital and team-teaches with speech therapists to rehabilitate injured voices.

A lyric soprano, she made her operatic debut with the Santa Fe Opera as a member of that company's apprentice program and has since sung over 35 leading roles with opera companies throughout the United States, including the Chautauqua Opera, Des Moines Metro Opera, Glimmerglass Opera Theater and Asolo Opera (now Sarasota Opera).

She has won many awards and grants, including the Sullivan Foundation and the Minna Kaufmann Ruud *Distinguished Performance Award* and gained national recognition as a Metropolitan Opera National Council Auditions finalist. Ms. Pranschke earned a BM degree from Ithaca College Conservatory of Music and pursued graduate study at the Juilliard School, Mannes College, Stony Brook University, the French Institute and the New School. She is on the voice faculty of Wagner College and maintains a private teaching studio on Staten Island. She has been serving NYSTA for over 25 years. She began as Hospitality Chair and soon joined the Board of Directors, where she served as President from 1999-2002. It was during her presidency that the Professional Development Program was formed in 2000.

**Lindsay Rider** is a singer, teacher, and coach based in New York City. She was born and raised in West Chester, Pennsylvania, surrounded by a musical family. After completing her BM in vocal performance at Ithaca College, she came to New York to study with Arthur Levy at the Manhattan School of Music, where she graduated with her MM in vocal performance. While at MSM, Ms. Rider was honored to be a part of the Albany Records world premiere recording of John Musto's *Later the Same Evening*. After graduating she joined the cast of *A Little Night Music* with the Michigan Opera Theater. Not one to turn down an opportunity, Ms. Rider has since been involved with many different projects, ranging from opera in New York City to *American Idol* and even producing her own show, entitled *Uncharted*. She maintains an active studio and has been affiliated with Broadway Dance Center, Manhattan School of Music Musical Theater, and many other organizations. Ms. Rider is a compassionate instructor and mentor, and enjoys working with individuals of all skill levels. She also runs a non-profit organization, Opera Singers Initiative, which provides career development, mentoring, and performance opportunities for emerging professional classical singers. Ms. Rider is a proud member of AGMA and the Actors Equity Association. [www.LindsayRider.com](http://www.LindsayRider.com)



**John Rupp** has been serving on the NYSTA Board of Directors and as Hospitality Chairman since September 2011. His career has included performing experience with professional choral ensembles, civic and religious organizations throughout the New York Metropolitan Area, and

also as a choral conductor. Mr. Rupp is also a voice teacher who has taught at community colleges and community music conservatories.

He also maintains a private voice studio. Mr. Rupp lives in Dumont, New Jersey, and is fond of all the rabbits, squirrels, and birds in the neighborhood. He is pleased to collaborate with so many outstanding professionals through NYSTA.



**Elizabeth Southard** has worked extensively in musical theater, on Broadway and on national tours. She starred on Broadway as Christine in Andrew Lloyd Webber's *The Phantom of the Opera*, a role she also performed in the Vancouver production and the national tour along side

her husband, Gary Mauer. Ms. Southard was chosen by Harold Prince to star as Magnolia in his latest revival of *Show Boat* and performed the role on the first national tour. She was also seen Off-Broadway in Jack Eric William's *Swamp Gas and Shallow Feelings* as Sherlyn. Other tours include *The Sound of Music* with Marie Osmond. Regional highlights include Yum-Yum in *The Mikado*, Claudia in *Nine*, and Sukey Tawdry in *The Threepenny Opera*. She has been a guest soloist with orchestras including the Pittsburgh Symphony with Marvin Hamlisch, Detroit Symphony, Omaha Symphony, Buffalo Philharmonic, Anchorage Symphony, and Virginia Symphony. She toured throughout Germany and performed at the Opéra Comique

in Paris. Ms. Southard received degrees in vocal performance and music education from Ithaca College. She received a scholarship to study at the prestigious American Institute of Musical Studies (AIMS) in Graz, Austria and went on to receive first place in a NATS competition. She currently teaches voice in New Jersey. [www.elizabethsouthard.com](http://www.elizabethsouthard.com)

**Charlotte Surkin** is a professional voice trainer and vocologist who is very excited to be back on the Board of Directors of NYSTA. Ms. Surkin was in the first graduating class of NYSTA's five-course professional development program. She is currently teaching voice at Marymount Manhattan College, Collaborative Arts Project 21 (CAP21)/Molloy College and The Filomen D'Agostino M. Greenberg Music School of Lighthouse Guild in New York (for the blind and visually impaired). She has also taught at Westminster Choir College in Princeton, New Jersey, and Wagner College on Staten Island. Ms. Surkin is also certified in Levels I and II of *Somatic Voicework™—The LoVetri Method*.



Ms. Surkin has performed as a soloist in over 30 major oratorios with orchestra in the Tri-State Area, including performances of Handel's *Messiah* in Carnegie Hall and the Kennedy Center. Operatically, she has performed everything from baroque to contemporary operas. With the Center for Contemporary Opera she created roles in Elie Wiesenthal's *Angel Levine* and Jack Beeson's *Sorry Wrong Number*. Her CD *Uptown, Downtown* on the Studio 21 label features blues and jazz inspired songs that are written by contemporary American composers William Bolcom, John Musto, Jack Gottlieb, and Lou Rodgers. Ms. Surkin holds the BME degree from Temple University, the MA in music from New York University, and a certificate in music from the Mozarteum in Salzburg.

## VOICEPrints Editorial Staff



Soprano and pedagogue **Lori McCann** is Associate Professor of Voice at the John J. Cali School of Music at Montclair State University. Dr. McCann holds a DMA in applied voice and opera directing and an Artist Diploma in opera from the University of Cincinnati

College-Conservatory of Music. She has performed to high critical acclaim in opera, oratorio, and recital throughout Europe and the United States. At Montclair State University, she teaches applied voice, vocal chamber music, lyric diction courses, performance practicum, and vocal technique for musical theater. In addition, she has been Artist/Faculty at the American Institute of Musical Studies (AIMS) in Graz, Austria since 2005. Dr. McCann is in demand as an adjudicator and master class clinician. She is active with the Music Development Program of the Royal Conservatory of Music (Canada) and is currently serving a second term as President of NATS, NYC Chapter. In 2013 she co-presented on the university voice teacher-choral conductor relationship at the International Congress of Voice Teachers (ICVT) in Brisbane, Australia, and in July 2014, she was again invited to co-present on developmental pedagogy with colleagues from Teachers College, Columbia University at the NATS National Conference in Boston.

**Josephine Mongiardo**, soprano, widely acclaimed for her "extraordinary voice" and "brilliant ornamentation," has been featured in New York stage premieres of several eighteenth-century operas, including Handel's *Acis and Galatea*, *Esther* and *Susanna*, as well as Lully's *Acis et Galatée*. An accomplished actress, Ms. Mongiardo has commanded attention in such roles as Lucia, Violetta, and Rosina, and has been a sought-after recitalist and chamber music artist. Her appearances have taken her throughout the United States, Europe, and South America, collaborating with such renowned artists as YoYo Ma, Ani Kavafian, Charles Neidich, and Kenneth Cooper. Her festival appearances include Santa Fe, Waterloo, Chamber Music Northwest, Music@Menlo, Grand Canyon, and Mohawk Trail Concerts. Orchestral performances include Mahler's Fourth Symphony, Berlioz' *Les nuits d'été* and Strauss' *Brentano Lieder* as well as premieres by Seymour Barab and Wendy Chambers. She has also been featured as the narrator in Walton's *Façade*, the Devil in Stravinsky's *L'histoire du Soldat*, and works by André Caplet, Bruce Adolphe, and Douglas Moore. Ms. Mongiardo has performed leading roles with the Berkshire Bach Society and at Lincoln Center with the Little Orchestra Society. She can be heard on the CD *Should Auld Acquaintance Be Forgot* and on Music@Menlo Live.



She teaches and applied voice and courses on repertoire and technique at Barnard College, Columbia University as well as applied voice at Columbia Teachers College. She maintains a private teaching practice in New York City; her students have been featured at Chautauqua, Seattle, Lake George, and Delaware Operas and in chamber and orchestral performances throughout the United States. A Past President of NYSTA, she was a founder of the Oren Lathrop Brown Professional Development Program and is recognized as a NYSTA Distinguished Voice Professional. She holds the BA from Barnard College, the MA in musicology from Columbia University, and has completed a vocology internship at Mount Sinai Hospital under the supervision Dr. Peek Woo and Dr. Linda Carroll.



**Daniel James Shigo** is a voice teacher, author, and scholar of historical vocal pedagogy. The founding editor of *VOICEPrints: The Official Journal of NYSTA*, Daniel served on NYSTA's board of directors from 2003–2008. He made his debut at the *Festival dei Due Mundi* in Spoleto, Italy, singing the baritone solos in Fauré's *Requiem*, and has appeared in more than seventy productions with the New York City Opera and Metropolitan Opera, and on Broadway in *Lady in the Dark* with City Center *Encores!*

Daniel is the author of *Hidden in Plain Sight: The Hermann Klein Phono-Vocal Method Based upon the Famous School of Manuel Garcia* (VoiceTalk Publications, 2013), which brought to light rare Janet Spencer contralto recordings, and blogs at *VoiceTalk: Historical Perspectives on the Art of Singing*, which now has more than 300,000 readers.



# VOICEPrints

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## **CALL FOR LETTERS OF INTEREST**

**Editor-in-Chief of VOICEPrints:**  
*The Official Journal of NYSTA*

The President and Board of Directors of NYSTA seek a qualified individual to assume the editorship of *VOICEPrints*, a serialized academic journal and newsletter published five times a year. The Editor-in-Chief works closely with the NYSTA President and the Board of Directors and will be responsible for gathering and editing all content of the publication with the assistance of an appointed editorial staff and a professional graphic designer.

Interested applicants should send a letter of interest and *curriculum vitae* to [president@nyst.org](mailto:president@nyst.org). Materials will be accepted through December 31, 2014. Applicants may be contacted for further interviews or materials in the following months, with an Editor-Elect named in the May/June 2015 issue of *VOICEPrints*. The Editor-Elect will work alongside the Editor-in-Chief during the 2015–2016 season before assuming the reins as Editor-in-Chief on June 1, 2016.

Contact [voiceprints@nyst.org](mailto:voiceprints@nyst.org) for any further information or questions about the position.