

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

SEPTEMBER-OCTOBER 2003

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Fall 2003 Featured Event:

March of the Falsetto

Wednesday, October 1

7:00 - 10:00 PM

7:00-8:00 WELCOME THE NEW SEASON!!

Reception before the evening's program—with noshes & drinks!

8:00-10:00 THE FALSETTO VOICE: A thorough exploration in both male and female singers

FALSETTO EXAMINED FROM EVERY ANGLE

DISCUSSION OF DEFINITIONS

EXPERT DEMONSTRATIONS

ACOUSTICAL MEASUREMENTS

STATE-OF-THE-ART DEVICES

Featuring Celebrated Voice Teachers:

NANCY ADAMS, DR. JEANNE GOFFI, DR. SCOTT MCKOY and DAVID SABELLA.

Teachers College, Columbia University
120th Street between Broadway & Amsterdam Avenue, NYC

NYSTA Members: free Non-members: \$15 Students with valid ID: \$5

PROFESSIONAL *Development Program*

Presented in conjunction with The Center for Educational Outreach & Innovation at Teachers' College, Columbia University, New York City

Singer's Anatomy & Physiology

INSTRUCTOR: Dr. Scott McCoy, *Westminster Choir College*

Friday, October 3, 5 PM - 10 PM

Saturday, October 4, 9 AM - 7 PM

Sunday, October 5, 1:30 PM - 6 PM

Location: Columbia Teachers' College: 120th Street and Broadway (Room TBA)

Vocal Health

INSTRUCTORS: Dr. Peak Woo, MD, *Director of The Grabscheid Voice Center, Mt. Sinai Hospital* and Dr. Linda Carroll, PHD, CCC-SLP

Friday, November 14, 6 PM - 10 PM, Conference Room 2B

Saturday, November 15, 9 AM - 8 PM, **Hatch Auditorium**

Location: Guggenheim Pavilion, 2nd Floor, Mount Sinai Hospital, Madison Avenue at 100th Street

Voice Acoustics & Resonance

To be offered on two consecutive weekends in January, 2004

Friday and Saturday, January 16-17, and

Saturday, January 31

(Attendance at both weekends is required for completion)

INSTRUCTOR: Dr. Scott McCoy, *Westminster Choir College*

Location: Columbia Teachers' College (Room TBA)

Singer's Repertoire from a Developmental Perspective

Friday, March 19, 5 PM - 10 PM

Saturday, March 20, 9 AM - 7 PM

INSTRUCTORS: Judith Nicosia, Christopher Arneson, Robert Marks

Location: Columbia Teachers' College (Room TBA)

Comparative Voice Pedagogy

(Includes an Anatomy Review by Oren Brown)

Friday, May 21, 6 PM - 10 PM

Saturday, May 22, 9 AM - 8 PM

INSTRUCTORS: Phil Hall, Mary Saunders (*Musical Theater*); Josephine Mongiardo, Joan Patenaude-Yarnell, Neil Semer (*Classical*)

Location: Columbia Teachers' College (Room TBA)

For registration information, please contact CEO & I, The Center for Educational Outreach & Innovation at Teachers College, Columbia University. Phone: (800) 209-1245

Further information: Dr. Jeanne Goffi at JCG21@Columbia.edu or (212) 678-3450.

All classes are \$200 per course (no CEU's) OR \$300 for Continuing Education Units (CEU's)



GREETINGS

from our President



I'm thrilled to be writing this President's Letter for our inaugural edition of *Voice-Prints*. This revised NYSTA bulletin is spearheaded by our new Editor, Daniel Shigo, an accomplished singer and teacher whose unflagging intellectual curiosity and creative mind are everywhere in evidence. We aim to make *VoicePrints* a professional journal to be reckoned with, offering articles and information not found in any other resource.

Before I go on to more news, let me briefly review NYSTA's accomplishments last season: we gained 60 new members, presented some truly stimulating lectures, workshops, and classes, and a terrific Composers' Concert. We continued mutually beneficial collaborations with the New York Eye and Ear Infirmary, Opera Index and the 92nd Street Y, and began new relationships with Dr. Robert Sataloff, The Voice Foundation and Steinway Hall.

This season, we have some particularly promising developments to announce:

Professional Development Program

NYSTA's thriving Professional Development Program is making two significant changes this academic year. Firstly, we are proud to report that the program is now under the auspices of Teachers' College, Columbia University. NYSTA retains oversight of the curriculum and faculty, while TC provides professional administration and continuing education credits for those who elect them. Accreditation from an established institution has been a goal we hoped to achieve, as we believe it will draw new students and insure the continued success of this vital endeavor.

The second change is one of scheduling: all classes are now offered on weekends, with the same number of hours and depth of material covered in a compressed time frame. Our motive in changing from the former weekly schedule is added convenience for busy people and those outside the immediate region who

wish to take advantage of the courses and earn their Distinguished Voice Professional certificate.

These developments are a testament to the unflagging dedication of the PDP's Director, Janet Pranschke, and its Chairperson, Jeanne Goffi. Please check the web and your mailbox for updated information on schedules and fees.

www.NYST.org

NYSTA's new look can also be seen on our website, which has been overhauled and redesigned by Jonathan Kampner of *Metarhythm*. It's much more attractive, simpler to navigate, and replete with exciting features: informative articles, a bulletin board of topical discussions, a NYSTA News section, a Members Only section, links to many other sites, and a bigger and better teacher directory. The NYSTA website is becoming THE online resource for singing teachers and those seeking a teacher. To take full advantage of this, please see an upcoming mailing about how to upgrade your listing in the Find a Teacher directory. It's like getting your own website for the ridiculous low price of \$35!

New Partners

We are proud and pleased to begin a new relationship with one of New York's cultural treasures, the Museum of Television and Radio. Working with the museum's Assistant Curator, Rebecca Paller, and the indomitable president of Opera Index, Murray Rosenthal, we are co-presenting a screening of an historic live broadcast of Richard Strauss' **Salome**. The incomparable Elaine Malbin (a longtime NYSTA member) gives a mesmerizing performance in the title role in this 1954 broadcast. Please check the NYSTA calendar for more details.

Another prestigious new NYSTA collaborator is the Steinhardt School of Education of New York University, with which we are co-presenting an exceptional event this season: **Crossing Over** with

John Kander and Judy Kaye. William Westbrook, the school's Director of Music and Theatre, has secured the Provincetown Playhouse for this event and Opera Index will host a reception for the artists and audience. Again, see the NYSTA calendar for details.

I think you'll find this season's offerings exceptional, and would like to credit our new program chair, David Sabella, whose amazing energy and professional contacts are proving a wonderful asset for us all. Christopher Arneson is chairing our all day conference on *The Singer's Psyche*, an event sure to expand your mind.

David Adams Memorial Competition

In honor of past president David Adams, an outstanding teacher and colleague who passed away this year, we are revitalizing an honorable NYSTA institution, the art song competition. The David Adams Memorial Fund, initiated by Nancy Adams and a group of David's students, enables us to give winners more generous awards and to upgrade our presentation. Please consider making a donation in support of this worthy effort. It's tax deductible.

Constitution Revisions

As NYSTA grows and times change, it's important for the organization to update and revise the regulations which govern us, and we need your help to do so. Our members must, by law, vote to approve any constitutional changes. Among significant issues under consideration are new categories of membership, and a revised code of ethics. Full details will be published on the web and in the bulletin. So please keep yourself informed and make your opinions known.

On behalf of all of our hardworking board members, I welcome you to the new season, ask for your continued involvement and support of NYSTA and its endeavors, and wish you a wonderful fall!

Dora Obrenstein

Notice to members:

This year, you can pay your NYSTA dues online. Check www.nyst.org for details.

ADJUSTING *for Pitch*

By Oren L. Brown, DM

The vocal folds adjust automatically for pitch just by a thought.¹ In order to allow this to happen, the larynx needs to be in a position of complete release from all tensions. There are a number of different approaches that may be used to find this condition, such as Alexander Technique, the Feldenkreis Method, Meditation and others. I suggest several different exercises for this in the chapter on Release in my book, *Discover Your Voice*.²

In order for the larynx to make these adjustments, it must be resting in a low position. This position is found by feeling the position of the Adam's Apple when taking a breath. It will be noted that the larynx lowers naturally. It should not be pulled down. By letting it rest in this low position when the sound is initiated, it is possible to activate both the thyroarytenoid and the crico-thyroid muscles at the same time.

The thyroarytenoid muscles are the ones we use in everyday speech. The crico-thyroid muscles are activated when we think of light, high notes which are known as falsetto in both male and female voices. These muscles are activated by two different branches of the laryngeal nerve. The speaking quality is controlled by the inferior branch and the falsetto by the superior branch. They are brought into vibration by a flow of air, which is known as the Bernoulli effect.³

In our everyday vocal use, we rarely use the falsetto quality unless we giggle or let out a high sound in an exclamation. The speaking voice, when used without any forcing, has an upper limit of about middle C in the male voice, and an octave higher, third space C in the female voice. This will vary up or down slightly, according to whether the voice is a low or a high one. Many people feel this *passaggio* is higher, but this is



Oren L. Brown, DM

based on the ability of holding onto the lower adjustment and raising the pitch by increasing the breath pressure to the point that it can't go any higher without a break into the higher quality. If this is done over a period of time, it produces a strain on the voice which can lead to vocal nodules.

On the other hand, one can think the falsetto quality and, by singing lightly, this can be carried much lower than C in both male and female voices. Also, by singing very lightly, the so called "chest" voice can be carried much higher than this upper limit of C. By "thinking" these qualities, it is possible to activate both of them at the same time. This produces what is known as the "mixed voice." This is the ideal and is recognized as "one voice" throughout the range. By control of dynamics, a wide range of vocal expression can be utilized.

If one is going from a lower note to a higher one, thinking of the higher note while singing the lower one will activate the muscles that are used naturally for the higher note. There is a sensation that one takes

the weight off the lower note just before singing the higher one, and the higher note seems to be made in the same position as the lower one. This means of adjusting for the upper voice will eliminate any sense of strain or reaching up for high pitches. There are many references to this method in the book *The Art of Singing*, by Monahan.⁴

It takes time to develop this technique because it calls into play muscle fibers that are not otherwise given any exercise. Music being a man-made invention, we are exercising muscles that were not put there for that purpose by nature, but that have the potential for extended range. No two voices are exactly alike, so the time it takes to develop this technique will vary greatly from individual to individual.

The rewards for taking time to develop this technique are not only the ability to have a wide range of notes and dynamics but also to have a healthy voice which can serve for many years of singing.

REFERENCES

- (1) Wyke, B. (1979) Neurological aspects of phonatory control systems in the larynx; in Transcripts of the 8th Symposium, Care of the professional voice, Part II: The Voice Foundation, p. 42.
- (2) Brown, O.L. (1996) *Discover Your Voice*. Singular Publishing Group, San Diego, CA.
- (3) Titze, I (1994) *Principles of Vocal Production*, Englewood Cliffs, N.J.: Prentice Hall, p. 80.
- (4) Monahan, B.J. (1978) *The Art of Singing*, Metuchen, N.J., The Scarecrow Press, Inc.

VOICE*Talk*

Manuel Garcia has been accused of propagating a “classic misunderstanding” by referring to the middle voice as “falsetto.” However, Mackworth Young (1953) pointed out that physiologists had placed falsetto between the chest and head registers since around 1880; hence, Garcia was not the first to use the term falsetto for the middle portion of the voice.

James Stark, A History of Vocal Pedagogy, University of Toronto Press, 1999, p. 70/71



Manuel Garcia as Otello

According to the traditional nomenclature, the term “registers,” belonging to the female voice, are called *Chest*, *Medium*, and *Head*, from lowest to highest. The Medium register of women, called *Medio* in Italian, and *Mittellage* in German, is in French incorrectly named *Fausset*, a term causing some confusion with the upper register of the male voice. But men can employ a fourth register called *Falsetto*, running parallel with their Head register, by means of which they can alternately produce both Head and *Falsetto* sounds.

Salvatore Marchesi, A Vedemecum for Singing-Teachers and Pupils, G. Schirmer, 1902, p. 28.

D.S.

CAN MEDITATION REDUCE *Performance Anxiety?*

By Valerie Coates

When I began meditating five years ago, I had no idea how dramatically my perception of life would be altered, nor did I anticipate a number of positive side-effects, such as being cured of migraine headaches after suffering with frequent, intense episodes for twenty years. I began to trust the universe more, became more optimistic, and noticed that I was getting upset and irritated with people and situations far less frequently than I previously had. I also noticed that my students were happier, more responsive and more productive because I had become more patient, positive, focused and enthusiastic in my work with them.

As an experiment, I started using meditation with one of my young voice students who regularly experienced excessive nervousness that interfered with her performing ability. I gave her a five-minute meditation exercise to do at the beginning of each home practice session and also instructed her to do the exercise immediately before performing. After only two weeks, this student performed with ease and confidence, reporting that she felt as calm as if she were singing at home in her living room. Since that time, I have incorporated meditation exercises into lessons on an as-needed basis. Results will vary from student to student, of course, and students who experience debilitating performance anxiety would benefit further from a regular routine of physical stress-reduction techniques, such as hatha yoga stretches and an aerobic workout in addition to meditation. Performance anxiety is only one of many reasons to consider introducing voice students to meditation. A short meditation segment before beginning a lesson can clear the mind and bring a stressed-out student into

the present moment so that arguments with loved ones, subway and traffic delays, disappointing auditions or overloaded work schedules will not continue to be the mind’s focus throughout the lesson. With regular practice, the student should eventually develop the ability to go immediately to that place of inner tranquility as needed in times of stress and anxiety.

Although I know of no studies conducted specifically on the effectiveness of meditation on musicians’ performance anxiety, a variety of meditation techniques have been used to reduce anxiety in professional athletes and for treatment of anxiety disorders in clinical settings. Most notably, the Center for Mindfulness (formerly the Stress Reduction Clinic) at the University of Massachusetts Medical Center was founded by Jon Kabat-Zinn, Ph.D. in 1979 “for the purpose of integrating mindfulness meditation practices into the mainstream of medicine and health care.” (www.umassmed.edu/cfm/).

Mindfulness meditation, which has its roots in Buddhist meditation practices, combines focus on the breath with detachment from distractions of the mind (thoughts), thereby training the mind to be attentive to the present moment in a non-judgmental way. Since performance anxiety is fueled by worry about potential failure in the future as well as a fixation on negative performance experiences in the past, it follows that remaining established in the present would reduce feelings of anxiety prior to and during performance. Additionally, maintaining an objective, detached attitude toward fearful thoughts that do arise (as opposed to trying to suppress them) empowers the performer to refrain from identification with and emotional entanglement in the thoughts. Simple, “user-friendly” meditation

techniques produce the best results. Depending on the age and disposition of the student, you may want to tailor the exercise somewhat. Even the label you give it could determine whether or not the student will be receptive. A student may think a “meditation” exercise is irrelevant to vocal study while a “breathing awareness,” “centering,” or “mind focusing” exercise seems perfectly logical. Since breathing is one of the main pillars of vocal training, there already exists a common ground in both disciplines which allows us to segue quite easily from one to the other. Following are instructions for the meditation exercise that I have devised for use in the voice studio. If you have never meditated, I recommend that you try the exercise yourself and observe any mental or physical changes you experience. When you practice it, you may want to read the instructions into a tape recorder and play them back as you are doing the exercise so that you do not have to keep referring back to the printed page. Reading into a tape recorder will also give you some useful feedback on your tone of voice and pacing of the instructions.

If you find that your voice is uneven, too loud, too tentative, too jarring, or you discover, as you are doing the exercise, that you have read the instructions too rapidly or have not allowed enough time and space to complete each step comfortably, you can practice until you strike the right balance. The sentences in brackets are not part of the instruction and should not be spoken aloud.

1. Sit comfortably in a chair in an aligned posture with feet flat on the floor. Rest your hands either face down on your thighs or one lightly resting over the other in your lap. [Students may also remain standing in an aligned posture or lie on their back on the floor if you are accustomed to giving breathing exercises lying down.]
2. Close your eyes and just sit for a moment, allowing your body and mind to slow down. Bring your focus inward. Scan your body briefly

and if you feel any holding or tightness in any of the muscles, release it. Exhale through the tightness and let it go.

3. Turn your attention to your breath. Breathe normally through the nose and just focus on the rhythm of the inhale and exhale for a little while.
4. Silently repeat the word “one” to yourself with each inhale and exhale. Continue to do this throughout the exercise.
5. Next, bring your attention to the point between your eyebrows. Imagine that you’re looking at a blank screen. When thoughts come up, allow them to float away or dissolve. If you find that you have gone off on a trail of thought, gently bring your awareness back to your breathing, the repeated word “one” and the point between the eyebrows.
6. We will be sitting together silently for the next few minutes as we continue to observe the breath and thoughts coming and going. [Try for three to five minutes but don’t be overly fussy about exact timing. You don’t need to set a timer or alarm clock. The student should be instructed to sit for at least five minutes a day at home.]
7. When you feel ready, slowly begin moving your body. Allow yourself to open your eyes gently and slowly.

Do not be discouraged if you discover that your mind is racing faster than the speed of light. I will never forget the first time I meditated. My mind was in overdrive and I kept thinking, “This isn’t doing me any good at all!” To my amazement, when I stepped back into the streets of the city immediately afterwards, I felt a distinct mental clarity and lightness, and the city suddenly looked cleaner and



Valerie Coates

brighter. I learned from that experience that we simply cannot fail at meditation and no matter what happens when we sit quietly and turn our attention inward, we still benefit. You and your students may feel some discomfort with the periods of silence and the fact that no overt activity is taking place. This is perfectly normal for people who are accustomed to filling up every minute with words, thoughts and activities, as most New Yorkers are. The empty space is an important part of the process, and as you allow the breath to dissolve any discomfort that arises, you will most likely come to enjoy these “mini-vacations.”

If you would like to learn more about meditation in general, a good place to start is with an accessible yet thorough introductory paperback titled *The One Minute Meditator – Relieving Stress and Finding Meaning in Everyday Life* by David Nichol, M.D. and Bill Birchard (Cambridge: Perseus Publishing, 2001). It is available at the New York Public Library, any major retail bookseller or through the authors’ website, www.oneminutemeditator.com, which contains additional information and resource listings. For an in-depth look at mindfulness meditation and instructions for its practical application, see Jon Kabat-Zinn, Ph.D., *Full Catastrophe Living - Using the Wisdom of Your Body and Mind to Face Stress, Pain and Illness* (New York: Dell Publishing, 1990).

NYSTASong Recital

REVIEW

For the past two years, Ellen Rievman has directed NYSTA's annual Composers' Concert. In the past, these evenings featured works written by NYSTA members. This year the program, held the evening of May 11th in the intimate and vocally flattering Steinway Hall, included compositions by William Bolcom, Charles Ives, Libby Larsen, Ricky Ian Gordon, Kurt Weill, Leonard Bernstein, Hugo Weisgall, Aaron Copland, John Musto, Lee Hoiby, Thomas Pasatieri, David Evan Thomas, Daniel Sonenberg, Tom Cipullo, Chris de Blasio, Hayes Biggs and the legendary Tom Lehrer, whose satiric humor, it turns out, hasn't gone stale after—how many decades? Ms. Rievman changed the typical format of having one song follow another: instead she created settings—dramatic and comedic—of songs built around themes. The success of the previous two years did not prepare us for this year's concert entitled "This American Life."



Ellen Rievman

Ellen and her committee reviewed many songs and selected twenty-two that fitted her concept.

These songs were then organized into themes reflecting current American life: Sports, Politics, Fashion, Cities and Food. Each was performed as a dramatic entity: usually, one singer presented the song and the ensemble, nearby and in full view of the audience, reacted and participated as required by the words. In our opinion, this year's program was outstanding in every aspect and forgoes a different type of concert: that of the cabaret-styled art song recital.

The lyrics were from such noted poets as Dorothy Parker, Edna St. Vincent Millay, e.e. cummings and Langston Hughes—to name those best known. Each theme utilized songs that expressed different aspects of that theme. The first, Sports, started with



Leonard Bernstein

songs related to baseball, continued with another about fishing and ended with the bravura, witty "Pass that Football" from Leonard Bernstein's *Wonderful Town* with lyrics by Betty Comden and Adolf Green.

The baritone Brian Dove gave a well-sung and very energetic presentation that provided an

exciting finale to the set. After moving through three other themes, the concert ended with a paean to ice cream, in the wonderfully humorous song from *Street Scene*, "The Ice Cream Sextet" with lyrics by Langston Hughes and Elmer Rice,



Kurt Weill

music by Kurt Weill. Soprano Tami Petty led all the singers in a comedic performance that drew much laughter from the audience.

What a wonderful group of young singing actors! All must be named: soprano Amy Blizzard; mezzo-soprano Rita Litchfield; mezzo-soprano Crate Herbert; tenor David Ekstrom; mezzo-soprano Emily Howard; soprano Lindssay Killian; lyric coloratura Meredith Greenberg, and the above-mentioned Brian Dove and Tami Petty. The fine pianist Lydia Brown accompanied the entire program with obvious enthusiasm.

The program reflected the creativity and the solid theatrical underpinnings of Ellen Rievman. Thank you, Ellen, for a memorable concert.

**Philip Hagemann,
Murray Rosenthal**

NYSTACalendar

MARCH of the Falsetto

Plus "Welcome the New Season" Reception

Wednesday, October 1, 2003 7:00-10:00 PM

A thorough exploration in both male and female ("whistle" voice) singers, including definitions, aural perceptions, acoustical measures and its use as a pedagogical tool. With NANCY ADAMS, DR. JEANNE GOFFI, DR. SCOTT MCKOY **and** DAVID SABELLA.

TEACHERS' COLLEGE, Columbia University, 120th Street (between B'way & Amsterdam)

Members: free; Non-members: \$15.00; Students with valid ID: \$5.00

CREATING the Abundant Studio

Plus Holiday Season Social

Sunday, December 7, 2003 6:00-9:00 PM

An event in two parts: Discussion with BROOK LIEB, certified Alexander Technique Teacher & Life Coach how to build a thriving studio practice. and a HOLIDAY CELEBRATION for members and guests

TURTLE BAY MUSIC SCHOOL, 244 East 52nd Street (Between Second & Third Avenues)

Admission free for members and guests

THE SINGING PSYCHE *Brain, Mind, Ear & Voice*

Saturday, February 7, 2004 11:00 AM-5:00 PM

A day-long investigation of the intersection of mind and voice in all their facets. Renowned experts KATHERINE VERDOLINI, PH.D.; NANCY SCHAINBERG, C.S.W.; ANAT KEIDAR, PH.D.; SLP-CCC; ARTHUR J. LEVY, M.M.; and DANIEL SHIGO discuss the latest findings in neurology and psychology and relevant applications to the singing voice.

ST. LUKE'S ROOSEVELT HOSPITAL Conference Room

Members: \$25.00; Non-members: \$40.00; Students with valid ID: \$15.00

CROSSING OVER with John Kander & Judy Kaye

Monday, April 9, 2004 7:30 PM

A co-presentation with The Steinhardt School of Education of New York University and Opera Index. Two Broadway luminaries JOHN KANDER (*Chicago, Cabaret, Kiss of the Spider Woman, The Visit*) and JUDY KAYE (*Mama Mia, On The Twentieth Century, Ragtime*) demystify Broadway singing for the classically-trained artist. Ms. Kaye will coach several singers. DAVID SABELLA (*Chicago, The Visit*) will introduce and moderate.

PROVINCETOWN PLAYHOUSE, 133 MacDougal Street

Members: \$15.00; Non-members: \$25.00; Students with valid ID: \$10.00 Limited seating: **Reservations Required.**

Call 917-544-5309 or register on line at www.nyst.org.

DAVID ADAMS *Art Song Competition*

Audition dates: **March 25-26, 2004** Application deadline: March 15 Winners' recital: April 2004

In memory of DAVID ADAMS, former president of NYSTA who passed away this year. NYSTA revives an important tradition: the Art Song Competition, for singers 23 years of age or over. FIRST PRIZE: \$1000 SECOND PRIZE: \$500 THIRD PRIZE: \$300

Winners' recital in April 2004 (TBA) at the refurbished, acoustically favorable Millbank Chapel at Teachers' College, Columbia University.

Applications and further information will be available online at www.nyst.org



Elaine Malbin as Salome

SALOME turns Fifty

MAY 8, 2004 3:00-5:00 PM

A co-presentation with The Museum of Television and Radio and Opera Index.

The 1954 broadcast of the Strauss opera will be screened 50 years—to the date—of its initial live telecast.

Starring NYSTA member ELAINE MALBIN as Salome, directed by Kirk Browning and featuring John Cassavetes as Jokanaan (sung by Norman Atkins) and Sal Mineo as the Page (sung by Carol Jones)

25 West 52nd Street (between Fifth & Sixth Avenues)

Members: \$10.00; Non-members: \$15.00

NYSTA

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VOICEPrints

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

SEPTEMBER-OCTOBER 2003

c/o Leslie Giammanco
180 Cabrini Boulevard, #76
New York, NY 10033
www.NYST.org



STUDIO *News and...*



This fall, many NYSTA members begin new teaching assignments. Among them, **Chris Arneson** joins the faculty of Westminster Choir College, while **Lisa Rochelle** debuts with the faculty of Marymount Manhattan College.



The **Theatre Dept. of Marymount Manhattan College** is seeking adjunct faculty to teach private voice lessons to undergraduates. Resumes came be sent to Debra Vanderlinde c/o Marymount Manhattan College, Theatre Department, 221E. 71st St., NY, NY 10021.



In other teaching news, **Thomas Houser** was appointed artist director of the Festival of Florence. The festival is held in Florence, Italy, at the Conservatorio Statale Musica Luigi Cherubini, during the months of June and July. **Andrea Saposnik** completed her D.M.A. last year and maintains a busy studio in Dobbs Ferry, NY.



In the **Elaine Bonazzi** studio, Christine Goerke recently appeared with the Paris Opera singing Donna Elvira in *Don Giovanni*. Goerke will also essay the role of Alcina in NYCO's fall

production of the Handel opera. In the same studio, Phyllis Pancella sang the role of Boulotte in *Bluebeard* with Glimmerglass Opera, Amanda Forsythe sang a lead role in the world premiere of *Ainadamar* by Golijov at Tanglewood, while Jaimin Shin appeared with the Chamber Musical Festival in Siena, Italy. Jennifer Cho, another Bonazzi student, will sing Musetta in *La bohème* in Florence.



In the Musical Theater world, Marcy McGuigan is appearing as Dorothy Brock in the National Tour of *42nd Street*, while Danielle Mathews is in the National Tour of *The Will Rogers Follies*. Both are students of **Leslie Giammanco**.



Jennifer Luers, a student of **Jim Sergi**, sang the ingenue lead in the Village Light Opera production of *Dearest Enemy* by Rogers and Hart.



In other Musical Theater news, **Jane Seaman** is directing an 8 week Singing Audition Workshop starting September 24th. She can be contacted at (212) 978-8889.



Meanwhile, on the Classical front, **Martina Arroyo** (martinaarroyo@aol.com or 212-397-7256) is holding a nine-week class in complete role preparation starting September 23rd. Participation is limited to 14 participants.



Lastly, our companion organization, the New York Chapter of NATS, is pleased to announce its first Student Solo Vocal Auditions, which will be held November 15, 2003. Information regarding categories and deadlines can be obtained at www.nats-nyc.org

FROM THE *Editor*

It is my privilege to serve as the Editor of VOICEPrints, the newly named Bulletin of The New York Singing Teachers Association. I will be collaborating with graphic designer (and recording producer) John Ostendorf in designing and executing this publication. Each issue will feature several articles as well as membership news. VOICEPrints will explore the relationship between vocal pedagogy, science and the singer. To that end, I encourage you to find your "voice" and leave your "print" in submissions as well as comments and suggestions. (dshigo@nyc.rr.com)

Daniel Shiga

