

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

MAY-JUNE 2004



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May 2004 Featured Event:

SALOME *turns Fifty*

Tuesday, May 8

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)

MUSEUM OF TELEVISION & RADIO
25 West 52nd Street (between Fifth & Sixth Avenues), NYC

Members: \$10.00

Non-Members: \$15.00

Call 917-544-5309 or register online at www.nysta.org.

PROFESSIONAL *Development Program*

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

Comparative Voice Pedagogy

Sixteen Hours of Master Teacher Observations

Friday, May 21, 6 PM - 10 PM

Saturday, May 22, 9 AM - 8 PM

LOCATION: Milbank Chapel, Teachers' College

TUITION: \$200 for all: includes materials fee
(additional \$100 for Continuing Education Units)

COURSE DESCRIPTION: Each Master Teacher will present a 1 1/2-hour teaching demonstration, working with three students whose case histories are reviewed, followed by a Question & Answer Period. To give the course a broader pedagogical perspective, the weekend will include an Anatomy/Physiology Review by Scott McCoy and a Comparative Pedagogy discussion hosted by Marvin Keenze.

FRIDAY, SESSION I: **Musical Theater**

6:00 PM-6:15 PM Introduction to Comparative Pedagogy, by **Marvin Keenze**

6:15 PM-8:00 PM **Mary Saunders**

Coffee Break

8:15 PM-10:00 PM **Phil Hall**

SATURDAY, SESSION II: **Classical**

9:00 AM-10:00 AM Anatomy/Physiology Review,
by **Scott McCoy**

Coffee Break

10:15 AM-Noon **Josephine Mongiardo**

12:15 PM -2:00 PM **Neil Semer**

Lunch Break

SATURDAY SESSION III: **Classical**

3:00 PM-4:45 PM **Joan Patenaude-Yarnell**

5:00 PM-6:45 PM **Franco Iglesias**

Coffee Break

7:00 PM-8:00 PM Comparative Pedagogy

Discussion, moderated by **Marvin Keenze**

Further information may be found at www.nysta.org or
Janet Pranschke, PDP Director, at JanPranschke@aol.com

SALOME turns fifty

By Rebecca Paller

To celebrate the fiftieth anniversary of the acclaimed *NBC Opera Theatre* production of *Salome*, The Museum of Television and Radio will screen a rare film of the ninety-minute 1954 program on Saturday, May 8, at 3:00 PM—fifty years to the day and time of its initial live telecast. The screening will be followed by an interview with the opera's star, Elaine Malbin, and director, Kirk Browning (moderated by George Jellinek of WQXR). The conversation will focus on this triumphant version, in English, of the Strauss opera and also on the very special nature of *NBC Opera Theatre*, which from 1950 to 1964 made opera viewing a delightful adventure for millions of Americans.

Before *NBC Opera Theatre*, there had been sporadic attempts to put opera on television, including a 1940 studio concert version of *Pagliacci* featuring stars of the Metropolitan Opera, a 1948 *Studio One* adaptation of *The Medium* (with the opera's original star, Marie Powers), a few closed-circuit telecasts of opening nights at the Met, and two installments of *Opera Television Theatre* on CBS in 1950. That series, under the artistic direction of Lawrence Tibbett, did not find commercial sponsorship and was axed. But its second installment, *La Traviata*, marked the television debut of Elaine Malbin, a beautiful nineteen-year-old soprano with a superb natural acting talent. Malbin went on to become the "First Lady of NBC Opera" (much as Renata Scottò was to establish herself a quarter-century later as the leading soprano of *Live from the Met*), taking on numerous roles including Nedda in *Pagliacci*, Cio-Cio San in *Madama Butterfly*, the title heroine in *Suor Angelica* (a deeply moving interpretation that she performed twice for the series, in 1953 and 1954), Joan of Arc in the world premiere of Norman Dello Joio's *The Trial at Rouen*, and Blanche in *Dialogues of the Carmelites*. Malbin was also featured as Sara, a young woman possessed by the devil, in the 1960 world premiere of Sir Arthur Bliss's *Tobias and the Angel*, telecast on the BBC. To all of these roles

she brought impeccable musicianship and heartfelt characterizations.

For those too young to have seen the more than fifty broadcasts of *NBC Opera Theatre*, it is impossible to overstate the importance of this distinguished series and the generous response it received from the critics and the American public.

After winning NBC chairman David Sarnoff's enthusiastic backing, the series officially premiered in January 1950 with Kurt Weill's *Down in the Valley*, a charming, folksy half-hour work that had received its world premiere two years earlier at Indiana University. What followed thereafter were one-hour, English adaptations of *Die Fledermaus*, *Madama Butterfly*, *Tales of Hoffmann*, *Carmen*, and *Hansel and Gretel*—each adapted to the confines of the small black box that was popping up in living rooms across the country. And then, on Christmas Eve 1951, a miracle happened when Gian Carlo Menotti's *Amahl and the Night Visitors* burst onto the air and—with its sweet simplicity—captured the hearts of Baby Boomers and their parents. The premiere was front page news in *The New York Times*: Olin Downes praised it: "a work that few indeed could have seen and heard last night save through blurred eyes and with emotions that were not easy to conceal."

Amahl not only became an instant hit, it also brought together a group of outstanding young singing actors—Rosemary Kuhlmann, David Aiken, Leon Lishner, Andrew McKinley, and Francis Monachino—who became part of the "stock company" of performers who appeared in *NBC Opera Theatre* productions. McKinley etched his way into our collective memories with his lovable, slightly deaf, Kaspar in *Amahl*. He was also memorable as Captain Vere in *Billy Budd*, Herod in *Salome*, the Voice of the Letterbox (with Gerald Arpino dancing the role) in the world premiere of Lukas Foss' fairy tale opera *Griffelkin*, and the wily Prince Shuisky in *Boris Godunov*, demonstrating the very wide range of roles taken on by *NBC Opera Theatre* regulars. In 1955, an offshoot of the television series—the NBC Opera Touring Company—sent singers and technical staff across the country to present *The Marriage of Figaro* and *Madame Butterfly* in theaters and public auditori-



NBC's David Sarnoff

Composer Richard Strauss

ums. Although the official touring company lasted for only two seasons, Kuhlmann, Lishner, Aiken, and McKinley continued to take *Amahl* on the road for the next several years, promulgating the family spirit of *NBC Opera Theatre*.

In retrospect, what is truly remarkable about the series is that Sarnoff allowed the *NBC Opera Theatre* creative team complete artistic freedom, and even presented the opera telecasts (with the exception of *Amahl*) commercial-free for the first ten seasons. The key players—artistic director and conductor Peter Herman Adler; producer Samuel Chotzinoff, who had produced NBC's Toscanini radio broadcasts; and director Kirk Browning, a television pioneer who today, at 83, continues to direct the *Live from Lincoln Center* telecasts—opted for an intimate approach. Chotzinoff described their vision to the press: "In much the same way that the modern, small theater has outlawed the old-fashioned exaggerated stage behavior and the old-fashioned actor, the television camera is bound to bring sincerity and realism to opera."

To make opera accessible for a wide viewing audience, *NBC Opera Theatre* used English translations of foreign-language operas and sought out photogenic singers. Physical casting played much more of a role on the small screen than it did in the opera house, since "close-ups" were used quite frequently by director Browning with highly effective results (embodied—if you'll excuse the pun—by the moment in *Salome* when Malbin's eerily nubile princess fondles the head of John the Baptist). In an effort to bring even more dramatic believability to the 1954 *Salome*, an intense young stage and screen actor, John Cassavetes, was cast to act and lip-synch the role of Jochanaan while Norman Atkins sang the



Elaine Malbin as NBC Opera Theatre's Salome



PHOTO: Courtesy Elaine Malbin

part off-camera. In addition, a teenage Sal Mineo played the role of the Page, sung by Carol Jones, and dancer Carmen Gutierrez performed Salome's Dance of the Seven Veils (although I personally have no doubts the lithe Ms. Malbin could have pulled it off quite successfully herself!).

Each *NBC Opera Theatre* production received a month of rehearsals (including four days in the studio itself), and no expense was spared in mounting the productions. Among the acclaimed telecasts were *Billy Budd* (with the original Billy, Theodor Uppman, reprising his role) and Bernstein's *Trouble in Tahiti* in 1952; Leontyne Price's stunning television debut in *Tosca* in 1955; the American premiere of *War and Peace* in 1957, a visually striking *Boris Godunov* starring Giorgio Tozzi in 1961, and the world premiere of Menotti's far-out, baffling *Labyrinth* in 1963. Though this particular opera was widely regarded as a "miss," it boasted a superb cast (including John Reardon, Judith Raskin, Elaine Bonazzi, Robert White, Beverly Wolff, Frank Poretta, and Leon Lishner) and was exactly the sort of daring work that audiences had come to expect from the series. *NBC Opera Theatre* was a one-of-a-kind enterprise and we will never see its like again. More's the pity.

Rebecca Paller is a curator at The Museum of Television and Radio. She has written about the performing arts for publications including *Opera News*, *Opera*, *Vogue*, and *American Theatre*.

MIDWINTER *with NYSTA*

By Lisa Radakovich Holsberg

This January and February 2004, I attended two NYSTA offerings to stir up the heat in my brain as a counterpoint to the gray gloom of the New York winter outside. I was a student in the Professional Development Program (PDP) course "Voice Acoustics and Resonance" taught by Dr. Scott McCoy of Westminster Choir College, held at Teachers' College, Columbia University, and an attendee at the event "The Singing Psyche: Brain, Mind, Ear and Voice," hosted by Dr. Christopher Arneson, also of Westminster Choir College, held at St. Luke's Roosevelt Hospital in midtown Manhattan. Following are my impressions of these two thought-provoking and engaging NYSTA events.

The PDP "Acoustics" course was held over two weekends, with a weekend break in between two sessions. This format allowed a wide variety of teachers, heads of departments, students, singers and speech-language pathologists to take part, some traveling from as far as Hartford, Boston, and Montreal. The course was intensive, with a dense amount of information analyzed and explored by the class under the direction of Dr. McCoy. It was an immediate submersion in the language of science, where musical concepts were translated from subjective, perceptive realities to objective, quantifiable definitions (*pitch to frequency, ring to singer's formant, loudness to amplitude*, etc.), thus allowing these concepts to be played with and examined from multiple perspectives without confusion or misunderstanding of meaning. I believe that this objective language is one of the strong contributions of the voice science field to singing, as it aids our communal understanding of musical and vocal concepts across schools, studios, ideologies, and prejudices.

The class was able to reap the benefits of Dr. McCoy's extensive development of the use of software technology in studying the voice. Spectrograms, spectral analysis, and other displays of visual translations of aural phenomena were extensively examined and generated a great deal of comment and discussion. As a learner, approaching aural phenomena from a visual perspec-

tive was revelatory and stimulating, a new critical way of examining closely held truisms, convictions and values. Not a few suppositions about singing, which were brought to the class, were altered in the face of the data before us.

Beyond the technology, I find the physical concepts and laws of acoustics are fascinating. Understanding how decibel levels increase and decrease, why a singer may be heard even when many instruments are playing at the same time, that vowels can exist in a realm unrelated to language and meaning, and that the synchronization and coordination between sound source emission and the way an environment reflects the emission back to the source are crucial to the amplification and quality of sound all have direct bearing in what I choose to say, and how I decide to act in the voice studio.

I am looking forward to the publication of Dr. McCoy's book, *Your Voice: An Inside View*. It appears that his is the first comprehensive yet affordable text with accompanying interactive CD-ROM devoted to acoustics (as well as anatomy and physiology) of the voice, as directly related to the function of singing.

I found the PDP Acoustics course rewarding and well worth the investment. The spirit of collegiality from well-informed colleagues was also a welcome but unexpected bonus, and I would recommend the course to anyone interested in gaining a greater understanding of the physics, acoustics and resonance properties of the singing human voice.

A different event, "The Singing Psyche: Brain, Mind, Ear and Voice," was held on a Saturday in early February in a conference room at St. Luke's Roosevelt Hospital. The event presented five speakers on four topics ranging from cognition, the Tomatis Method, somaticization, and the "inner teacher." I attended with five of my C.W. Post/Long Island University vocal pedagogy students.

Daniel Shigo, who undertook a course on the Tomatis Method at the Listening Centre in Toronto, and contralto Roberta Prada, currently working on the English translation of

Tomatis' work for singers, *L'Oreille et la Voix (The Ear and the Voice)*, presented on the Tomatis Method, a method of listening and audition developed by the French doctor Alfred Tomatis in the mid-20th century. Dr. Tomatis' underlying precepts were that "the voice contains only those harmonics of which the ear is actually capable of analysis," and that there is a profound difference in listening versus hearing. Dr. Tomatis theorized that if certain frequencies were lost in a person's hearing, that flabby muscles in the middle ear (which probably developed as a defense mechanism to protect the inner ear from overexposure to loud sounds) were responsible. He thought that if one could re-train the small muscles in the middle ear, perception of those frequencies could be regained. He did this re-training by developing the Electronic Ear, worn like headphones over a person's ears, which filtered out certain frequencies and amplified others, thus giving the middle ear muscles a "work-out." His work further developed to include concepts of ear dominance, auditory processing, bone conduction, motor skills, and behavioral and learning issues in children. His patients attest to not only improved voice production but also increased energy, balance, more acute listening skills, and an overall better sense of well-being.

A brief talk by psychotherapist **Nancy Shainberg**, CSW, concluded the presentations. Ms. Shainberg works with singers, actors, athletes and others, utilizing a philosophical and psychological approach in order to help them realize their full potential. Some comments from her presentation:

- Singers always want to please the teacher, and they need to continually ask themselves, "What is in it for me?" and "Why am I doing this?"
- It is important that the teacher/student bond not be allowed to get in the way of the student 'owning' their own singing."
- Technique can sometimes hinder students, and
- Students are often so buried in "I should" that they often cannot find "I want."

Ms. Shainberg is the author of *Getting Out of Your Own Way: Unlocking Your True Performance Power*.

New York City voice rehabilitation specialist **Dr. Anat Keidar**, CCC-SLP, presented an intriguing talk on somatization in the voice. This is a condition where problematic symptoms appear in a patient, but something other than a physical pathology is causing the symptoms. The symptoms are brought on as an expression of a psychological conflict or need without a physical problem. Using examples and stories from her own practice, Dr. Keidar noted that patients with somatic distress will present symptoms unaccounted for by pathological findings and yet attribute them to physical illness, and will seek the logical medical help to combat the presumed physical illness. They tend to consult one doctor after another seeking help for their symptoms, yet the doctors are unable to help with the underlying cause of the affliction. Dr. Keidar talked about a patient who had presented with laryngitis symptoms for several years, had been to a number of doctors, and then was finally sent to see Dr. Keidar.

Physical examination revealed there was nothing wrong with the physical functioning of the vocal instrument; nonetheless, she spoke in a raspy whisper. Dr. Keidar showed the NYSTA audience videotape excerpts of the treatment sessions she had with this patient. After the first intervention session with Dr. Keidar, the patient had her voice back. How did this happen? Dr. Keidar said that we all, at one time or another and to a greater or lesser degree, suffer somatic symptoms. The key to treatment of these symptoms is to identify the psychological conflict or need and address it—and the healthy voice will follow. The methods she advises are all very direct confrontations with the condition, including assuring the patient of the strong probabilities for success in a very short time, taking the mystery out of the condition, giving examples to the patient of others like him who have had success in treatment, and letting the patient know that you mean business!

I found the most provocative—and directly related to voice teaching and learning—presentation was given by cognitive scientist and speech-language pathologist **Dr. Katherine Verdolini** of the University of Pittsburgh. Dr. Verdolini's primary interest is clinical

voice science, and her general research deals with biomechanical and neuro-cognitive processes relevant for voice training, injury, and recovery. Her presentation revolved around the issue of motor and procedural learning (the type of learning used in learning to sing), and the acquisition and retention of learning.

According to current research, the common assumption that music belongs only in the domain of the right hemisphere of the brain is not true. In fact, "different aspects of music are processed in different, partly overlapping networks in both hemispheres of the brain." Music is a multisensory task, and calls on different parts of the brain in different ways. It is a *gestalt*-type of experience for the brain in that listening and playing music are not localized in any one area. Dr. Verdolini explained the distinction between *declarative learning*, which is the acquisition of memory of specific events and general facts about the world and is generally transmitted by verbal processes, and *procedural learning*, which is the memory to perform processes or procedures.

Procedural learning is gained by performance changes following practice or exposure, not by verbal reports or insight. Learning to play an instrument or learning to sing are processes that are procedural in nature, motor tasks that are practiced and in which advances can be seen over time. Dr. Verdolini demonstrated that in many instances, the use of declarative learning processes such as verbal instructions could actually interfere and hinder the process by which procedural learning takes place.

A few of the studies under discussion make a teacher wonder if his verbal instructions are really helpful at all. For instance, there was a study where four groups were asked to learn a new procedural task. Group One was told to *concentrate* during the experiment, Groups Two and Three were given *images* to focus on, and Group Four was told nothing but that it was expected to learn the new procedural task. The results of that study showed that Group Four, the one that was given no special instruction, both *acquired faster* and *retained better* the new procedural task than the other groups.



Lisa Radakovich Holsberg

Also interesting to voice teachers, who are known to employ metaphoric imagery at times to explain or illustrate a concept, was a study on airflow of vowel-initial words. In this airflow study, Group One was told nothing but the expectations of the task, and Group Two was given metaphoric images to think about while performing the task, along the lines of (but not necessarily) “pretend that your voice has no beginning or end, it is a warm wave...” etc. The group with the images *performed much worse* than the group given no special instruction. What is more, the group with the images left the study convinced the images were essential in helping them perform the task well! Dr. Verdolini suggested that the conscious thinking of the metaphoric images (telling one’s self to think of the images) might block the processing of sensory information the subject needs in order to learn fully.

In addition to performance, learning retention was explored in a study identifying “balanced” and “closed” music phrases. Subjects, who were musically naïve males and females ages 13-14, were separated into three groups. Group One was involved in a declarative training approach, Group Two in a procedural training approach, and Group Three was a control group with neither approach. Immediately after five weeks of training, both Groups One and Two had improved in performance (the control group had not), but *one year after the training*, Group Two, the *procedural* group, performed and retained better

than Group One, the *declarative* group. The procedural group was told to dance, move, and sing the phrases in question, while the declarative group was told through language how to identify the phrases. Apparently our memory for words rapidly declines over time, but our sensory memory stays with us.

A study on accomplished golfers in pressure situations revealed some interesting and important conclusions about performance under pressure. Instruments were placed on the subjects’ bodies to measure their heart rate, breathing, and other physical signs of anxiety, and on their heads to locate the regions of brain activity during the experiment. The subjects were asked to perform in a pressure situation (do the task right, you get money, do the task wrong, you have to pay money, etc.). The object of the study was to find out which subjects would “choke,” and what information their bodies would reveal about those who “choked” and those who did not.

The findings showed that both “chokers” and “non-chokers” had the same increase in anxiety as the pressure grew (faster heart rate, etc.), and the same increase in overall brain activity. However, the *brain activation patterns were different* between the two groups. The “chokers” showed that their left brain (the language hemisphere) was doing most of the work, but the “non-chokers” spread the same amount of increased brain activity evenly across both sides of the brain. Could it be that the “chokers” were perhaps busy with “telling” themselves how to do something—something either mechanical or not—but possibly with the very *words* their coaches may have said to them during training? And that the “non-chokers” were able to enter into a zone of visualization or some kind of meditative or highly charged state which enabled them to spread their brain activity across the hemispheres? Arrows to these conclusions have been given to us before, in the studies of religion and spirituality, Dao, Alexander Technique, the contributions of Eloise Ristad, W. Timothy Gallwey, Barry Green and other authors and holistic disciplines, but it seems Dr. Verdolini and her colleagues are among the first to give these conclusions an empirical scientific examination

and explanation.

After this NYSTA event, I was left pondering many questions, but primarily the use of language in voice instruction. In discussion with my vocal pedagogy students, prompted by this NYSTA event and our work in class, we have explored many effective modes of teaching and learning which do not rely on language.

It appears that effective procedural learning takes place by doing and by employing the senses to the maximum extent, and that a teacher can help achieve the best results not so much by mechanical instruction or metaphorical imagery, but by providing knowledgeable feedback on what a student is doing. In many instances, it may be best to leave a student alone to figure some things out. Words can often just get in the way.

I was impressed with the level of accomplishment of instructors and presenters in my two-midwinter NYSTA excursions, and the desire among my colleagues to explore and learn more about singing from many perspectives. The PDP Acoustics course satisfied many of my questions about the laws of acoustics and where the voice fits in the company of instruments, and the “Singing Psyche” event was a thought-provoking window into various fields of study related to singing, in the end, good way to shake up the frozen days of winter.

*Lisa Radakovich Holsberg teaches voice, diction and vocal pedagogy at the C.W. Post Campus of Long Island University, and serves as Program Director for the professional vocal and piano festival “Songfest” in Malibu, CA, and the Songfest Young Artist Program at Icicle Creek in Washington State. A member of NATS and NYSTA, she is presenting her commissioned 9/11 song cycle **Race for the Sky**, by Richard Pearson Thomas, at the 48th NATS National Convention in New Orleans in July 2004.*

Information on The Singing Psyche event is available from Dr. Christopher Arneson at ArnesonChris@aol.com.

Dr. Tomatis’ work, **The Ear and the Voice**, will be released in September 2004 by Scarecrow Press.

CONSONANTS

Their Value in Vocalizing

By Oren L. Brown, D.M.

The formation of consonants involves muscle actions that take place above the glottis. It would seem appropriate, therefore, to consider what affect they might have on the initiation of sound at the level of the glottis. Just as vowel sounds are dependent on a flow of air to activate them, consonants also require breath pressure.

Consonants are groups into different categories according to how they are formed. For the American consonants, there are none voiced and unvoiced "cognates." In additions, there are three that are called "semivowels." Three "nasals," one "fricative," and the consideration of the letter "r," whether to roll it or just voice it.

A voiced consonant requires the initiation of sound where the consonant is formed. For example, releasing the closed lips at the same time that a sound is made in the throat makes the letter "b." The unvoiced letter "p" is formed in the same way a "b," but there is only the release of air at the lips without any glottal sound. The implication would be that the throat would be in a more relaxed condition when a vowel is initiated by an unvoiced consonant.

This knowledge becomes of special value when working with students who tend to use too much energy in phonation—"hyper function." In contrast, if the student is too breathy—"hypo function"—it can help to move in the other direction by initiating the vowel with a "voiced" consonant.

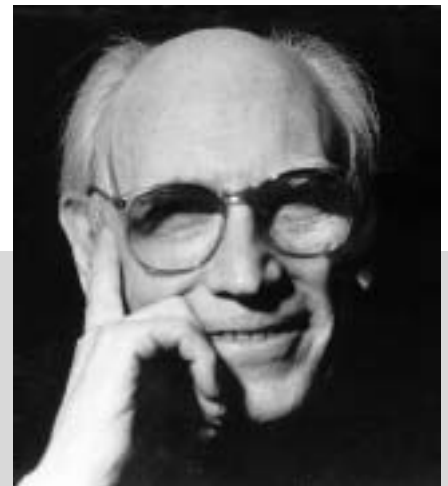
All consonants create a backpressure, which tends to lower the pitch. This is why it is very important to think pitch as one sings a consonant. Just reflect how an untrained singer scoops and slides around the notes when not thinking them. I took part in an experiment testing the and can verify that, is spite of the fact that I was thinking the pitches very carefully; the graph showed a dip in frequency every tome a consonant was used. (Baker, R.J., and Orlikoff, R.F. (1987) The effect of articulation on the fundamental frequency in singers and speakers. *Journal of Voice*, Vol 1, (p 68-76): Raven Press)

As illustration, try vocalizing by singing "pitty, pitty, pitty," on each note in contrast to singing "bidy, bidy, bidy." Did you feel a difference in the pressure at the glottis? By experimenting with different consonants, one can

discover those that produce the best results. With a good legato, no pitch change will be noticed. This is perhaps because we are so accustomed to it in our spoken language.

"Semivowels" and "nasals" are definitely vocalized. The fricative "h" is not voiced but is made be a flow of air through the shape of the vowel that follows. The consonant "m" is voiced by releasing a flow of air through the nose with the lips lightly closed, the muscles in the mouth relaxed. In contrast, the other two nasals, "n" and "ng." require tongue action.

Good use of consonants is essential for understanding the text as well as adding meaning to the interpretation. For further detail, I call attention to the chapter on "articulation" in my book, *Discover Your Voice*.



NYSTA Remembers Oren Brown

Born: 1909, Died 3/6/04 Northampton, Mass

After service in World War II, Oren Brown became Professor of Voice and Chairman of the Music Department at Shurtleff College. He has taught voice at Principa College, Southern Illinois University, Washington University, Union Theological Seminary, Mannes College of Music, and was Voice Faculty Emeritus, The Juilliard School, where he taught for seventeen years. He was a member of NATS since 1948.

In 1952, Brown was appointed Lecturer in Voice therapy at Washington University School of Medicine. He served both Barnes Hospital in this work until the moved to New York City in 1968 and became a member of NYSTA, which presented Brown with a citation in 1999 "In Appreciation for his Pioneering Research and Contributions to Voice Therapy and the Teaching of Singing."

Brown taught and conducted workshops internationally, including the "Oren Brown Seminar" at Amherst from 1972 to 1985. Mr. Brown was a faculty member of The Voice Foundation since 1972, under whose sponsorship he made a video on "Therapy for Singers" for its Master Series. In 2000, The Voice Foundation presented Brown with its V.E.R.A. award of achievement.

In 1932, he opened a private studio in Boston and taught at his hometown of Northampton, MA. He held the Bachelors of Music and Master of Arts Degree from Boston University and wrote many articles on voice, and is the author of the book, *Discover Your Voice*.

VOICE*Talk*

By Janet Pranschke, *Director,
Professional Development Program*

We've lost a pioneer. One only needs to say the name Oren and everyone in the singing world knows who that is.

Oren Brown was one of the first singing teachers in modern times who was fascinated with learning about the injured voice and how to restore it to health through voice therapy.

Rather than list all of Oren's credentials here, which I'm sure was done eloquently in the New York Times, I would like to recognize the fact that if it hadn't been for Oren, NYSTA's Professional Development Program probably would not have come to fruition. He spearheaded the whole effort and for that we all can be eternally grateful.

For forty years, he tried to convince people that there needed to be a certification program for singing teachers. He knew that there should be a way to raise the standards in the teaching studios through educating teachers about the anatomy and physiology of the mechanism and helping them to learn about

vocal health. It was his hope that singing teachers could learn enough science that they could help rehabilitate injured voices and be part of the management team of laryngologists and speech therapists.

In a rousing speech he made in 2000 at The New York Singing Teachers' Association's Symposium he declared that it was time for teachers to stop poking around in the dark. This was the rallying cry for teachers to avail themselves of more scientific knowledge of the singing voice. What resulted was the Professional Development Program which is now in its fourth year. While NYSTA can not offer teacher certification, it does offer a Certificate of Completion and recognizes all those who complete the five courses of Anatomy, Acoustics, Vocal Health, Repertoire and Pedagogy as Distinguished Voice Professionals.

It was Oren's fervent hope that this program will continue to flourish and that everyone who works with the singing voice will avail themselves of the information. The motto of the program is "Do no harm." And I might add one of Oren's favorite words of advice "Always vocalize from the top down."

J.P.



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(Editor **VOICEprints**)



NYSTACalendar

REMINDER:

DAVID ADAMS ART SONG COMPETITION *Winners Recital*

Saturday, May 1, 2004 8:00 PM

In memory of David Adams, former president of NYSTA who passed away this year, NYSTA revives an important tradition: the Art Song Competition.

WINNER'S RECITAL at the refurbished, acoustically favorable Milbank Chapel at Teachers' College, Columbia University, NYC

SALOME *turns fifty*

Tuesday, May 8, 2004 3:00 PM

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

Museum of Television and Radio
25 West 52nd Street (between Fifth and Sixth Avenues), NYC

Members: \$10.00

Non-Members: \$15.00

FINAL COURSE in *Comparative Pedagogy*

May 21-22, 2004

Please, we need students willing and open to work with our six master teachers! They will acquire a new perspective and we will learn from watching the experience! Vocal issues are not a problem as we are looking to see how the "masters" work with both music theatre and classical repertoires and techniques.

Please contact Hope Hudson HHUDSON875@hotmail.com. She will be co-ordinating the student participation. Please prepare a student profile (NOT biography...this is to discuss what you and the student feel are the strengths and weaknesses in their singing) and forward a copy to Hope. Many thanks! We look forward to seeing you all there!

Dr. Jeanne Goffi-Fynn

HOT FUTURE TOPICS *for the PDP!*

I'm happy to report that we've agreed to continue with Teachers College, Columbia University for the 2004-2005 year. Our Plan for courses 2004-2005 is as follows:

LEVEL ONE:

- **Anatomy & Physiology** (8 weeks OCT/NOV) with Scott McCoy
- **Vocal Health** (weekly lectures) with Dr. Peak Woo and Linda Carroll in Jan/Feb
- **Vocal Rep** in week-end format March or April with possibly new format to include more pop and music theatre rep

LEVEL TWO: NEW NEXT SEASON!

- **Applied Pedagogy** (8 weeks OCT/NOV) to include practical application of topics covered in level one, incorporating peer evaluation, as well as historical pedagogy and general teaching philosophies such as a "student-centered" studio and emphasis on Critical Thinking in the voice studio.
- "Tuning the Voice" or **Practical Applications of Acoustics for Fun and Pleasure**
TBA time in late spring/possibly coincided with Voice Foundation in Early June.

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

MAY-JUNE 2004

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



STUDIO*News and...*



David Adams Art Song Competition Winners

Four winners (yes, *four*—two tied for third place!!) have been announced for the first David Adams Art Song Competition. The winners were chosen from ten finalists at the Milbank Chapel of Teachers' College Columbia University on March 26

Tenor **Matthew Garrett** (1ST PLACE),
Baritone **James Rollins** (2ND PLACE),
Mezzo-Soprano **Audrey Babcock** and
Soprano **Thea Tullman** (3RD PLACE).

They will be presented in a recital **Saturday, May 1**, at 8:00 pm, when they will also be awarded cash prizes of \$1,000, \$500 and \$200. The recital, which will also take place at the beautifully restored Milbank Chapel, will be directed by Ellen Rievman, and will be in a non-traditional format.

The competition committee, Nancy Adams, Jack Eppler, Barbara Eubanks, Josephine Mongiardo, and Ellen Rievman were surprised at the large number of applicants who responded to the announcement of the competition, and delighted by the high quality

of their singing. Contestants were required to prepare a program of sixty minutes of songs, of which one-quarter was to be American, and to include at least two languages other than English.

It has been several years since NYSTA last sponsored the Geauman Song Competition, and it was former president David Adams who supervised it. His wife Nancy Adams gave the organization seed money to restart the competition this year, and NYSTA renamed it in David's memory. The competition committee is grateful to Barbara Bliss, Alan Bowers, Jan Douglas, Peter Ludwig, Judith Oas Natalucci, Dora Ohrenstein, Arlene Saunders and Lucy Shelton, for judging the preliminaries; and to Arlene Shrut, Libby Larsen, Elaine Bonazzi, Paul



Matthew Garrett, tenor
First-Place Winner

Sperry, Nancy Adams and Darrell Lauer for judging the finals; to Dr. Jeanne Goffi of Teachers' College for making the arrangements; and to Lyudmila Syrochkina who served as audition accompanist for the competition.

FROM THE *Editor*

This current issue is the final installment of *VOICEPrints* for the NYSTA's 2003-2004 season. It coincides with the end of my own first year as editor and the second of Dora Ohrenstein's NYSTA presidency. Working with the graphic design of John Ostendorf, our aim has been to upgrade both the look and content of this publication, to bring more—and more varied—articles from members and experts in our field. Hopefully, the *VOICEPrints* this season have accomplished our objectives and pleased you members as well.

As always, your comments and suggestions are welcome. I will be encouraging members to submit items for *Studio News* as well as featured articles. Concerning the latter, I am pleased to include in this May-June issue Oren Brown's last work, written especially for *VOICEPrints*. His quick pen and incisive mind will be missed.

Very best wishes for a fine and profitable summer.

Daniel Shigo, Editor

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