

VOICEPrints

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

SEPTEMBER-OCTOBER 2004



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Fall 2004 Featured Event:

WELCOME RECEPTION: *Practicing What We Preach*

September 22, 2004

7:00 pm-10:00 PM

Grace Dodge Hall, Columbia University

FREE event for members \$25.00 for non-members

7:00 PM - 9:00 PM Demonstrations of Vocal Pedagogy

9:00 PM - 10:00 PM Reception & pre-registration for all PDP courses to follow.

New PDP Course !!!

TEACH, DON'T SCREECH:
Voice, Poise & Presentation in the Classroom

January 29, 2005

Saturday 10:00 AM-4:00 PM

Instructor: Dora Ohrenstein

Special Price: \$100 (CEUs/non-CEUs)

Studies have shown that classroom teaching often takes a toll on the voice which may eventually cause serious vocal health issues. This course will point classroom teachers in a better direction in the use of their voices. Exercises are aimed at relaxation of certain muscles and toning of others necessary for healthy voice production, improved posture, alignment and breathing, clearer articulation of words, and projection of confidence and authority in speech.



VOICE PROFESSIONAL *Development Program*

Presented by the NYSTA, Inc., in cooperation with CEO&I

An outstanding series of courses designed for all those interested in singing. A variety of voice professionals may benefit from the program, including singers, voice teachers, coaches, choral directors, and speech pathologists. Courses are taught by leading experts and designed especially for practicing professionals. Each course has an exam, and those successful in completing all five courses will be awarded NYSTA's Distinguished Voice Professional Certificate of Completion. For more information, contact Janet Pranschke at JanPranschke@aol.com or Dr. Jeanne Goffi-Fynn at jcg21@columbia.edu or call 212.678.3450. Available for \$300 per course (CEUs) or @ \$200 per course (no CEUs)

SINGER'S ANATOMY & PHYSIOLOGY

Wednesdays at 7:30PM

Sept. 29, Oct. 13, 20, 27, Nov. 3, 10, 17, Dec. 1, 2004

Instructor: Dr. Scott McCoy, Westminster Choir College

A detailed exploration of the major physiological systems of the singing voice. Topics covered include respiration, phonation, articulation, laryngeal function, and resonance.

APPLIED PEDAGOGY: TECHNICAL & TEACHING SKILLS FOR THE EFFECTIVE STUDIO

Wednesdays at 7:30PM

Sept. 29, Oct. 13, 20, 27, Nov. 3, 10, 17, Dec. 1, 2004

Instructors: Dr. Chris Arneson, Westminster Choir College;

Dr. Jeanne Goffi-Fynn, Teachers College, Columbia University

NEW THIS YEAR: SECOND YEAR COURSE. *This course will incorporate the science from the first year's core curriculum (all five courses are a prerequisite) to explore practical vocal technique applications. In addition, teaching strategies to encourage a student-centered approach in the studio will be discussed. Participants will video-tape their applied teaching and providing an analysis through peer evaluation.*

VOCAL HEALTH ISSUES FOR VOICE PROFESSIONALS

Wednesdays for six weeks, 7-9PM, beginning **January 12, 2005**

Instructor: Dr. Peak Woo, MD, Director of Grabscheid Voice Center

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

SINGER'S REPERTOIRE FROM A DEVELOPMENTAL PERSPECTIVE

March 26, 2005 10:00AM-5:00PM and

March 27, 2005 1:00PM-8:00PM

Instructors: Judith Nicosia, Dr. Chris Arneson, Robert Marks, Jeannette LoVetri.

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

COMPARATIVE VOICE PEDAGOGY

May 19-20, 2005

Instructors: TBA

An exciting opportunity to watch six master teachers demonstrate their expertise. These are not typical master classes, but real life hands-on studio teaching. Marvin Keenze leads a Comparative Pedagogy session, where the teachers' styles, language, concepts and exercises are examined and compared.

NYSYTABulletin 2004-05

The September-October 2004 issue of *VOICEPrints* inaugurates a feature celebrating NYSTA's Board of Directors. Who are those people you see listed in every issue? We thought you might like to know and you will find on pages 6-7 of this issue, six of them for you to get better acquainted with. Many on the Board have served the organization for quite a while, while others, like myself, are new kids on the block. Board members typically serve NYSTA in addition to extensive professional commitments with no pay and little thanks. Together we work to ensure that NYSTA remains a vital and dynamic organization. Why? Simply put: we have a passion for singing. Oh....did I mention, your name and face could be here? Please consider becoming involved. We need your Voice!

Sincerely, Daniel Shigo, *Editor*

MESSAGE from Dora Ohrenstein



It has been a great experience serving as NYSTA's President for the past two years. And it is with regret that I must announce my resignation from the position at this time. Several new professional obligations require my time and energy and have motivated this decision. I hope I may share them with you: firstly, I am beginning a new teaching position at NYU's Steinhardt School of Education, about which I am very excited. Secondly, I am preparing to record a CD for New World Records entitled "An Anthology of American Song," which demands a great deal of research and rehearsal. And thirdly, for those of you who have noticed my crochet garments (I like to

show them off at NYSTA events) I recently met two ladies who have bought several of my patterns for a book they are publishing on crochet design. I now have to write the instructions up professionally (about as hard as notating a piece of music!).

I want to thank all of you members for your participation in NYSTA, for attending events, giving your feedback, and being good colleagues. Presiding over a bunch like this has given me quite a sense of pride. I must also extend my deepest gratitude to our incredibly hardworking Board of Directors: you can only imagine what it takes for an all-volunteer group of very busy people to manage an organization of this scope. From bookkeeping to tax filings, from producing programs and finding venues to parties and food, creating classes for the PDP and editing the Bulletin, registering members, maintaining our data base, writing PR copy for post cards and mailings, not to mention the web, fundraising, managing investments, and archives—it's an awesome amount of work. I have never seen a NYSTA board more willing and capable than those who are in service now, and whatever

successes have been achieved in these past two years are due to this strong, smart and dedicated group of people. You have been such great partners in this cause, and I am sure all our members share my appreciation for everything you have done.

I am so pleased that one of our long-standing board members has agreed to assume the Presidency, someone many of you know and respect: Josephine Mongiardo. Josephine has been a tireless and highly-valued member of NYSTA's board for a decade. In addition to being a great voice teacher and singer, she has all the qualities needed to be an excellent leader. I know she will do a fabulous job in this role. She will be most ably assisted by Nancy Adams, who takes on the title of Vice President. Nancy knows all the ins and outs of the presidency, having gone through three years with her late husband David in the position.*

Don't think you are rid of me for good, though! I intend to participate actively in NYSTA for many years to come. Thank you for allowing me to serve as President these two years.

Dora

In Memory of Oren L. Brown

April 13, 1909 - March 6, 2004

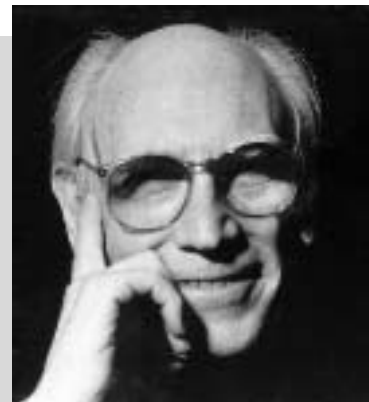
MEMORIAL SERVICE

The Juilliard School, Morse Hall, Lincoln Center, New York City

Tuesday, September 7, 2004

5:00PM

Oren L. Brown Memorial Scholarship Fund
Contributions payable to: The Juilliard School, c/o The Juilliard School, Office of Development



NYSTACalendar



WELCOME RECEPTION *Practicing What We Preach*

September 22, 2004

7:00 pm-10:00 pm at Grace Dodge Hall with SAGE Catering

FREE event for members (\$25.00 for non members)

7:00 PM - 9:00 PM Demonstrations of Vocal Pedagogy

9:00 PM - 10:00 PM Reception and pre-registration for all PDP courses will follow.

Early Registration discounts for PDP course at this event.

Learn how to take your teaching to the next level with these dynamic demonstrations in vocal pedagogy. Dr. Chris Arneson will open the evening with practical applications in "historical pedagogy." Later, distinguished graduates of NYSTA's Professional Development Program will demonstrate their teaching strategies based on the various courses offered. Dr. Jeanne Goffi-Fynn will round out the evening with a brief discussion of "critical thinking" in the vocal studio. After the demos, we'll welcome new members and greet old friends at a lovely, catered wine and *hors d'oeuvres* reception.

TEACHER-STUDENT *BreakThrough Day*

November 2004 (Date and Location TBA)

\$15.00 for Members / \$30.00 for Non Members and Guests

Feel like something is holding you back from your true potential? Find out how to BREAKTHROUGH at this unique, all-day event designed for the Teacher and Student—in all of us. This insightful day (a co-presentation with NATS-NYC and NYU Steinhardt School of Education) is in three parts.

PART 1: 1:00 PM - 3:00 PM "Breaking Through Mental and Physical Barriers." A physical experience for all ages and levels of activity, including "Yoga for the Performing Artist" and Suzuki Viewpoints, led by Yogi Master Paul Cosentino and Suzuki-Viewpoints Master Teacher Kim Wield, followed by a discussion of how these principles can be used to overcome limitations in everyday life.

PART 2: 3:30 PM - 5:00 PM "Powering Up Your Stamina" and "Overcoming Performance Anxiety." With Dr. Fredrick Mindel and Ms. Frieda Kreiner, CSW.

PART 3: 5:30 PM - 7:00 PM "Orchestrating a Breakthrough." Best selling author and speaker Don Greene shares his insights on a systematic way to help both the Teacher AND Student achieve the goals they are looking for.

HOLIDAY PARTY *Turtle Bay Music School*

December 5, 2004

Free event for members and guests. Bring a friend to NYSTA Night.

RSVP required for this event. Raffle of show tickets.

MUSEUM/OPERA INDEX *Event*

January-February, 2005 (Date and Location TBA)

Check future Bulletins for updated information

WHAT<THE> "FACH" R U?

February, 2005 (Date and Location TBA)

"All you ever wanted to know about Fach-ing, but were afraid to ask"

Free event for Members, \$25.00 for non members.

Discussion of Fach from Historical, Developmental, Pedagogical and Scientific points of view. Check future Bulletins for updated information

CONTEMPORARY COMPOSERS *Concert*

April, 2005 (Date and Location TBA)

Composers featured: Noa Ain, Libby Larson, Pat Rasile, David Friedman, Daron Hagen, and Tom Cipullo.

The setting is a party and the relationships and inner thoughts of its guests. Musical theatre and classical songs will be mixed. Composers attending the concert will participate in a Q & A after the performance; a reception will follow.

PDP PEDAGOGY *Weekend*

May, 2005 (Date and Location TBA)

Check future Bulletins for updated information



AN INTERVIEW With Neil Semer

By Daniel Shigo

A year ago, I observed Neil Semer in action during the Westminster's Choir College "Master Teacher's" week. His boundless energy and keen observations were in evidence then as well as at NYSTA's Pedagogy Weekend last May. Neil is able to fly twelve hours, step off a plane and get down to work! He loves it that much. Here's what he had to say during a recent interview with me. D.S.

Daniel: You often make reference to Francesco Lamperti. How did your interest in him come about?

Neil: My first voice teacher. Her name was Doris Hollenbach. The best thing that she did was introduce me to his philosophy. There is very little science in it, but the philosophy is so important. It was a big thing for me. Slowly, but surely, as I understood more about vocal science, I thought: these principles are lovely, but what does this mean for the actual application of them? He's always talking about compressed breath, but he never tells you how to do it. I have a way of teaching this that is very clear and specific.

Did you figure this out on your own?

Yes. I was one of those people who would knock on a stage door and ask them: what do you think about this? I just had to know. I got ideas along the way, one of which is pelvic control of the breath. I know that many do not agree with this. You breathe from the pelvis to the diaphragm.

If you could put your philosophy into a phrase, what would that be?

It's about the coordination of the body, heart and soul, the physical, emotional and spiritual bodies.

Do you think your teaching is considered different from what is thought of as "standard" for our time?

Yes, I'm from another planet. One thing is, I don't teach "sound." I don't tell a person: "sound like this!" I think many people are taught "an Opera Person sounds like this." I teach people to breath, speak clearly, how to stand, how to open, how to breath low, negotiate the *passaggio*. I am looking to give them skills whereby their particular gift can reveal itself.

*Do you have certain characteristics in mind, like the *bel canto* ideals, that you believe are evidence of your principals?*

Yes, a sense of ease, a strong fundamental

and a ringing singer's formant. I think that I teach a round sound with a lot of ping.

Do you have any particular pedagogical language?

I teach function. I give tasks to do and skills to be mastered, like how to stand, how to use the tongue. I don't work much with pictures, that is, images. Art is a mystery, but the technique must be absolutely clear—what happens, where and when.

How much of the interaction between student and teacher is abstract, and how much is really said? What happens there?

That's very individual. There are some people who are very intuitive and some who are gifted with great ears, you just point them in the right direction and they find it. I can err on the side of saying too much. Again, it's individual. What is important is the student's sense of touch and hearing. Lamperti says that the sense of touch organizes you mechanically and the sense of hearing organizes you musically.

You're a very verbal teacher?

I'm a very verbal teacher and do notice times when I need to shut up! I'm not one of those teachers who just tells the student it's wonderful. I'm honest. I do not work well with people who need to be told they're fabulous. That said, I'm happy to tell a person when it is great, and I'm happy to tell them how it can be great. People who trust what they feel are the people who learn faster. Those who analyse every move are much slower. What the singer feels is what he hears. Lamperti says: "Don't listen to yourself sing, feel yourself sing."

It sounds like you're a nuts and bolts guy.

Yes. I start with alignment, openness and breathing, then onset. All with scales. I start in the middle of the voice then go lower for the purpose of keeping releasing—relaxing the instrument. Marilyn Horne talks about this. Releasing down there makes the voice go up. The first thing I do is to ask the student to be body-aware. Without awareness of the body you are in deep trouble. Lamperti says that every singer ultimately has the technique that they can get, not the one they were taught.

Do you use the concept of an open throat?

Absolutely. I work with the internal smile, the feeling of pre-yawn, the tongue releasing forward, the lips puckering forward and a fairly closed mouth. The yawn helps lower the larynx. I learned a lot by watching really good singers: they have high cheeks. Singers who sound like *this* (he makes a bellowing sound) have very dropped jaws and low cheeks. I also believe in closing through "u" in the *passaggio*. It is more closed in the front of the mouth and open in the pharynx.

What got you into teaching? How did you make the transition from being a student to teaching?

It was a long process—a spiritual calling. I just had to wake up and smell the coffee I was teaching before I knew I was teaching. I found myself playing piano for people and teaching them before I had any identification with what I was doing. I loved working with singers. When I added up my gifts it pointed in this direction. It took about a decade. I came to music because when I listened to certain singers I would have an experience that was so powerful—musically, emotionally, spiritually.

What makes a career happen for a singer?

The people who make it need to sing more than anything else. If you need it enough, you make it work.

What's lacking in students coming to you?

Good diction in their spoken language. Also, Americans speak little more than their own language.

Have you found that the way you verbalize your instructions has changed over the course of your teaching career?

Yes. First of all, I hope that I talk less! If I talk too much, students are focused on my words, not their own experience.

Do you find yourself being intuitive about what you need to say?

Yes. I also tend to err on the side of being too honest too quickly. But I do have a sense of "I can only go this far with this person." My job is to get people in touch with the truth about themselves. Some people can have a false sense of self.

You've said you don't demonstrate much. Is that a conscious choice?

Yes. I'm not a good enough singer. I'm looking for the student to focus on the sensation of the sound and function. When my singing comes into the picture, ego gets involved: "how does he sing," or "how good is that?" I am more likely to demonstrate with a baritone, but quite frankly, if I want them to listen to a great baritone, it would be Ruffo or Warren.

*You speak a lot about the *passaggio*.*

Could you talk about this?

I deal with a man's upper *passaggio* the same way as the woman's. The intense closing that I teach in the upper *passaggio* is not the same thing that will help the woman bridge the lower *passaggio*. I am looking for more horizontal feeling in the lower, vertical in the higher one. The area of the sphincter (above the soft palate) is important in the upper. I'm looking for a yawn feeling. Some people think that staying too open on bottom unfocuses the voice. I am not in that category. I think



Neil Semer

that is a lack of clarity in speech, not too much openness.

A relaxed, open feeling?

Absolutely. The Italians claim “the consonants are the flowers of the lips.” Lamperti talks about how you control resonance with the lips. For years I wondered “what is he talking about?” The lips control *resonance*? And then I started to see how vibrating consonants can be said on the lips.

Does this have anything to do with singing forward?

Releasing consonants from the tongue to the lips brings the voice forward. I do not tell people to bring the voice forward. I see “forward” as a point of origination. It’s getting the balance of being on the lips and coming from a deep place. It can be hard for the student. It’s not a sound you can “control.” It helps to have a very well-trained ear, and if you’re not stuck in your head, you will feel as if you’re singing from your toes to your head. As Lamperti says, you will feel your head, neck and upper chest feel flooded with vibration. When you only feel it in your chest and neck, you are screaming!

You teach a lot in Germany? Do they have their own particular set of problems?

German voices are more likely to be covered and not full-bodied. Their tonal ideal is very different, lacking vibrancy and core.

It’s been said the 18th century was the age of breath, the 19th the age of resonance.

What are your ideas about resonance?

I teach vowels that are very clear and spoken from the pharynx. I’m looking for

the vowel to actually *speak*. People come to me with no sense of what it means to speak in singing. The presumption is that there is sound on which we layer the speech, and I look at it the other way around: speech that blossoms into sound. I work a great deal on clarity of speech. Also, when you get correctly occluded vocal folds, you get resonance in every cavity of the body.

How do you deal with the student who has a wrong idea of their voice-type?

Seeing that I’m a functional-oriented voice teacher, I will teach a person how to stand up, breath and speak. When you do that, the voice tends to sit a particular way, it will line up. Some people’s voices are so wide ranging that it is sometimes a little hard to grasp what they should do. They are a minority, but I’ve had such people. A good dramatic soprano will often have the sound of a mezzo.

Do you think that singers are less encouraged to have their own individual sound?

Yes, I think that is true. Part of it is the phonograph; before then, you didn’t know how people sounded in another town or country. There were more distinct “schools.” Also, we’re living in a time where *portamento*, musically speaking, is allowed much less than it used to be. I think there is a direct correlation between the lack of *portamento* and the current dearth of Verdi and Puccini singers.

Do you feel like your teaching is developing in a certain direction?

A spirituality has been developing—what it means to be in the present moment. There is a book that I recommend to people: “The Power of Now.”

How to you incorporate this into your teaching?

The doorway is: you go into your experience. If you have a person who is cut off emotionally, you will not find a free breath. You will not find a person with a free breath who has certain, absolute “no’s” about what they are going to think and feel. On this score, I was once told by a voice teacher to leave my problems at the door, and, looking back, *I wish I had never gone through that door*. I do not believe you can separate the person from their history. You have to deal with the whole person. And the process of introspection is valuable for everyone. I’m very concerned with awareness—I promote it in my teaching. Finally, it’s very important to not lose sight of what we have been gifted and also recognize what the student has entrusted to us—their time, talent, future and dreams.

www.neilsemer.com

VOICE *Talk*

(Francesco) Lamperti’s aim was *quality*, softness, sweetness. He allowed his pupils to sing only in the softest voice; “*Sotte Voce*,” “*Sotte Voce*,” was his favorite expression.

In tuning or placing a voice, there are not so many things to learn, but a few things that must be completely mastered. Lamperti knew this fact well. He would keep his pupils—even such pupils as Sembrich, Albani and Nordica—on a few pages of tone work for months. The more talent and ability a pupil had, the more severe and impatient he was to bring it out.

His motto was “Do it now.” One asks: how did he do it? First, by mastering the control of the breath, the jaw, tongue articulation; then by keeping in mind an *idea tone*—first as soft and sweet as possible, with the tongue in the bottom of the mouth and throat, the whole jaw relaxed completely as if dislocated at its point of junction, the mind directed to the cerebellum where all sound is supported, just back of the throne of the pharynx. Locate it exactly, first. Draw an imaginary line through one ear to the other, then from the upper front teeth to the back of the head, where the lines cross each other; this is the life center for tone.
(Mary Girard, *Vocal Art*, 1893)

Lamperti tells us that the great secret lies in the correct support of the voice and that this can be obtained by standing erect like a soldier and by vocalizing on the correct color of the vowel *AH*, which will open the very bottom of the throat. The overtone of the voice, so important for singing, resulted in Lamperti’s procedures for producing pure vowels, gradually rounding them until they became so round that they would fill every chamber of the head. But they never lost their openness and nor failed to emerge from the mouth.

(John A. Patton, *Returning to Vocal Fundamentals*, The Étude, March 1942. Patton studied with Francis Stuart, himself a student of Lamperti and Garcia.)

For more on Lamperti see:

1) Lamperti, Giovanni Battista (1839-1910). *The Technics of Bel Canto*. Trans. by Th. Baker. New York: Schirmer, 1905.

Lamperti’s son, Giovanni, was the teacher of Sembrich, Schumann-Heink, Stagno, Herbert Witherspoon, and William Earl Brown.

2) Brown, William Earl. *Vocal Wisdom: Maxims of Giovanni Battista Lamperti*. 1931. Enlarged, ed. by Lillian Strongin. New York: Taplinger, 1957.

3) Shakespeare, William. *The Art of Singing*. New York: Ditson, 1921.

Shakespeare was a student of the elder Lamperti. David Bispham, the first American baritone to achieve international recognition was a student of Lamperti and Shakespeare.

4) Fillebrown, Thomas. *Resonance in Singing and Speaking*. Philadelphia: Ditson, 1911.

D.S.

GET TO KNOW *Your NYSTA Board*

The current *VOICEPrints* issue inaugurates a series of photos and bios of members of the NYSTA Board of Directors for you to get to know. Each month we will feature a number of these talented, hard-working members.



Ellen Rievman

Ellen Rievman has a performing career spanning nearly three decades. For twenty-four years, as a member of the Metropolitan Opera, she performed in over 100 productions alongside some of our generation's greatest opera stars.

Since leaving the Met in 1995, she has worked with singers to coach the drama, explore the text, and to incorporate these skills with gesture, movement, stagecraft, and physical eloquence. Ellen coaches privately, directs, and also presents on-going classes and workshops in audition preparation, dramatic presentation, song/aria interpretation and performance. She is a Board Member of NYSTA and an Associate at The Actors' Institute.

Tel/Fax: 212-421-6877;
email:erievman@aol.com



Josephine Mongiardo

In her ten years on the Board of NYSTA, Second Vice President Josephine Mongiardo has served in many capacities. She has been the Recording Secretary, Chair of the Program Committee, and along with fellow board member Nancy Adams, created the NYSTA Outreach Program, which brought good vocal use to the public school children of District 3 in Manhattan. She assisted Past President Janet Pranschke in the initial work on the Professional Development Program and most recently supervised the revisions to the NYSTA Constitution and was a Master Teacher for NYSTA's Comparative Pedagogy Course.

In her time away from NYSTA, she has a thriving studio and performing career. This summer she performed works of Steffani and Verdi at Music @ Menlo under the direction of David Finckel and Wu Han, the new music directors of the Chamber Music Society of Lincoln Center.



Leslie Giammanco

Soprano Leslie Giammanco, Broadway veteran and opera singer, 25 years teaching voice nationwide—current studios in NYC, ME and is on the voice faculty at Adelphi University. Leslie's most recent NYSTA gig as Database Coordinator has helped her gain new friendships, continued vocal wisdom and unending patience in front of her computer recording all your membership dues and keeping records current.

"Being on the NYSTA board has been a wonderful professional experience for me and I strongly urge others interested in joining, to get on Board...you will make new friends, learn so much about our industry and give back to your professional community. Think about this. We give so much to our students, how about toward each other, where emotional and professional support, in what can be a very isolated profession, is really needed. I am so proud to be an important part of NYSTA...we keep getting better every year. Please get the NYSTA word out to your colleagues to join us today."



Jeanne Gotti-Fynn

Soprano Jeanne Goffi-Fynn is active both as a performer and teacher in the New York City area. She was recently appointed director of the Doctoral Cohort Program in the Program of Music and Music Education at Teachers College, Columbia University. Her particular area of interest at Columbia is the applied music studio. Previously, she was on the faculty of NYU, the New School Actor's Studio M.F.A. Program, William Paterson University, and The American Musical and Dramatic Academy.

She worked in the area of Vocology, specifically in singing voice rehabilitation, after completing an internship at the Grabscheid Voice Center, Mount Sinai Hospital in New York City with Dr. Linda Carroll, Ph.D. and Dr. Peak Woo, M.D. She has also trained at St. Luke's-Roosevelt Hospital with Dr. Anat Keidar, Ph.D. in the diagnosis and treatment of singing voice disorders.

212-678-33450
JCG21@Columbia.edu



Janet Pranschke

Janet Pranschke is a former President of The New York Singing Teachers' Association and the founding Director of NYSTA's Professional Development Program. She is on the voice faculty of Wagner College and maintains a private studio on Staten Island. She completed a 6 week vocology internship with Dr. Peak Woo at the Grabscheid Voice Center at Mt. Sinai Hospital and team-teaches with speech therapists to rehabilitate injured voices.

Her clientele includes young children, high schoolers, college students and adults to the age of 75. Her motto is: "If you can talk, you can sing!" Janet has sung over 35 leading roles with regional opera companies, was a national finalist with the Metropolitan Opera, winner in the Munich International Voice Competition, winner of the Liederkranz Foundation Auditions, and was presented by Artists International Management in a Weill Recital Hall debut.



Peter Ludwig

Peter Ludwig: "I once heard a former student of Arthur Schnabel's interviewed on the radio. The master had stated that a musician in the fullest sense should be a performer, a teacher, and a composer. In emulating this precept, I have the good fortune to continue to teach and perform. The gifts of a Schnabel are given to few; progress in two out of three seems creditable."

"On November 4, at the Austrian Cultural Forum; I will sing the world premiere of *Mein Lebenslauf*, a cantata by Georg Schönberg, son of Arnold Schönberg."





www.NYSTA.org
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 c/o Leslie Giammanco

SEPTEMBER-OCTOBER 2004
 BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION
VOICEPrints

ATTENTION NYSTA Members...Old and New:

We invite each of you to submit a "profile" of yourself and your studio to be published in the VOICEPrints bulletin. Information you submit may include (but is not limited to): your background, training and education, highlights of your career as a performer and/or teacher, information on your teaching philosophy and the type of singers you train, classical, musical theater, pop, jazz, etc. *Please also include a recent photo, if possible.*

Submissions should be emailed to the editor: Daniel Shigo at dshigo@nyc.rr.com.

DUES REMINDER:

Yes, it's that time again. You will be receiving your yearly membership renewal notices in the mail in early September. Please note the deadline of November 1st and return them with remittance as soon as possible to help us facilitate the smooth running of our many wonderful events for this season. Thank you!

Dr. Lori McCann, Membership Chair.



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Katherine Hoffman

Peter Ludwig

Martha Movasseghi

Ellen Rievman

David Sabella

Daniel Shigo (Editor, VOICEPrints)



FROM THE Editor

This current issue is the first installment of VOICEPrints for NYSTA's 2004-2005 season. It coincides with the beginning of my own second year as editor. Working with the graphic design of John Ostendorf, our aim is 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 will continue to accomplish these objectives and please you members as well. As always, your comments and suggestions are welcome. I encourage members to submit items for *Studio News* as well as featured articles to me, Dshigo@nyc.rr.com. Very best wishes for a fine and profitable year.

Daniel Shigo, Editor