

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

NOVEMBER-DECEMBER 2004



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November 2004 Featured Event:

BREAK THROUGH*Day*

November 7

11:00 AM - 5:15 PM

Part One 11:00 AM - 1:00 PM

Breaking Through Mental and Physical Barriers

Yoga Master Paul Cosentino and Suzuki-Viewpoints Master Teacher Kim Wield

Note: Bring loose clothing for morning activities. Showers and changing rooms available.

Part Two 2:00 PM - 3:30 PM

Powering Up Your Stamina and Overcoming Performance Anxiety

Dr. Frederick Mindel and Frieda Kreiner, C.S.W.

Part Three 3:45 PM - 5:15 PM

Orchestrating a Breakthrough

Featuring renowned performance coach Don Greene

Co-sponsored with the New York City Chapter of NATS (National Association of Teachers of Singing)

CAP 21 18 West 18th Street, NYC, 6th floor
(between Fifth and Sixth Aves)

\$15.00 Members

\$30.00 Non-Members and Guests

\$10.00 Students with valid ID

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

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).

Upcoming courses in the 2004-2005 curriculum include:

VOCAL HEALTH ISSUES FOR VOICE PROFESSIONALS January/February, 2005

Wednesdays for 6 weeks, beginning January 12, 2005
7:00-9:00 PM

Instructor: Dr. Peak Woo, MD, Director of Grabscheid Voice Center
A closer 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, to recognize the necessity of medical intervention, to be conversant with commonly-used drugs for performers, and to be able to participate as part of the medical treatment team in the rehabilitation of the singing voice.

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.

SINGER'S REPERTOIRE FROM A DEVELOPMENTAL PERSPECTIVE

April 2-3, 2005

Instructors: Judith Nicosia, Dr. Chris Arneson, Robert Marks, and 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 20-21, 2005

Instructors: TBA

An exciting opportunity to watch 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. Many NYSTA members attend this class every year, taking away useful new studio strategies and greater awareness of their own teaching style.

MESSAGE *from the President*

It has been my great privilege to serve on the Board of NYSTA for ten years and it is with deep appreciation for the work done by my predecessors that I have accepted the position of president. I hope that in this year we will continue our commitment to broadening the knowledge and experience of our members while providing them with continued opportunities for networking and collegiality. In the past five years the circle of membership has been widened to encompass more singers, composers, voice scientists, otolaryngologists, speech pathologists and lovers of the art of singing, all essential to maintaining a vibrant and stimulating organization. I am especially grateful to former presidents Dora Ohrenstein and Janet Pranschke for their work in this area.

Before I knew I'd be taking over the presidency, I had embarked on a summer reading list, which consisted of historical pedagogy texts. As one of the original members of the committee that helped create the Professional Development Program, my commitment to this course of study is unflagging. The pursuit of tangible and quantifiable information in the areas of study contained in the PDP curriculum has changed my teaching, as I am sure it has for many of you. Since most of us start on this



path as performers and come to teaching as a by-product, we have benefited from this structured course of study. What struck me in late May, after the Comparative Pedagogy Course in which I was privileged and honored to participate as a master teacher, was how this course of study was an objective way of validating some time-honored empirical methods of teaching singing. After all, singers had long, healthy and successful careers before Voice Science came into being.

It seemed to me that we needed to be careful not to throw the baby out with the bath water. The intuitive nature of teaching dating back to the 17th and 18th centuries and articulated by the great teachers of the 19th and 20th centuries bears revisiting by us in this "Scientific Age".

How we in the 21st century interpret the images and language of these renowned master teachers is, and has always been, a great challenge. In his interview in the October/November '04 issue of *VOICEPrints*, Neil Semer says "but he never tells you how to do it." This is the great tragedy of having lived too late; we

can't have a lesson from Lamperti or Garcia and the journey to understanding their precepts requires an openness of mind which sometimes seems at odds with our modern training and the professional demands faced by our students. We aspire to give our students the tools to make them competitive in an ever more crowded field. In doing so we should use everything in our arsenal, which includes modern science and historical practices.

It is true that the demands made of singers have changed dramatically since the Second World War: air travel, larger halls, louder orchestras, recordings, amplification, not to mention looking the part. In light of these demands, we are asked to produce *super singers*. The marketplace has a strong influence on our students and their aspirations. It is our job to keep them focused on the goal of acquiring a technique which will serve them well and long.

I encourage all of you to read and re-read these wonderful documents from the past. I ask you not to adopt their ideas unreservedly, but to examine the relationship of the precepts presented there to modern practice and thought. As we move forward, I hope that we can reconcile our present with our past and use modern science as a means of achieving a vocal aesthetic of ease and beauty put forth by our historical mentors.

Josephine Mongiardo

LIEDER *und Leben*

by Peter Ludwig

Among his many superlative qualities, Franz Peter Schubert is acknowledged for his powers of musical depiction and representation, his "tone painting." The expansive leafiness of *Der Lindenbaum*, the rustling of chains and the baying of dogs depicted in *Im Dorfe*, *Die Forelle* swimming to further depths in its pool, are musical images that can be comprehended and enjoyed by even non-expert listeners.

Recently, I've experienced moments that went beyond listening and contemplation, when as a visitor in some scenic place, I felt I had fallen into a Schubert song, or been overtaken by one. The first time this happened was in Québec, on an island in the middle of the Saint Lawrence River, where we visited an ancient, still-operating water mill. The miller pushed a chute into place, directing the stream over the water wheel—the wooden wheels and gears began slowly to turn, and the whole building rumbled and quivered with different treble and bass

ostinatos. Suddenly, something felt quite familiar, and I recognized *Halt!*, the third song of *Die Schöne Müllerin*—a stunningly accurate depiction of a water mill. Beyond the surprise of recognition, I was awed by the accuracy of Schubert's ear, by the specificity of the sonic description.

A similar thing happened this past summer. As we sat dining at the water's edge in Montauk, watching mirroring waves, boats, sea birds, and yes, swans, in the red glow of evening, it all vividly dissolved into *Auf dem Wasser zu Singen*. It is just possible the evening glow was assisted by the delicious Long Island vintage in our glasses; wine was not mentioned by the poet Count Stollberg—he also left out the lobsters.

The snapshot here was taken in the Adirondacks. I am beside a rustling brook (*Bächlein*) descending from its rocky source (*Felsenquell*), leaning on my walking staff (*Wanderstab*), listening to the water spirits (*Nixen*), pondering whether should I go (*Wohin?*).

As Tony Bennett sings, "Life is a Song." Well, sometimes, when you're lucky.



Peter Ludwig

NYSTACalendar



BREAK THROUGH *Day*

November 7, 2004

CAP 21 18 West 18th Street, 6th floor (between Fifth and Sixth Avenues)
\$15.00 for Members / \$30.00 for Non Members and Guests / \$10.00 Students with valid ID

Part One 11:00 AM - 1:00 PM **Breaking Through Mental and Physical Barriers**

Yoga Master Paul Cosentino and Suzuki-Viewpoints Master Teacher Kim Wield

Note: Bring loose clothing for morning activities. Showers and changing rooms available.

Part Two 2:00 PM - 3:30 PM **Powering Up Your Stamina and Overcoming Performance Anxiety**

Dr. Frederick Mindel and Frieda Kreiner, C.S.W.

Part Three 3:45 PM - 5:15 PM **Orchestrating a Breakthrough**

Featuring renowned performance coach Don Greene

Co-sponsored with the NYC Chapter of NATS (National Association of Teachers of Singing)

HOLIDAY PARTY *Turtle Bay Music School*

December 5, 2004 4:00 PM-7:00 PM

Free for members and their guests

Turtle Bay Music School, 244 East 52nd Street (near Third Avenue)

A CONVERSATION *with George Jellinek*

January 18, 2005 6:00 PM - 7:30 PM

\$15.00 for all

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

Mr. Jellinek will talk about his life and career, especially his long-running radio series "The Vocal Scene." Show and tell clips culled from 25 of the best episodes of his series will be interspersed throughout the interview. Co-sponsored with the Museum of Television & Radio and Opera Index

OUTFOXING *The Fach System*

March/April, 2005 (Date/Location TBA)

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

Free event for Members, \$25.00 for non members, Students with valid ID: \$10.00

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

CONTEMPORARY COMPOSERS *Concert*

May 1, 2005 7:00 PM

Millbank Chapel, Columbia teachers' College, 120th Street (between Broadway and Amsterdam) Free to All

The format is a party; the music is classical and crossover; the people are distinct individuals; the story that develops is "A Slice of Life." Join us for a provocative evening of song and drama and watch the story unfold. Composers include David Friedman, Pat Rasile, Noa Ain, Libby Larson, Tom Cipullo, Georgia Stitt, Russell Platt, Daron Hagen, and Phil Hagemann. Auditions will be held Monday, January 24th, 6-9 on the Upper West Side. Directed by Ellen Rievman. For further information or to schedule an audition, please contact Ellen at erievman@aol.com or call 212-421-6877.

PDP PEDAGOGY *Weekend*

May 20, 2005 6:00 PM-10:00 PM

May 21, 2005 9:00 AM- 8:00 PM

Columbia Teachers College

\$200; \$300 with Continuing Education Units.

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 Pedagogysession, where the teachers' styles, language, concepts and exercises are examined and compared. Many NYSTA members attend this class every year, leaving with useful new studio strategies and greater awareness of their own teaching style.

Six teachers of various styles and techniques will demonstrate during the weekend, including Dr. Scott McCoy (*classical*), Janet Pranschke (*classical*), Dr. Linda Carroll (*injured voices*), Lisa Popeil (*musical theater*), and Ron Shetler (*musical theater*). The course will also offer a review of anatomy and physiology by Dr. Scott McCoy.

NYSTA

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Maria Argyros



Lori McCann

Lori McCann has performed in a wide variety of genres and venues both here and in Europe including opera, oratorio, recital, new works and performance art pieces written expressly for her. She performed regularly with the Berliner Kammeroper and the Neue Opern Bühne-Berlin, and sang guest engagements in Germany, Spain and Austria.

In the U.S. Ms. McCann has performed as soprano soloist with many regional orchestras from Schenectady to La Jolla, as well as with regional opera companies, including Virginia Opera, Chautauqua Opera and Pacific Chamber Opera. She has been the recipient of many awards for competitions, including Columbus Opera, Belvedere International Competition, and National Finalist in the Metropolitan Opera National Council Auditions.

Originally from Madison, Wisconsin, she earned her degrees at UW Madison (B.M.), San Diego State University (M.A.), and the University of Cincinnati College Conservatory of Music, where she received both her Doctor of Musical Arts and Artist Diploma in Opera degrees. Dr. McCann now lives in New York City where she has been on the voice faculty of NYU and Teachers College at Columbia University and has a private voice studio in New York City. Currently she serves on the Board of Directors for both NYSTA and NATS.



Charlotte Surkin

Charlotte Surkin has served as both a board member and recording Secretary for NYSTA for the past several years. She chaired the Patricia Misslin Event and this November 14th will chair the Break Through Day Event. She was in the first graduating class of NYSTA's Core of Knowledge curriculum where she studied with master professionals in the areas of Pedagogy, Vocal health, Anatomy, Acoustical Physics and Repertoire. She has also interned with Dr. Anat Keidar at Roosevelt Hospital where she studied both speech and vocal pathologies.

A former Santa Fe Apprentice Artist, Ms. Surkin has performed the alto solos in over 30 oratorios with orchestras in the New York Tri-State area, including performances of *Messiah* in Carnegie Hall and The Kennedy Center. Her operatic repertoire is extensive and she performs works from the Baroque to Contemporary. She appeared in the world premiere *Sorry Wrong Number* by Jack Beeson with the Center for Contemporary Opera.

Ms. Surkin holds a Bachelor of Music Education degree from Temple University, an MA in music from New York University and a certificate in music from the Mozarteum in Salzburg, Austria. In addition to her teaching at Wagner College, she teaches singing at the Lighthouse International.



David Sabella

David Sabella has performed in Theater, Musical Theater, Cabaret, Opera, and Concert, throughout the United States and Europe and is currently starring on Broadway in *Chicago*, in the role which he originated in 1996. He made his Musical Theater debut at age 15 in *Shenandoah*, has numerous Off-Broadway and network television cartoon series credits.

As a classical countertenor, he won The Luciano Pavarotti International Voice Competition in 1995 and has appeared in *Giulio Cesare*, *L'incoronazione di Poppea*, and *Die Fledermaus*. He has sung in concert at Carnegie Hall and at Lincoln Center, appeared on television and often been featured in the national print media as well. His personal caricature hangs in Sardi's in New York City.

Mr. Sabella is also an accomplished teacher, has taught on the affiliate voice faculties at two New York State Universities, and is currently on the Voice and Music Faculties at NYU's CAP21 (Tisch School of the Arts), at Mannes and at Ann Reinking's Broadway Theater Project at The University of South Florida. A member of both NATS and the NYSTA Board of Directors, Mr Sabella also offers private instruction in vocal technique, audition and performance preparation.



Maria Argyros

Maria Argyros is proud to serve on the board of NYSTA, currently as Registrar. Maria was also proud to be among the first group to complete the "Distinguished Voice Professional" course of study offered by NYSTA.

Maria has performed over 20 major operatic roles and has appeared as soprano soloist in oratorio throughout the Northeast and Florida.

Maria worked with David Blair McClosky, a recognized pioneer in the field of voice rehabilitation. She completed 120 hours of course study to become a Certified McClosky Voice Technician. As part of the teaching staff of the McClosky Institute of Voice, Maria teaches summer seminars offered nationwide by the Institute for voice professionals who have suffered the negative effects of chronic vocal misuse.

Maria is Chair of the Voice Department at Turtle Bay Music School, and is an adjunct associate professor of voice at the Aaron Copland School of Music, Queens College. She also maintains a private studio in Manhattan.

"Becoming involved with NYSTA has been one of the best things I have done to enhance my musical life in New York. I have learned so much from the courses, and have met many wonderful colleagues."



Daniel Shigo

Bass-Baritone **Daniel Shigo** is the current Editor of *VOICEPrints—the official Bulletin of the New York Singing Teachers' Association*, now in its second year. He made his debut in Spoleto, Italy as soloist in Fauré's *Requiem* with the Westminster Choir. A long-time member of The New York City Opera and The Metropolitan Opera, he has appeared in over 70 productions. He maintains a keen interest in historical methods and practices informed and understood through the lens of current scientific research.

"The people I have worked with and met through NYSTA are talented, engaging and passionate about singing. Everyone has something to contribute. Please consider adding your voice to those you see here. And while I'm banging this drum: how about some submissions? This publication can't exist without you! Your views. Your interests. So you think you can't write? Everyone says this. I ain't buying it. It's like the old saying: "If you can speak, you can sing." Well, it's also true that *if you can think, you can write*. I know you. You have ten great ideas that come to you in the shower, during that walk in the park or the ride on the bus. Get a pad. Jot those odd ideas down and get cracking! *Do it now! You'll be amazed at what you can do.*



Christopher Arneson

Christopher Arneson is a professional voice trainer and Vocologist who works with singers, actors, politicians, and public speakers to build powerful, effective voices. Dr. Arneson recently joined the faculty of Westminster Choir College in Princeton, NJ, where he teaches Voice, Speech and Pedagogy and is director of the new Bachelor of Music in Music Theater program there. He has served as co-Director of the Voice and Speech department at the Actors Studio MFA program at the New School in New York where he developed a new Voice-training program, and co-authored a three-year curriculum for Masters student, and has also taught at Rutgers University

Dr. Arneson has completed Vocology internships at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital. He regularly collaborates with Otolaryngologists and Speech-Language Pathologists in the remediation of professional voice disorders and also works privately with clients. His students perform at major opera houses in the US and abroad and on Broadway. Dr. Arneson is a member of the Voice and Speech Trainers Association, Opera America, and NATS.

A CONVERSATION with Luba Tcheresky

By Daniel Shigo

On one of New York City's early Fall days, I sat down with Luba Tcheresky at her West End apartment for a long conversation about her career as teacher and singer. Her glorious voice can be heard on the recently released CD: *In This Life—The Artistry of Soprano Luba Tcheresky*. Luba credits Major Herbert Wall, a student of Jean de Reszke, as her primary vocal instructor. She later worked with Dr. Edward Dwyer, from whom she learned the intricacies of the vocal mechanism, a matter which helped her when she became a teacher. Luba also had a close association with the composer Vernon Duke, sang in Maria Callas' legendary masterclass at Juilliard and was a protégée of Lotte Lehmann. She is a true *naturale*. Somewhere in her 70's (a lady never reveals her age), her expressive countenance lights up when she talks about her life and art, revealing a sensibility that recalls an earlier era while being totally engaged in the here and now. Here is a portion of our conversation.

Daniel Shigo: Where did you get your love of singing?

Luba Tcheresky: From my mother. She was the Prima Donna of the Russian colony in Detroit, Michigan. She loved singing more than life! She dragged me to all the rehearsals of the Balalaika orchestra, to dancing lessons, Russian plays, puppet theatre, the works! Music was always very easy for me. I guess I learned to like it. Later, I was in a trio with my two sisters. That's when they discovered that I had a voice.

We go into the studio. Luba shows the author a picture with a singer and a pianist. This is Major Herbert Wall. A baritone, he was one of the last students of Jean de Reszke. He was a baritone. His sister was also a singer, and oddly enough, is in the famous movie Casablanca. She's in that scene where a girl is sitting on the floor, singing and playing a guitar.

Is the accompanist in the picture Walter Johnstone-Douglas? (de Reszke's studio accompanist) How did you come in contact with Wall?

Yes! That was his name. I had forgotten that! My goodness, how did you know that? (*I tell her about the book by Leiser. See the Voice-Talk column on the facing page.*) When I was married, I went with my husband to LA. He painted the murals in Wall's theater (*Wall, like de Reszke, had his own studio-theater*). I often wonder what became of that. I wasn't with him more than a year, but he had a profound impact on me. I had a naturally-placed voice. This happens once in a while. A singer like this should not be tampered



Luba Tcheresky

Luba Tcheresky
In Dvorak's Rusalka

with. As long as I worked with people who didn't upset what I had, it was great. I always say in my own teaching: "if it ain't broke don't fix it!" You're going to ask me about the technique that Wall taught. One thing stands out. He would say: "Base your tone on your breastbone." The body of the student who does this immediately goes into a better posture. They'll say: "Oh, that feels great. It's so easy!" You know, you have to feel "together" with your voice.

Were you influenced by any particular voices?

No! No! I never listened to records. Never! Never! When it was discovered that I had a voice, everything came easy for me.

Did you work on scales to build your technique?

I can't remember singing any scales, though I loved the study process. You know, they used to say that I sounded like Maria Callas. I didn't think so. But when I heard a recording of her, I realized: she feels that phrase just like I do! That was the connection. You know, Callas said this herself: "You get your inspiration from the notes and the words." When I studied (interpretation) with Lotte Lehmann in Santa Barbara I had to take voice lessons with a teacher chosen by the Academy. *I who had no problems...* well...suddenly everything that had been easy became very hard. Do this! Do that! There was too much to think about. Grace Bumbry did OK with this person, but it was terrible for me. I would sing for Lehmann and she would say: "Luba! I hear a bit of tremolo in that note." It took me over a year to get over it. That is why I say: A scholarship can be a dangerous thing. But it's hard to say no!

Did you think about an open throat?

Callas, in her Masterclass, would yell: "Open the throat! Open the throat!" But she never told them what that meant. They would just open their mouths more. But that is not what she intended. (*Luba demonstrates.*) You see,

my mouth is nearly closed but the throat is open. The larynx will tell the jaw how much to open. You need to open up the pharyngeal wall. A lot of it is getting the tongue in the right position in the lower jaw. And you shouldn't mouth with your lips. You don't hold the tone there. As I say to my students: "The tone, which comes from the larynx must proceed the adjustment. Every note is held by the breath and the back of the throat, not the lips." When you're singing, everything must done by feeling, by sensation. These things must be memorized. It's got to be comfortable and the most beautiful tone you can make.

Did you learn about technique when you started to teach?

I'll tell you another guy I went to here in New York...he's gone now. Ed Dwyer. We had a lot of fun. He would say: "Luba! You don't need me!" But I wanted to know all he taught about the inner workings. He had an incredible voice but didn't have a career. He introduced me to this book. (*Master Vocal Exercises by Horatio Connell.* Connell was a student of Julius Stockhausen. Stockhausen and Jenny Lind were in Manuel Garcia's studio concurrently.) Not one student has ever heard of this book. It's simpler and easier to use than the Garcia. I make up exercises to help my students. Now this is going to sound strange, but at times I almost hear a voice saying: "Tell them this!"

An intuitive sense?

Yes. Too bad my intuition didn't serve me as well in my personal life as it did in my singing and teaching!

What do you see as lacking in students today?

A lot of them aren't prepared. They have a general idea of the translation, but they really don't know. They have to know it in two ways. Every word, every dot, must be translated. Then they must also be able to write a general one. How can you interpret when you don't do this? How can you sing not knowing that? I used to sit in bed for hours thinking about and studying the score. I used to drive the coaches at Santa Barbara crazy always begging for more hours.

Did you have your own sensations like head resonance or singing in the Mask?

When I was in my heyday I never thought of a thing. Nothing! No singing in the Mask. All I was thinking about was the words and the music, just to go as deeply as humanly possible. I just sang. Early on, I had to sing *Un bel di* for a women's club. They came up to me afterwards in tears. I was stone cold. Why were they making so much fuss? I thought about this later. I had spent weeks crying when learning the music. How can you not? I had gotten over that stage of "feeling." But I did every crescendo, every marking in that score! It taught me a big

lesson. It has to become second nature. The audience should “get it,” not you.

What about registers? Passaggio?

I never thought of this when singing. I never had a problem, but developed exercises for my students as needed. I learned to analyze. Personally, I felt “together” with my voice, it wasn’t something to conquer. This is what the student has to feel. I always had that until my “bad-teacher” experiences. (Please know I did a lot of study and reading as to how the vocal mechanism operates. Now Wall and Dwyer... they really knew. Although I learned a lot of ‘scientific’ stuff from Dwyer, the *better* and *less complicated* was Wall.)

How did you get past “bad teaching”?

It was horrid...the worst thing. It happened twice, I simply tried to forget what I was told. I asked myself: “Luba: how did you do it before he made you do this?” If you feel something isn’t right for you, you *must* get away from it! Even with the best of intentions, one mustn’t play around with other people’s lives. After all these years, I learned that I got myself into trouble because I let myself listen too much to other people rather than also ask myself: “What do I want?” When I was growing up I always had to do as I was told. My mother pushed me here and there. I was good at music, but no one ever asked me what I wanted to do. No one talked about emotions or how to make decisions when I was growing up.

This sounds like quite a learning curve.

Well...as I say...if you live long enough, good things can happen to you.

VOICE*Talk*

Jean de Reszke (1850-1935) was a pupil of Antonio Cotogni and Giovanni Sbriglia, the latter helping him make the transition from baritone to tenor. De Reszke’s American exponents included Major Herbert Wall (teacher of Luba Tcheresky), Francis Heilbut and Oscar Seagle.



Jean de Reszke as Roméo

For information on de Reszke’s teaching see:

Tone Production of the Singing Voice, by Charles Bowes; Musical Courier, June 16, 1915, p. 29.

Jean de Reszke and the Great Days of Opera, by Clara Leiser, Books for Library Press, 1934/1970. Appendix contains “Jean de Reszke’s

Principals of Singing” by Walter Johnstone-Douglas:

“To get the maximum amount of ‘forward’ tone into the voice, which he deemed essential it was his plan to imagine that you were drinking in the tone, rather than pushing it out. This idea encouraged the palate to draw back and give *timbre* to the voice, while it helped the tone to find its way into the true mask, whereas an attempt to push the tone out often results merely in a nasal tone, though when the voice is in the right place, the tone seems to be resonating on the hard palate, by the front teeth. This apparent paradox was often misunderstood by those who criticized his teaching without knowing it. The grand idea was to keep the line from the diaphragm, through the vocal cords into the mask, to control—*maitriser*—the voice and not allow it to ‘faire le steeple-chase’ from head to chest, and nose to throat” p. 314.

Jean de Reszke as Pedagogue, his Ideas, Their Development, and the Results, by Voytek Matushevski; The Opera Quarterly, Vol 12, Number 1, Autumn 1995.

The Pursuit of Perfection, A Life of Maggie Teyte, by Gary O’Conner, 1979.

Appendix B contains “Vocal Exercises of Jean de Reszke”.

Jean de Reszke teaches singing to Edith de Lys, By Leon Volan, 1979.

The Virtuosi (Jean and Edouard de Reszke-The Singing Brothers), by Harold C. Schonberg, 1988; p. 13.



Tenor Jean de Reszke

For information on Sbriglia’s teaching see: *Sbriglia’s Method of Singing*; The Etude, May, 1942. “Intestinal fortitude you must have to support your *point d’ épu*, or the focal the focal point in your chest.” This is the cornerstone of the Sbriglia teaching” p. 307

SUMMER*News*

by Maria Argyros, *Certified McClosky Voice Technician*

In July, the 22nd seminar offered by the McCLOSKEY INSTITUTE OF VOICE in Boston was attended by 38 voice professionals, including music teachers, singers, and speech pathologists. Each came seeking help for chronic problems caused by vocal abuse. In a small group of 5 or 6 participants, a McClosky voice technician guided each person through a series of relaxation exercises to release the extrinsic muscles of the face, jaw, neck, and tongue. Proper body alignment, easy onset of tone, and flow phonation were also taught as rehabilitative measures. Besides individual instruction, there were lectures on basic anatomy, vocal hygiene, from song to healthy speech, and Broadway/pop style. Boston otolaryngologist Dr. Seth Dailey discussed voice disorders and showed several videos and case histories.

Participants became aware of the physical issues that caused their particular problem, and speech pathologists learned how these techniques can be used in clinical application for hyperfunctional disorders.

David Blair McClosky was a recognized pioneer in the field of voice science and rehabilitation.

VOICEPrints

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION
NOVEMBER-DECEMBER 2004

c/o Leslie Giammanco
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www.NYST.org



STUDIO*News and...*

Neil Semer Studio:

Ursula Hesse sings the *Rheingold* Fricka in Karlsruhe, **Allyson McHardy** sings Olga in *Eugene Onegin* with San Francisco Opera; **Ausrine Stundyte** sings Adina in *L'elisir d'amore* in Cologne; **Christian Elsner** appears in *The Magic Flute* with The Paris Opera; **Rebecca Hass** will sing the Verdi *Requiem* in Hamilton, CA; **Andreas Macco** appears as Crespel in *Les contes d'Hoffmann* at La Scala; and **Barbara Hannigan** sings in the French premiere of a Dutilleux work conducted by Kurt Masur.

Debra Vanderlinde's THE ART OF LISTENING workshop continues this fall on Thursday evenings 6:15 to 7:45. The class

was developed to help singers hone their listening skills and sense of style through exploration of historical recordings. *Old Records: a treasure trove of wonderful singing or musically indefensible, over-the-top performances, barely tolerable to anyone used to current standards?* Focus is on accustoming the ear to sounds of early records and making in-depth comparisons with modern singers. Open to professional singers and serious career-bound students who are defining their own unique style. For more information about the workshop please call Debra at 212 663-1765 or email her at VANDERLNY@aol.com

ATTENTION*Members!*

Hello everyone. Just a reminder that if you haven't already paid your DUES to please do it now! (Deadline is November 1st) It is now quite easy and very convenient to pay on-line at our website: www.nyst.org, or you may mail them to Leslie Giammanco, Membership Chair. Thanks!

The Membership Committee.

FROM THE*Editor*

This current issue of VOICEPrints announces both the BreakThrough Day event in November and our annual Holiday Party in December at the Turtle Bay Music School. It also features the first message from our new NYSTA president, Josephine Mongiardo. We all extend to her a warm welcome.

As editor, I continue to work with the graphic design of John Ostendorf, to upgrade both the look and content of our VOICEPrints, hoping to bring more—and more varied—articles from members and experts in our field.

As always, your comments and suggestions are welcome. I continue to

encourage members to submit items for *Studio News* as well as featured articles to me at Dshigo@nyc.rr.com. Meantime, best wishes for a wonderful Fall
Daniel Skigo, Editor

