

VOICE *Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

JANUARY-FEBRUARY 2008



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Featured Event:

A MUSICAL THEATER MASTER CLASS *with Meg Bussert*



Tools for Acting the Song!

For the singer (and teacher): honing the acting and performance techniques, once the musical preparation is done!

Ms. Bussert will guide participants through a fresh approach to acting the song borrowing tools and techniques from Stanislavsky and Michael Chekhov. These strategies can be applied by anyone working on the lyric stage whether the repertoire is music theater or opera, standard song or art song. The workshop will address not only the acting choices but the physical expression of those choices and how artists can incorporate the psychological and the physical into their performance.

Broadway veteran Meg Bussert is a Tony Award® Nominee, Theater World Award winner, and Master Teacher of acting and music theater studies at NYU Steinhardt. She has recently been presenting workshops applying Chekhov's psycho/physical techniques to the particular needs of the singing actor.

February 10, 2008

Sunday at 4:30 PM

Black Box Theatre at NYU

82 Washington Square East, NYC (entrance on Washington Place)

2007-2008 OREN LATHROP BROWN

Professional Development Program

*Presented by The New York Singing Teachers' Association, Inc.
in co-operation with Westminster Choir College.*

ACOUSTICS

January 15, 22, 29,

February 5, 12, 19, 26

March 4, 2008

Tuesday evenings from 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

COMPARATIVE PEDAGOGY

Friday, June 6 and Saturday, June 7, 2008

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

ALL COURSES:

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

All PDP courses are \$220 and can be registered and paid for online at www.nysta.org. One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form will be obtained at the class. The courses take place at Columbia University, Teachers College, 525 West 120th Street, between Broadway and Amsterdam Avenue. Check desk at entry for class location

For more information contact Janet Pranschke at jpranschke@si.rr.com or www.nysta.org.

MESSAGE *from the President*

Dear Members,

With the holidays behind us and a new year before us, I am pleased to announce that NYSTA has entered into a relationship with Atlantis Health Plan in order to help our members find affordable health insurance. By going to the Members section of the Website you will be able to find a direct link to Atlantis Health Plan. There are two kinds of coverage available to us. One is an HMO in which you are only able to choose doctors from within the Atlantis network. The other is a POS (Point of Service) plan which allows you the option of going out of network. The POS plan works much like the HMO if you stay in network, but once you choose to go out of network, things can become extremely costly—less so than if you had no insurance and not very different from other health insurance providers, but still it is important to understand this distinction. Some people refer to POS as the “God-forbid” insurance for catastrophes. Please note though that Atlantis feels its provider and hospital in-network provides full comprehensive

health coverage to its members.

The rates for these out-of-network services have a large deductible—the deductible is \$2000/\$4000—\$2000 for an individual, \$4000 for husband/wife, parent/child, or family—after which Atlantis pays 70% and the patient pays 30% of the UCR—usual and customary rate, until maximum out-of-pocket of \$5000/\$10,000 (again individual/family, etc.) is reached. After this, Atlantis picks up 100% of the UCR. The UCR may be less than what the actual charges are. In such a case, the subscriber is responsible for the remainder. This may seem daunting, however the UCR is applied by all insurers and this is why it is referred to as the catastrophe choice.

Within the HMO and the POS in network, you may choose a doctor from a large list of participating providers or you may choose to use one of the Atlantis Medical Group locations. There is one in each borough of New York City. These are self-contained practices and if you go to one of these, there are no co-pays for



any treatment or procedure administered at these locations. Services provided at these centers include Preventive/Primary Care, Pediatrics, PAP Smear, Second Opinions, Blood Work, Minor Local Surgery, Pre-Surgical Testing, Sonograms, Physical Therapy, EKG, IV/IM Therapy and Urgent Care.

Rates are set every quarter but whatever the rates are when you come into the plan remain in effect for a year. The rates that were just issued for the first quarter of 2008 are listed below.

If you have any questions, to learn more about Atlantis' plans, or wish to enroll, please contact Atlantis representative Jody Widelitz at 347-675-2213 or jodywidelitz@gmail.com.

Josephine Mongiardo

Health Maintenance Organization (HMO)

Single	\$268.16
Couple	\$536.32
Parent/Child	\$539.00
Family	\$689.17

Key Points (in-network coverage only)*

1. \$20 doctor co-pay
2. \$20 specialist co-pay
3. \$20 diagnostic/lab co-pay
4. \$50 ER/out-patient co-pay
5. \$500 hospital/in-patient co-pay or \$75 out-patient co-pay
6. Unlimited lifetime benefit
7. Mandatory generic prescription drug coverage
 - a. \$10 co-pay per generic prescription (no annual limit)
 - b. \$25 co-pay per authorized brand prescription (\$250 deductible, \$2000 limit per year)

**Physical therapy must be obtained at Atlantis Medical Group Centers only.*

Point of Service Plan (POS)

Open Access—No referrals needed *Key Points*

Single	\$295.69
Couple	\$591.38
Parent/Child	\$594.34
Family	\$759.92

1. Option of in- or out-of-network coverage and treatment*
2. Same co-pay structure as HMO; no deductible or co-insurance if in-network
3. \$2000 (individual)/\$4000 (couple/parent-child/family) deductibles if out-of-network
4. 70/30 co-insurance split after deductible if out-of-network
5. \$5000/\$10,000 maximum out-of-pocket
6. \$1 million lifetime benefit out-of-network. Unlimited \$ benefit in-network.
7. 7/30/50 Prescription Rider (no annual deductible or annual limit)
 - a. \$7 co-pay per generic prescription
 - b. \$30 co-pay per brand prescription
 - c. \$50 co-pay per formulary prescription

**Physical therapy must be obtained at Atlantis Medical Group Centers only. Mental health treatment is in-network only.*

Prescription Drug Coverage Add-on Options

RxM: Mandatory Generic

RxG: 7/30/50 (generic/brand/formulary)

Key Points

	RxM	RxG
Single	\$16.62	\$40.02
Couple	\$33.24	\$80.04
Parent/Child	\$33.40	\$80.44
Family	\$42.71	\$102.85

1. RxM Mandatory Generic offers unlimited generic drug coverage at \$10 co-pay per prescription. If brand is authorized by Atlantis, there is a \$250 deductible with maximum brand usage of \$2000 per year.
2. RxG offers unlimited generic, brand and formulary coverage at \$7 co-pay for generic, \$30 co-pay for brand, \$50 co-pay for formulary per prescription.

CapDent and GapDent Plus Dental Plans

Fully insured Dental Plans by monthly premium. Comprehensive dental benefits offering Managed Care and Point-of-Service options for Individuals and Groups that can be added to all Atlantis Health Plan options

	CapDent DMO Managed Care	CapDent Plus POS
Single	\$13.25	\$22.00
Couple	\$22.00	\$38.00
Family	\$29.17	\$55.00

WHAT WE CAN LEARN *from Pavarotti*

By Donald Miller

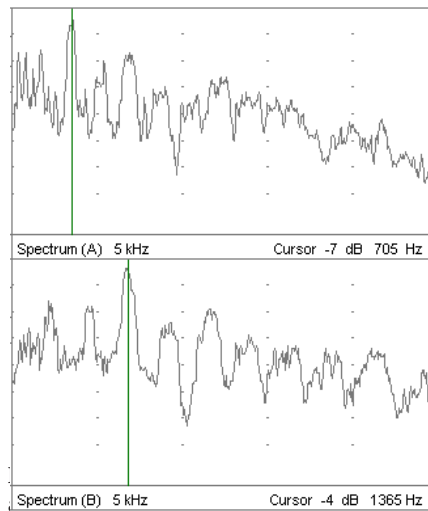
The death of a great singer always brings to mind a circumstance that I have found frustrating from the point of view of vocal pedagogy: most of the “knowledge” on which an extraordinary singing technique is based—and Pavarotti’s was indeed extraordinary—is contained in the body of the singer: its particular complex of cavities, muscles, and cultivated reflexes. These are no longer functioning, and that small part of the complex that the singer has talked about gives us only vague hints of how it all worked.

As anyone knows who has read Jerome Hines’ *Great Singers on Great Singing*, singers are often not very good at describing just what they do to achieve their beautiful sounds. When Hines asks him about his enviable execution of the *passaggio*, Pavarotti talks about how, over a long period of study, he learned to make the voice more “squeezed” on those particular notes. Like many other less-than-explicit terms used in voice instruction, this description may well be adequate—between teacher and pupil—to refer to an action one has already learned to perform, but for the outsider the term remains ambiguous.

Rather than puzzling over the exact nature of the squeezed voice and how the singer produces it, I would turn to the sounds themselves, as they are preserved in a large number of recordings, using spectrum analysis as the basic tool for investigation. In doing this, it is important to keep in mind that the expert human ear is both the most exquisite computer and the ultimate judge of the singing voice. However, when it comes to identifying the separate frequency components of a complex sound, the spectrum analyzer is far more reliable. And the reason why the spectrum analyzer is important in analyzing the phenomenon Pavarotti is that he was a consistent master in the use of resonance. Spectrum analysis gives us clear and objective evidence of use of resonance.

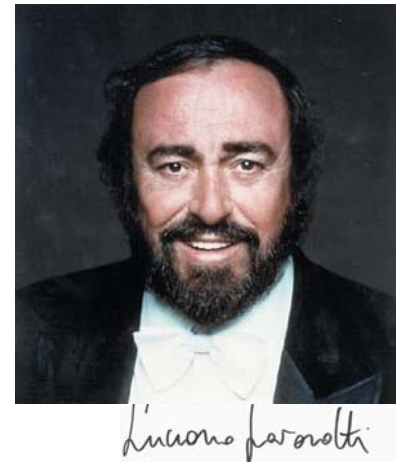
First a bit of background information may be helpful. It is common among male opera singers to refer to a place in the (second) *passaggio* where the voice “turns over.” Although this turning over is commonly perceived, what actually happens is not always understood. As the voice ascends the scale, the highest note

in the chest register is characterized by a dominant second harmonic (H2) in the spectrum, amplified by the first formant (F1, the lowest resonance of the vocal tract). The voice “turns over” when the second harmonic moves beyond the strong influence of the first formant, giving up its dominant position. At this point the more skillful singers start tuning the second formant to the third or fourth harmonics, respectively, for back and front vowels. In successful execution of this maneuver the loss of first-formant resonance is more than compensated by the gain of the second formant. This is illustrated by a classic Pavarotti example in the chromatic (nearly *a capella*) ascent from *F4* up to *B4*-flat in the *Rigoletto* quartet (see Fig. 1). At the pitch *F4*, still in chest register, he tunes F1 to H2. One semitone higher he gives up that resonance, and F2 starts picking up the third harmonic, staying with it all the way to the climactic *B*-flat, a major third higher. On the *B*-flat the third harmonic dominates by more than 12 decibels, constituting the bulk of the power of his voice. The well-tuned F2 produces this acoustic power without excessive effort.



Dominant harmonics are marked with the cursor, and their frequencies are given in the lower right-hand corner. Source: <http://www.youtube.com/watch?v=Qzw9Z6bHH0U>

While there is no evidence that Pavarotti was aware of this acoustic



analysis of his *passaggio*, the fact remains that his F2-tuning in the upper extension of the voice was exemplary in its consistency. Most successful operatic tenors achieve at least some F2-tuning on *G4* and *A4*-flat, but continuing that resonance strategy further, past *A4*, is less common. Still more unusual is the ability to track a harmonic with the second formant as pitch changes. Pavarotti could, and did, carry it up to “high C” (*C5*), where F2 needs to be above 1600 Hz in this configuration.

Trying to teach someone to do this without being aware of the acoustic facts and without feedback from spectrum analysis is a challenging task, and it is interesting to observe Pavarotti’s attempts with a fine young tenor, available on YouTube as Pavarotti’s Masterclass 001. The Duke’s aria from *Rigoletto*, “Questo o quella,” has a showy *melisma* on the vowel [e] at “se mi punge” with the sequence of notes *A4*-flat, *B4*-flat, *A4*-flat, *G4*. Pavarotti’s own recordings of the aria (see Fig. 2) clearly show F2 tracking the fourth harmonic (on the front vowel [e]) throughout the *melisma*, entailing moving F2 within a range of about 250 Hz. The *A*-flat and *G* fit relatively easily with this tuning, but the *B*-flat is a stretch, and tenors like to avoid that difficulty by changing to the back vowel [a] on the *B*-flat, thus dropping F2 to the third harmonic. Pavarotti is quite specific in his instructions, insisting that the pupil not move his mouth when he ascends to the *B*-flat. In this he is clearly teaching his own strategy of tracking H4 with F2. What he does not say, and what seems to me essential for moving F2 that high (ca. 1900 Hz), is that the tongue should be fronted, reducing the size of the front cavity and thus raising the second formant. (Interestingly, Pavarotti seems unaware of the tongue

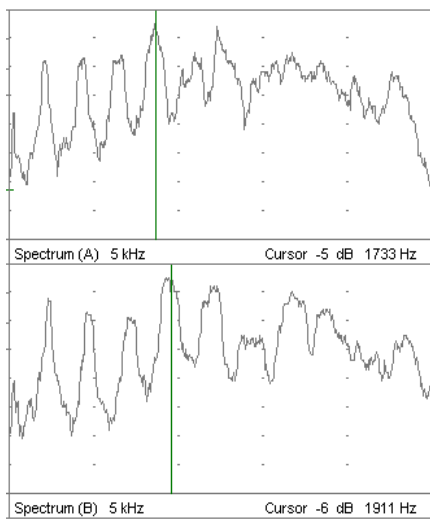


Figure 2. Pavarotti’s A-flat (above) and B-Flat on the vowel [e] from the aria “Questa o quella” from *Rigoletto*.

He tracks the fourth harmonic with the second formant, moving it up 200 Hz for the higher note. Source: http://www.youtube.com/watch?v=NWwg_VtrTdg

The pupil does not follow the master’s advice and drops his jaw to produce the vowel [a] on the B-flat, which is unstable in the lesson (see Fig. 3).

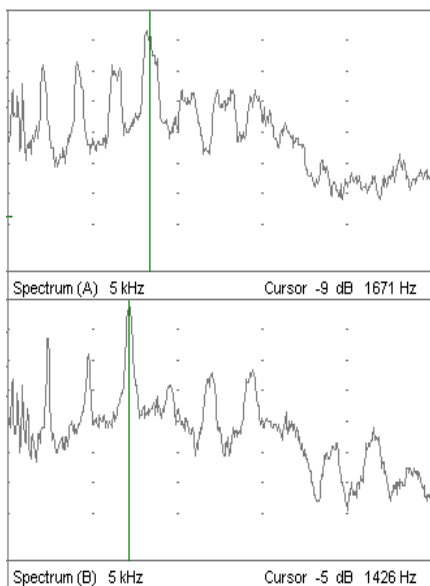


Figure 3. The pupil’s A-flat, which resembles Pavarotti’s in putting F2 on H4, and B-flat, where he drops F2 to the third harmonic.

Source: http://www.youtube.com/watch?v=JM_ACiOuYkA

For anyone interested in following this argument in detail, I have indicated the YouTube URLs where the sounds can be

found, as well as added figures that show the pertinent *spectra*. These are conveniently gathered on the VoceVista website: www.vocevista.com If you have VoceVista, or any other program for spectrum analysis, I recommend that you look for yourself at the *spectra*.

Of course Pavarotti’s singing gives us a great deal more than second-format tuning. But I would argue that his precise attention to technique was an essential ingredient in his success, resulting in such consistent sound and freeing him from having to battle the orchestra to be heard. A good part of the excitement generated by his singing came from the way he let the audience feel the challenge of the high notes without interrupting the flow of emotion, reflected in his face, that came from the dramatic situation. And here he made video an important factor, helping to bring intimacy to the high drama of opera, which not so long ago was typically limited to long-range visuals or lip-synching close-ups.

In conclusion, a word of caution to those who would learn from his example. First, it should be understood that the perfection of F2-tuning for high notes is a male phenomenon. What sopranos do an octave higher was pointed out three decades ago by Johan Sundberg in the famous *Scientific American* article (1), which gave a large impulse to applying voice science to the singing voice. In the female high voice the tracking of harmonics with formants is also of great importance, but there it is the first formant that follows the fundamental, H1. This may sound similar, but an important difference is that F1-H1 tracking is a natural phenomenon and relatively easy to implement. Tuning F2 to a higher harmonic is by contrast elusive. There is no easy groove to slip the formant into, as there is in a hoot that glides upward. One of the things that distinguished Pavarotti from most other tenors is that he could nonetheless find such a resonant groove in his whole upper extension.

A second cautionary note is based on a phenomenon that is not so easily demonstrated with the audio signal alone. It has to do with the closed quotient, the percentage of each glottal cycle in which the vocal folds are closed, preventing the passage of air. It is best monitored with the electroglottograph (EGG), a non-invasive device that can detect the opening and closing of the

vocal folds. As far as I know, no one has seen an EGG waveform of Pavarotti’s high notes, but my own investigations lead to the speculation that an unusually high closed quotient is required to produce the very dominant H4 that one sees in Pavarotti’s B4-flat on the vowel [e]. And such a closed quotient is seldom found in the same voice with the lightness of production that Pavarotti could also employ.

As we pay homage to a truly exceptional singer, let us try to emulate him where possible—for example, in his legato and the F2-tuning on the big (male) high notes—but let us also be wise enough to distinguish between those places where we may learn to follow his example and those where it is better simply to be thankful that at least someone was gifted and motivated enough to take the voice there.



Donald Miller is a bass-baritone who began his operatic career in Berlin and the Wiener Kammeroper. He returned to the U.S. to join the faculty of the Syracuse University School of Music, where he rose to full professor,

while maintaining an active schedule of professional engagements, including over two dozen leading roles from the standard repertory. His interest in the application of voice science to the singing voice grew in the late 70’s, and in 1984 he spent a semester in Groningen, the Netherlands, on a project with H.K. Schutte and the late Prof. Janwillem van den Berg. He subsequently moved to Groningen to devote himself to research on the acoustics and physiology of the singing voice, producing a number of scientific publications together with Prof. Schutte, as well as a PhD monograph, *Registers in Singing*, published in 2000.

An important result of his work in Groningen has been the program *VoceVista* (visible voice — see www.vocevista.com), feedback for instruction in singing. *VoceVista* was introduced in 1996, when personal computers became powerful enough to perform real-time spectrum analysis. Since then it has been further enlarged and perfected and is now in use in voice labs and facilities for training singers, particularly in North America and Europe.

'TIS THE SEASON...*To Demand*

By David Sabella-Mills

Happy New Year! I hope your holiday season was filled with laughter, joy, fun, and hopefully a little rest. The holidays are a busy time for everyone, no doubt. But for singers and their voice teachers they can be downright daunting. For many of us this can be our busiest time of work. Everyone seems to be singing: Finals, Juries, Holiday Performances; they even hire people to walk around the shopping mall and SING! All these singers need to be trained, and that's where we come in. So, if you made it through this holiday season, relatively in one piece and with a smile on your face, give yourself a pat on the back, look in the mirror and say "Good job." You deserve it.

Thinking back on this holiday season though, were you able to take any time for yourself? Did you get what YOU really wanted and/or needed? Were you moved or inspired? As teachers, it can be easy for us to forget that we have needs too, that we need to be inspired, and that our cups need to "runneth over" so that they can flow into the cups of our students and inspire them in turn.

Inspiring this community of voice teachers and professionals is at the very core of what we do here at NYSTA (and is one of my personal missions as well). It is with that in mind that I am delighted to announce the launch of our newest inspirational and informational tool, the Webinar.

What's a "Webinar" you say? (Don't worry I asked too. It's a new word.) A "webinar" is an online seminar (or class) that you take over the web (Internet).

This fall NYSTA embarked on the formidable task of offering all of our *Core Curriculum PDP Courses* online, as webinars. Our first course, "Vocal Anatomy and Physiology with Dr. Scott McCoy" had its highest attendance yet with more than half of the class attending via their computers, at the same time as the live class was happening at Teachers' College, Columbia University.

Teachers from all over the country, both contemporary and classical, young and old, computer savvy, or not, came together on-site and online every Tuesday night to learn and grow together. It was thrilling for me to be part of this process and to realize how many teachers all over

the country are hungry for this information, which we here in the New York metro area may have come to take for granted. And, how blessed we are to have an inspirational pedagogue like Dr. McCoy ready, willing, and able to give us this valuable and, in many cases, life changing information. My own teaching has never been the same since taking Dr. McCoy's courses (both Vocal Anatomy and Voice Acoustics).

As this was our first attempt at this type of webinar, there were a few technical difficulties to overcome. I am indebted to the brave souls who ventured into this new world with us. It was truly a new experience for everyone involved. Both on-site and online, the students were extremely gracious in allowing us to work through our technical issues. And, Dr. McCoy was particularly magnificent in his handling of both on-site and online questions, and the various Internet and technical difficulties that arose. In the end though, we were able to iron out (and edit out) all of our glitches, and everyone in attendance, both on-site and online, expressed appreciation and gratitude for both the course information and the technology we used to deliver it over the web.

Here are comments from some of our recent webinar participants:

"Thanks (to) NYSTA for providing the opportunity to attend the class via Webinar. Being able to take the class at home after a long teaching day was absolutely fabulous. While I would have entertained the thought of trekking to the city every week to take the class in person, I was so very grateful that I didn't have to do so. Being able to sit at my own computer seemed very luxurious! A big hurrah for Webinar technology.... My entire experience was very positive. I appreciated the promptness of the class times. I also appreciate being able to review the classes on line."
Taina Kataja (Edison, NJ)

"I have enjoyed 'participating' in the class... here at home. I will be joining you for the next webinar, and I plan on attending at least one 'live' class. The education that Scott provides is sorely needed for all of us who teach, so we don't continue to pass along less-informed 'truths' that were taught to us."
Susan Fedak (Albany, NY)

"I wanted you to know how much I am enjoying this course. I'm excited to be in the inaugural on-line course. Hey, we've got bragging rights, right? I'm looking forward to viewing the recorded archives during breaks. Thanks for your work."
Barbara Dyer (Torrance, CA)

I am delighted that you will be archiving the sessions. It will be terrific to go back and review, or even catch up on any class we would possibly miss for any reason in the future. I would like to say that I'm really enjoying the webinars. I am definitely planning on enrolling in the next three. Thank you for your dedication to the constant improvement of this wonderful resource for voice teachers who live in more rural areas of the country.
Matthew Hoch (Rome, GA)

And wait, there's more...

In addition to offering the Vocal Anatomy and Physiology webinar in "Real Time," we also recorded (and edited) the entire course so that it can be purchased and viewed as an "On Demand" Webinar. "On Demand" means you can register for, and take this course, anytime you wish, 24 hours a day, 7 days a week, from the comfort of your own home, office, or laptop computer.

With this new and amazing "On Demand" technology, you will practically be *in* the classroom. You will see and hear Dr. McCoy's presentation, as it was given during the live class, and hear questions asked and answered during class (both on-site and online). Dr. McCoy's multimedia textbook and CD ROM, "Your Voice, An Inside View" (a required text for this course) is also used for additional videos and diagrams, and can be purchased right from the NYSTA website.

Dr. McCoy's Vocal Anatomy and Physiology course is truly revolutionary in its organization and delivery of this information which, in the wrong hands, could be off-putting and intimidating to many people. But, in this master-teacher's expert hands the course becomes not only enjoyable but actually fun. Seeing and hearing the class interaction, including guffaws of laughter and Dr. McCoy's inimitable wit and charm, during NYSTA's "On

Demand" webinar makes this abundantly clear.

Another fantastic perk of NYSTA's On Demand format is the ability to see and hear the course over and over again. When you purchase an On Demand PDP course you'll have access to that course for a full four months (approximately one full semester) to view that course as many times as you like. Imagine being able to see and hear this information over and over again anytime you wish, 24/7?

I can speak from experience on this, since I have been in the midst of hours of converting, editing, and uploading these sessions onto the NYSTA website. Viewing these lectures again and again each time (as my computer goes through each of its editing processes) has increased my comprehension and comfort with the material, and my ability to practically apply this information in the studio. And now, this ability is available to everyone who purchases the On Demand webinar of this course. You

can stop, start, pause, repeat, and play these files as much as you wish. You can also minimize your media player and simply listen to the lectures at any time as well.

There are a few system requirements to consider before you purchase your On Demand course. To view an On Demand webinar you must have Windows Media Player 9 (or higher). If you do not have WMP9 installed yet you can use the links provided on the NYSTA website to install the program for FREE (available for both PC and MAC). And, although not required, a high speed connection is suggested.

So this season, after all the demands of the holidays are over, demand a little gift for yourself, the gift of knowledge for both yourself and your students. Visit us at www.nyst.org and register for our On Demand Webinar of "Vocal Anatomy and Physiology with Dr. Scott McCoy." 'Tis the season... PS (or rather SP, "Shameless Plug"): This semester's "Voice Acoustics and



David Sabella-Mills

Resonance with Dr. Scott McCoy" begins January 15, and is available both on-site and online. For more information about this and other PDP courses and webinars please visit us at www.nyst.org. Comments and/or questions always welcome at dsm@nyst.org.

NYSTACalendar 2007-08

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM*

ACOUSTICS

January 15, 22, 29, February 5, 12, 19, 26, March 4 Tuesdays, 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

A MUSICAL THEATER MASTER CLASS *with Meg Bussert*

February 10, 2008 Sunday at 4:30 PM **Tools for Acting the Song!**

For the singer (and teacher): honing the acting and performance techniques, once the musical preparation is done!

Ms. Bussert will guide participants through a fresh approach to acting the song borrowing tools and techniques from Stanislavsky and Michael Chekhov. These strategies can be applied by anyone working on the lyric stage whether the repertoire is music theater or opera, standard song or art song. The workshop will address not only the acting choices but the physical expression of those choices and how the artist can incorporate the psychological and the physical into their performance. Broadway veteran Meg Bussert is a Tony Award® Nominee, Theater World Award winner, and Master Teacher of acting and music theater studies at NYU Steinhardt. She has recently been presenting workshops applying Chekhov's psycho/physical techniques to the particular needs of the singing actor.

Black Box Theatre at NYU, 82 Washington Square East, NYC (entrance on Washington Place)

DAVID ADAMS ART SONG *Competition and Recital*

\$1,000 first prize, \$500 second prize and \$300 third prize, plus a New York recital. Applicants must be no younger than 23 years of age and may not have been reviewed in a major recital appearance in New York. They must submit a full recital program, twenty-five percent of which must be American song. No arias or popular songs are acceptable. Singers must send a letter of application postmarked no later than March 10th which must be accompanied by the following:

• A non-refundable application fee of \$30 • Proof of age, such as a copy of a birth certificate, passport, certified school record or driver's license • Seven typed copies of the recital program, but not the music • Statement agreeing to comply with the above mentioned requirements • Name, address, phone and email address • The applicant's handwritten signature and date.

Preliminary Auditions: Thursday, March 20 2008, 12:00 NOON - 6:00 PM **Final Auditions: Friday, March 21, 2008 12:00 NOON - 3:00 PM**

Columbia University, Teachers' College. **Winner's Recital: Friday April 11, 2008 8:00 PM** Location - TBA Cash prizes awarded at performance.

The Competition Auditions are not open to the public. Winner's Recital is Free to Members / \$25.00 Non-Members / \$10.00 Students
Letters of application should be sent to Nancy Adams, 251 West 98th Street, #9-B, New York, NY 10025. PHONE: 212-749-6228.

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM*

COMPARATIVE *Pedagogy*

June 6 and 7, 2008 Friday and Saturday

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

* All PDP Events: Teachers College, Columbia University, 120th Street between Broadway and Amsterdam Avenue, NYC

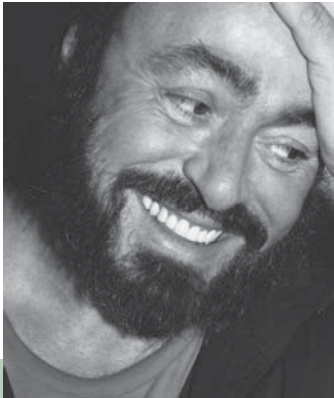
VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

JANUARY-FEBRUARY 2008

NYSTA, c/o Mr. David Sabella-Mills
360 West 34th Street, Townhouse #3
New York, NY 10001

www.NYST.org



Luciano Pavarotti

STUDIO*News*

Phyllis Curtin to be Interviewed after Showing of NBC Opera Theatre's *Così fan tutte*

Phyllis Curtin, the esteemed American soprano and teacher, will be interviewed after the showing of the NBC Opera Theatre's April 6, 1958 masterful telecast of Mozart's *Così fan tutte*. Ms. Curtin portrayed Fiordiligi in an all-star ensemble with John Alexander as Ferrando, Frances Bible as Dora-bella, John Pease as Don Alfonso, Mac Morgan as Guglielmo, and Helen George as Despina.

Phyllis Curtin was born in Clarkson, WV and received a bachelors degree in Fine Arts at Wellesley College. She made her operatic debut in 1946 with the New England Opera Theatre in Boston. Her debut with the New York City Opera was in 1953 where she performed until 1976. She made her Metropolitan Opera debut in 1961 as Fiordiligi, performing there until 1973. Ms. Curtin performed at the Teatro Colón in Buenos Aires, at the Glyndebourne Festival, and at La Scala.

Ms. Curtin was known for her creation of new roles—Floyd's Susannah in 1955—and for her dedication to song recitals. She retired from singing in 1984. She served as professor of voice at the Yale University School of Music from 1974 to 1983. From 1983 to 1992, she was professor and dean of the School of the Arts at Boston University where she continues to teach.

This event will be held at The Paley Center for Media, 25 West 52nd St., at 2 PM on Saturday, January 19, 2008. Tickets can be reserved by calling 212-721-9828 or through Opera Index' web site: www.operaindexinc.org.



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