

COMPARATIVE *Pedagogy* Weekend 2011 Master Teachers

Margaret Baroody

Working With the Injured Voice

Margaret Baroody is a singing voice specialist in the voice medicine practice of Drs. Robert T. Sataloff, Karen Lyons, Yolande Heman-Ackah and Venu Devi in Philadelphia, PA. Widely recognized for her work with injured voices, Ms. Baroody is also a highly respected singing teacher who maintains a busy private studio.

Ms. Baroody has written frequently on the subject of singing, particularly with regard to the injured voice and vocal health. She is the author of over twenty-five published articles on voice. She is also a contributing author to numerous articles and books including *Vocal Health and Pedagogy*, *Professional Voice: The Science and Art of Clinical Care* and others.

Ms. Baroody has demonstrated her commitment to the vocal health and training of the professional voice community with the presentation of numerous in-service programs. She is also a frequent lecturer throughout the United States and Canada on the subject of voice and vocal health. Ms. Baroody is a professional mezzo-soprano with extensive performance experience in opera, oratorio and recital.

She received her BM degree in vocal performance from Converse College in Spartanburg, South Carolina, her MM degree from the Philadelphia College of the Performing Arts, and was a four-year scholarship student at the prestigious Academy of Vocal Arts in Philadelphia.

Michael Paul

Male Classical

Michael Paul is a New York-based private teacher. This season his students sing principal roles at the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, the Lyric Opera of Chicago, Washington National Opera, Boston Lyric Opera, New York City Opera, Teatro Colon, Teatro alla Scala, Grand Théâtre du Genève, Bayerische Staatsoper, Teatro Comunale di Bologna and The Marinsky Theater. His students have been prizewinners in the Metropolitan Opera's National Council Auditions, Operalia, International Tchaikovsky Competition, George London Awards, William Mattheus Sullivan Grants, and many others.

His emerging students are regularly accepted into the American and International young artist training programs such as the Merola program and Adler fellowship at San Francisco Opera, La Scala's young artist program, Santa Fe Opera's apprentice artist program, The Domingo-Cafritz Young Artist program at the Washington National and others. Michael began his studies at SUNY Potsdam's Crane School of Music in music education. Upon graduation from the Westminster Choir College in vocal performance, he received a fellowship in vocal chamber music at the Aspen Music Festival and a clinical internship at the Vox Humana laboratory at the Head and Neck Surgical Group affiliated with Roosevelt Hospital in New York with Dr. Anat Keidar CCC-SLP and Dr. Anthony Jahn. Michael serves on the faculty of Washington National Opera's Domingo-Cafritz Young Artist Program, and each summer teaches master classes for Opera Ischia, which he founded in 2005. He is an advisor and a referral teacher for several prominent artist agencies, theaters and medical professionals.

Gwendolyn Bradley

Female Classical

Gwendolyn Bradley-Willemann is an American soprano who has performed on both the operatic and concert stages. Mrs. Bradley grew up in Bishopville, South Carolina and was trained at the North Carolina School of the Arts in Winston-Salem and the Academy of Vocal Arts in Philadelphia. Her debut was as Nannetta in Verdi's *Falstaff* at the Lake George Opera in 1976. After a successful concert in New York in 1979 she established herself at the Metropolitan Opera, beginning in 1981 as Nightingale in Ravel's *L'Enfant et les sortilèges* and continuing for the next seven seasons singing such roles as Fiakermilli in *Arabella*, Blondchen in *Die Entführung aus dem Serail*, Zerbinetta in *Ariadne auf Naxos*, Olympia in *Les contes d'Hoffmann*, the title role of Stravinsky's *Le rossignol*, Clara in *Porgy and Bess* and especially as Gilda in *Rigoletto*.

She has also performed in other American opera houses—Memphis Opera, Michigan Opera Theatre and Central City Opera. Ms. Bradley has been a frequent guest at the Los Angeles Opera, performing such roles as Oscar, Blondchen, Zerbinetta, Romilda, Zerlina, and Pamina in *Die Zauberflöte*.

Michael C. Rider

Male Musical Theater

Michael C. Rider is a voice teacher, coach and performer in the New York City area. He is currently serving as an adjunct voice faculty member at Montclair State University and at CAP21 as well as running a private New York voice studio specializing in the development of the belt voice, as well as repertoire coaching and development for auditions and performances. His students have been seen in New York City on Broadway, off Broadway, at the NYMF, and Brooklyn Lyceum. His students also perform as leads in regional theatre companies around the country and have been seen around the world in *Wicked* (Tokyo), *Broadway Bound Revue* (Beijing), and *Beauty and the Beast* and *Last Five Years* (Hong Kong). Michael also works with high school students to prepare them for theatre auditions at top U.S. Universities. He has worked collaboratively at the piano with performers for cabarets at The Duplex and Don't Tell Mama's in NYC and at several venues in Hong Kong. Michael has served as a music theater clinician at the Beacon School in New York and for the North East Theatre Festival for the EDTA (Educational Drama Teachers Association). He has also worked as a coach and accompanist for the students of the Musical Theatre Programs at Penn State and Westminster Choir College at Rider University. Michael is an alumnus of Westminster Choir College of Rider University (MM) and Penn State University (BM). He is also an active member of the National Association of Teachers of Singing (NATS), the New York Singing Teachers Association (NYSTA), The National Opera Association (NOA), the American Choral Directors Association (ACDA) and the American Guild of Organists (AGO).

Sally Morgan

Female Musical Theater

Sally Morgan is an expert vocal trainer, the developer and author of *Sing Like You Speak™*: Morganix Method, a required text at the University of Texas, Austin; the award-winning composer of her children's music CD, *Grammy's Cookie Jar*; a respected vocal artist, actress, and author of *215 Secrets to Help You Speak Like a Pro*. An innovator in the field of vocal training for the past 25 years—from inside the prestigious Actors Studio Drama School in NYC to Southern Brazil—she has contributed to the accessibility of the vocal arts to all who seek her help: actors, singers, business professionals, lawyers and politicians.

Ms. Morgan is also a speaker and workshop leader who fascinates her audiences and challenges them to become vocally empowered and professionally polished. She is a frequent presenter at national theater and voice trainer associations such as American Theater in Higher Education, the Voice and Speech Teachers Association (VASTA), the Music Theater Educators Association (MTEA), the Voice Foundation, Actors Equity, and the American Federation of Television and Radio Artists (AFTRA).

Patrick Michael Wickham

Complementary Techniques in the Modern Voice Studio

A pioneer in successfully combining the fields of voice technique, structural integration and vocal physiology, Mr. Wickham's innovative work as a voice physiologist and master teacher has gained international attention. A voice specialist with many celebrity clients, he has been featured on Inside Edition, VH1, and ESPN, as well as in interviews in *Time Out*, *The New Yorker*, *Backstage* and the *Village Voice*. His students include professional singers who have appeared on and off Broadway in over eighty shows nationally, as well as principal performers at The Metropolitan, New York City, Houston Grand, Chicago Lyric, Los Angeles, Tokyo, Seattle, Atlanta, and Nashville Opera houses. His students have been signed with record labels such as Jive, Atlantic, Universal, Virgin, So So Def and Sony.

Mr. Wickham is best known for pioneering the Vocal Integration™ method, a innovative, highly-effective, and expandable synthesis of voice physiology, bel canto technique, structural integration, auditory feedback and functional visualization techniques. In addition to studies in voice and composition at Vanderbilt's Blair School of Music, Manhattan School of Music, and The Juilliard School, Mr. Wickham has pursued studies in voice anatomy and physiology at the renowned Bill Wilkerson / Vanderbilt Voice Center under the mentorship of Dr. Robert Ossoff.

His performance experience includes operatic and theatrical roles; he has served as stage director for opera, ballet and straight plays, and is a prolific and award-winning composer. Wickham resides in New York but maintains private teaching studios and lecture series in Southern Pines, Los Angeles, Atlanta and Paris. Please visit him at www.vocalstudios.com.