



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

# inter nos

"Between Us"

WWW.NATS.ORG

VOLUME 40, NO. 2 • FALL 2007

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## ASSOCIATION NOTES

### National Board of Directors and Guests Attend Gala Open House Reception

The new NATS offices were seen by the national Board of Directors for the first time on Thursday, June 28, 2007. All were welcomed to a gala champagne reception and ribbon cutting as a festive beginning to the annual board meeting.



Guests gathered outside and mingled while waiting for the opening ceremony to begin. Pictured here are former Executive Director Bill Vessels and Past President Jane Dillard.

President Martha Randall offered a toast and then cut the ribbon and welcomed all into the new office.



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## inter nos

VOLUME 40, NO. 2

MANAGING EDITOR,  
Deborah L. Guess  
Director of Operations  
violetdlg@aol.com

**inter nos** is the official newsletter of the National Association of Teachers of Singing. It is published two times per year (Spring & Fall) and sent to NATS members.

### PLEASE SEND ADDRESS CHANGES TO:

NATS  
9957 Moorings Drive, Suite 401  
Jacksonville, FL 32257

Phone: 1-904-992-9101

Fax: 1-904-262-2587

Email: [info@nats.org](mailto:info@nats.org)

Visit us online at: [www.nats.org](http://www.nats.org)

### PUBLICATION DEADLINES:

All material for publication must be submitted to the NATS Executive Office by:

Spring issue.....Feb. 1

Fall issue.....Aug. 1

**Mission:** *The National Association of Teachers of Singing, Incorporated, is a nonprofit organization dedicated to encouraging the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promoting vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.*

The National Association of Teachers of Singing, Inc. is a member of the National Music Council.

### Comments? Questions? Concerns?

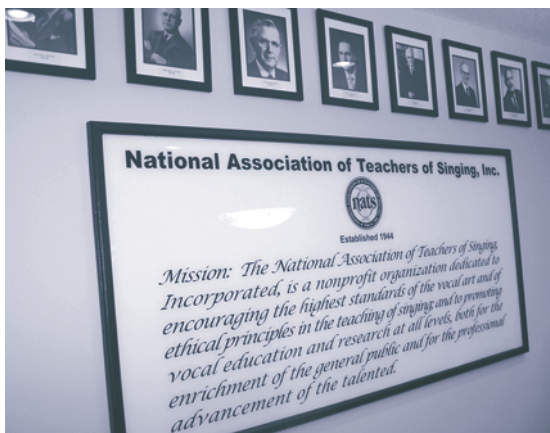
Send an email or letter to:

**inter nos**

9957 Moorings Drive, Suite 401

Jacksonville, FL 32257

[info@nats.org](mailto:info@nats.org)



After touring the offices, all enjoyed the buffet, renewing old acquaintances, and meeting new friends.

## We Need Your Help

NATS is assembling historical data in preparation for its 50th National Conference:

### Music City Jubilee – a Vocal Arts Celebration.

If you have stories about any of NATS' history (Intern Program; NATSAA; Student Auditions; the NATS Foundation; Conferences; National Workshops, etc.) that you would like to share, please send them to:

NATS, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257

Electronic submissions: [info@nats.org](mailto:info@nats.org) • Information: 904-992-9101

### Photos are especially welcome!

Please make sure each of your photos are clearly labeled on the back with your name, address and phone number so that we can return them to you.

To find the most up-to-date information on Regional NATS events, visit the national website at [www.nats.org/events.php](http://www.nats.org/events.php). Then click on your Region to find information on current events.

If you wish to obtain a printed copy of the calendar, you may request one from the NATS Executive Office by calling 904-992-9101 or emailing us at [info@nats.org](mailto:info@nats.org).

Visitors toured the facilities, which include a new conference room complete with framed mission statement and framed photographs of all the Presidents of NATS.

# Farewell from the Executive Director

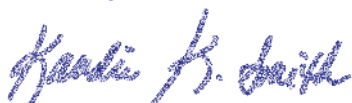
Greetings to all my fellow NATS members:

It has been my distinct pleasure to serve the National Association of Teachers of Singing for the last two years. Although a brief period of time, these two years have given me some of the most meaningful experiences of my professional and musical life thus far. They have also afforded me the opportunity to meet many of the leaders in our industry, as well as a host of extraordinarily fine, committed NATS members serving the organization at every level.



I want to extend my deepest thanks to all those with whom I have worked during the last two years, from the paid staff to the dozens of members who lead and serve in so many ways. I wish NATS the very best, and feel confident that the vision, the desire, and the selfless dedication of the leadership who guide NATS will take the organization to an unprecedented new level of excellence.

I look forward to seeing all of you in the future, as musical colleagues.



Kandie K. Smith

## Call for Papers

The National Association of Teachers of Singing  
50th National Conference

*Music City Jubilee*  
*A Visual Arts Celebration*

Nashville, Tennessee, June 27-July 1, 2008

The National Association of Teachers of Singing would like to invite all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 50th National Conference in Nashville, TN June 27-July 1, 2008.

Topics for poster papers may include Voice Pedagogy, Voice Science, The Private Studio, Technology and Teaching, Vocal Repertoire, Performance Practice, Commercial Styles, Musicological Studies, or any other topic related to the art of singing.

Abstracts, which should not exceed 500 words in length, should be sent in MS Word or PDF format as a file attachment to an electronic mail. Only electronic submissions will be considered. The deadline for submissions is **December 1, 2007**. Please send abstracts to:

John Nix

Associate Professor of Voice and Voice Pedagogy  
The University of Texas at San Antonio

Poster Paper Coordinator,  
NATS 50th National Conference  
John.nix@utsa.edu

Notices of acceptance/rejection will be sent out  
by February 1, 2008.



The National Association of Teachers of Singing, Inc.  
(NATS) announces the opening of the position of

## Executive Director

Candidates should have training and/or experience in both management and artistic activities and a graduate degree (or equivalent experience). For best consideration, send a letter of application and curriculum vitae by electronic mail attachment in MS Word to Jane Dillard, Chair, NATS Executive Director Search Committee at [janeandnoble.dillard@worldnet.att.net](mailto:janeandnoble.dillard@worldnet.att.net). Review of applications will begin September 4, 2007, and continue until the position is filled. The executive director is in charge of the executive office in Jacksonville, Florida. Two **confidential** letters of recommendation, written specifically for your application for this position, should be sent by the writer directly to: NATS Executive Director Search Committee c/o Susan Grizzard, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257-2416.



# Amending the Bylaws

Official notification is in compliance with requirements of the current Bylaws, Article XVI, Section 4, Amendment of Bylaws. To view both the current and proposed amended Bylaws, please visit the national website at [www.nats.org](http://www.nats.org).



**I**t is time to approve the amendments to the Bylaws approved by the Board on June 30, 2007. They were last amended in 2002, not that long ago, but changes in technology, our new office, and the need to clarify certain aspects of membership made it necessary to bring them up to date. It may seem as if NATS operates in a “top down” fashion when NATS Members are asked to approve a document written by a committee and approved by the Board, but that is actually not the case at all. The Association elects officers, both national and regional, to represent you, the Members, as decisions on policy are made for your benefit. Jane Dillard, as President, appointed a Bylaws Committee and I reappointed it (as the work extended into my term in office), to do the initial groundwork, and finally, the Board reviewed every single line of the document, making changes as deemed necessary. Only after all of this has been done is it presented to you for approval, for a consensus of all the Members.

Please take the time to view the proposed Bylaws, now available on the NATS website, and compare them with the

2002 version that we are currently using, also on the website. Notice of amendments to the Bylaws must be given to the Members at least thirty days in advance of the vote, and we are allowing much more time than that so that you have ample time to read them before casting your vote. You will notice that some of the changes have to do with rearranging information to make it easier to find when you need it, and some additions offer clarification of terms such as “in good standing,” generally understood to be “current with dues,” but not specifically so stated in our Bylaws. My next *From the President* column will offer you a more detailed comparison of the differences between the 2002 Bylaws and the proposed amended version. The new Bylaws will be included with your 2008 dues notice with a ballot for your vote.

Thank you in advance for finding time, our most precious commodity, to carefully read and consider the proposed amendments. If you have questions, please contact Dr. Scott McCoy, chair of the Bylaws Committee, at [mccoy@voiceinsideview.com](mailto:mccoy@voiceinsideview.com)

Martha Randall, *President*

As always, I welcome your comments and suggestions to [mlrandal@verizon.net](mailto:mlrandal@verizon.net).

## IMPORTANT - PLEASE READ

In June, 2007, the national Board of Directors approved a change in the method of distribution for the Association newsletter.

Effective January 1, 2008, all members will receive *Inter Nos* via email unless otherwise requested. Please be sure to indicate your preference for delivery of the newsletter in the space provided on the annual dues notice you will receive in October, 2007.

**THOSE WHO DO NOT SPECIFY A PREFERENCE WILL RECEIVE THE NEWSLETTER VIA EMAIL, USING THE CONTACT INFORMATION PROVIDED TO THE EXECUTIVE OFFICE BY EACH MEMBER.**



**O**n behalf of the Board, I regret to announce the resignation of NATS Executive Director, Dr. Kandie K. Smith. We want to express our appreciation for her work over the last two years. She contributed greatly to the success of the 2006 National Conference in Minneapolis, was instrumental in the acquisition of the new Executive Office in Jacksonville, helped further collaborations with our fellow associations and forge new ones, and was an enthusiastic supporter of all NATS activities. She is returning to teaching at the collegiate level. We wish her all the best!

Martha Randall, *President*



# 2007 NATS Intern Program Report

Each year, the National Association of Teachers of Singing and the NATS Foundation sponsor the NATS Intern Program whose goal is to improve substantially the studio teaching skills of young teachers who have had five or less years of teaching experience. These interns are paired with seasoned professionals for master classes and mentored teaching sessions. Guest lectures and special presentations provided another valuable resource. The culminating activities of the yearly program include a student recital and a banquet hosted by NATS which also serves as an opportunity for the interns to thank and honor the master teachers and administrators of the program.

Twelve teachers from across the country were selected from a large pool of 46 applicants to participate in this year's NATS Intern Program hosted at the University of North Carolina at Charlotte. What followed were intense, yet highly beneficial and very rewarding, nine days of teaching, performing, and learning. The daily schedule included mentored teaching – where the master teacher observed the intern's teaching and provided feedback at the end of the session, and special presentations or master classes. These presentations addressed broad topics such as vocal repertoire and vocal use and misuse. Additionally, specialized topics including (mis)conceptions of CCM (contemporary commercial music), promotion and tenure, and the Alexander Technique shed light on important issues that were new or unfamiliar for many of the interns.

A mere article cannot fully describe all that was gained from participating in this year's Intern Program, but here I offer a few pieces of wisdom imparted by our master teachers that left quite an impression.

## **Help your student sense the sound, and you will be able to position the sound.**

— Jane Dillard (University of North Carolina, Charlotte)

Young teachers have a lot of information to share. Many have recently emerged from the university environment armed with technical truths, details of the breathing apparatus and acoustic properties of sound, intricacies of socio-political relationships with music and composers, and more. In our eagerness to display our knowledge and skills in the teaching studio, we sometimes forget that less is more. Our younger and less-advanced students particularly will do well to seek the sensation of their optimal sound without being inundated with too much technical information. This is not to say that the information young teachers acquire as students should be left outside the studio. However, advanced understanding of the vocal apparatus and teaching methodology is necessarily the domain of the teacher but not always digestible by the student.

## **The student is the method.**

— Stephen King (Rice University)

According to the Oxford English Dictionary (on-line edition), the term method may be defined as “[a] special form of procedure or characteristic set of procedures employed (more or less systematically) in an intellectual discipline or field of study as a mode of investigation and inquiry, or of teaching and exposition.” Many readers likely are aware of the idea of national schools of singing and have been taught how to sing in a way that more or less adheres to a particular school. We are introduced to a particular way of using the voice exemplary of our teacher's

method (or system or procedure). What do we do, then, when our method of teaching does not fit the student's needs? Do we insist that our method is the best (or only) key for unlocking the true potential of the voice or do we look to the “method” of our individual students for other possible keys? In this mode of thinking, the method of the student is informed perhaps by physical characteristics such as body type, psychological characteristics such as personality type, and psycho-social characteristics such as expectations and desires as performers.

## **There is no emergency breathing in singing.**

— Martha Randall (University of Maryland)

Emergency breathing, and other manifestations of labored inhalation, can lead to over-taxing the muscles of inspiration. Inspiration should be a relaxing experience – if a singer works to inhale, tension will likely result. According to Dr. King, the overwhelming majority of singers “over-breathe”. Rather, singers should take a quiet, deep, and relaxed breath in, relying on the elastic recoil of the lungs. Emergency breathing leads to stamina and recovery problems. Diminished stamina for a prolonged period of time may indicate more involved vocal problems.

## **Building a voice is like making pizza.**

— Jerold Siena (University of Illinois, Champaign-Urbana)

To create a good pizza, you must make a satisfactory crust. You stretch it this way and that until the desired size and consistency has been reached. Next, add cheese and perhaps vegetables or meats. Some people like pineapple or anchovies on pizza – it's a matter of taste. Similarly, in voice instruction we spend a good deal of time on the basics – the foundation of the voice. Stretch or manipulate a voice past its foundation, and the base may be compromised. Although we tend to work on or return to the basics



L. to R.: Local On-site Coordinator Jeff Price; Jane Dillard, Master Teacher and Intern Program Director; Martha Randall, NATS President and Master Teacher; Jerold Siena, Master Teacher; Stephen King, Master Teacher; Cynthia Vaughn, Vocal Literature Liaison.



NATS Interns, Master Teachers, On-site Coordinator and Vocal Literature Liaison

throughout our lives as singers, we must address at least a basic vocal skill set in order to perform repertoire. We may prefer legato or sostenuto but must exercise coloratura and staccato to round out technique.

Health, in a broad sense, was a focal point for many of the special presentations by the master teachers and guest presenters. Jeannette LoVetri, a voice teacher and singing voice specialist in New York City, spoke about contemporary commercial music. Ms. LoVetri stated that the quality and use of microphones, speakers, monitors, and even sound engineers can have a profound effect on the vocal health of a CCM artist. She also emphasized the fact that iPods and other media players are contributing to premature hearing loss. According to a 2006 *Wall Street Journal* referenced by Ms. LoVetri, our ears can only safely sustain 85 decibels (equivalent to the volume level emitted by a vacuum cleaner) for eight hours. And an increase of three decibels cuts the safe exposure time in half. The maximum volume for most iPods exceeds 115 decibels which compares to a chainsaw or jackhammer!

Stasia Forsythe, a private Alexander Technique teacher in Champaign, Illinois, discussed the use of the self (comprised of both mind and body) for high performance. Her demonstration of the “anatomy of the slump” was spot on – “downward pull”, attributed to gravity and learned misalignment, can manifest over time as a loss of stature with movement of the neck and head forward and down and rotation in the spine. Everyday activities such as sitting, walking in high heels, and using cell phones, need constant attention.

Dr. Seth Cohen, Assistant Professor of Otolaryngology-Head and Neck Surgery and Ms. Leda Searce, Pathologist and Professional Voice Specialist at Duke University Medical Center, addressed “the team approach to

treating voice disorders”. It is imperative to consider a well-rounded approach to voice disorder treatment. The composition of a “voice care team” includes the voice teacher, a laryngologist, a speech pathologist (with a primary focus on the singing voice), and a singing voice specialist. One sentence from their handout, as basic as it may seem, deserves a mention. “Singing is the ‘athleticism’ of voice use.” Regardless of what a singer eats, how much (or little) physical exercise is done, or body type, a professional singer is an athlete and thus trains to perform at the highest level. Help students schedule and monitor their daily and weekly vocal use, and know what vocal behaviors use more or less vocal capital. Furthermore, it is important to keep in mind that vocal use is an aspect of vocal hygiene.

Lectures and presentations also addressed repertoire. Professor Siena gave a thought-provoking lecture contrasting the romantic *Lied* with the *mélodie*. The teaching interns performed the selected music and were accompanied by pianist, Anna Brock. Cynthia Vaughn, the Vocal Literature Liaison, organized two events that featured the interns in a lecture-recital format. The second of these sessions was particularly enjoyable and was entitled “New and Favorite Repertoire for Artist/Faculty Recitals.” The interns spoke for a few minutes about their selected music, what makes it a good choice for recital, and how the pieces were chosen. The variety displayed was remarkable – from Monteverdi to Obradors, Tosti to Rorem, Rihm and Dessau plus music by composers with whom the performers may have had personal connection, such as Christian Erickson, Edwin Penhorwood, Henry Millicone, and Rob Haskins. Gregory Underwood, the pianist for the event, deserves special mention for his collaborative efforts. Bravo!

This merely gives a taste of the fantastic program this year. I must mention the administrators who worked so hard to make this such a wonderful experience for all involved. On-sight administrators included Past President and 2007 Intern Program Director Jane Dillard, and the On-Site Coordinator, Jeffrey Price. It was a pleasure to have Kandie Smith, Executive Director for NATS, Inc., attend part of the program, and we also acknowledge the generous support of the NATS Foundation. Thank you to Cynthia Vaughn for arranging numerous donations from publishers including the Hal Leonard Corporation, Classical Vocal Repertoire, Alfred Publishing Company, W. W. Norton & Co., and individual authors such as Carol Kirkpatrick.

Dr. Kimberly James

*Assistant Professor, University of Montana*

## In Memoriam

“A bird doesn't sing because it has an answer, it sings because it has a song.”

Maya Angelou quotes (American Poet, b.1928)

Dimpna Clarin  
Gordon Wayne Debroder  
Valerie Q. Fisher  
Janice Harsanyi

Genevieve McGiffert  
Gordon Ohlsson  
Adam Petroski  
James Schwabacher

M. Almeda Slanker  
Craig Timberlake  
Richard Veale

(Please be advised that all notices of deceased members should be sent directly to the NATS executive office in writing.)



## ANNOUNCING THE 2008 NATS INTERN PROGRAM

June 10-20, 2008

University of North Carolina - Charlotte

Jane Dillard, Director of the NATS Intern Program  
Jeffrey Price, On-site Coordinator

### MASTER TEACHERS:

Barbara Hill Moore, Southern Methodist University  
Charles Peterson, Private Studio, Seattle, WA  
Marilyn Taylor, North Carolina School of the Arts  
George Shirley, University of Michigan

The NATS Intern Program is an exciting and innovative venture that seeks to pair experienced and recognized master teachers of voice with talented young members of NATS. Within a format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of these promising young teachers. Each intern will teach four lessons to two students (preferably one male and one female) and perform in a master class under the supervision of a master teacher. In addition, the master teachers, our vocal literature liaison, Cynthia Vaughn, and special guests will present special lectures and demonstrations. Interns chosen will be responsible for their own expenses, although financial assistance will be available through the NATS Foundation for housing and meals. Interns may also request financial assistance from their NATS chapters or regions as well as from their institutions of employment for travel. The interns' tuition expenses for this program are completely covered by NATS, Inc., and the NATS Foundation. Again this year, one of the master teachers will specialize in the needs of the private studio teacher including teaching non-classical styles and three interns who specialize in private studio teaching will be selected to work with that master teacher.

Twelve NATS teachers will be chosen to participate in the 2008 NATS Intern Program.

Requirements are as follows:

- \* An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a Master's Degree or higher is preferable but not required.
- \* The application must include three copies each of the following: completed application form (available in a downloadable version at [www.nats.org](http://www.nats.org), in the 2007 *Inter Nos*, or by mail from NATS, Inc., 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257), résumé, two references, and three copies of a recent 15-minute CD recording of your singing with piano accompaniment in three languages, including English. These recordings should be playable only on CD audio systems. Private studio teachers should include in your recording at least one non-classical song. Applicants must not send a cassette taped recording or a video taped recording. All completed application materials (in triplicate) must be received in the NATS Executive Office before December 14, 2007.
- \* All completed application materials must be received in the NATS Executive Office before December 14, 2007.



## NATS Intern Program Application 2008

Name \_\_\_\_\_ Voice Category \_\_\_\_\_

Address \_\_\_\_\_

Comfortable Singing Range \_\_\_\_\_ NATS member since \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Cell Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Age (select one)   ☐ 25-29   ☐ 30-34   ☐ 35-39   ☐ 40-44   ☐ 45+

Degrees received or in progress; name of institution, place, and dates:

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One-to-one voice teaching experience (in schools or your private studio, do not include graduate assistant teaching experience.)

<u>Dates</u>	<u>Places</u>	<u>Average number of clock hours per week</u>
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1. Completed application materials must be received in the NATS Executive Office by December 14, 2007, attention: Joan Adams, NATS, Inc., 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257 The application must include three copies each of the following:
2. This completed application form (available in a downloadable version at [www.nats.org](http://www.nats.org),
3. A written statement of your reasons for applying to participate in this program.
4. Your résumé
5. Two letters of recommendation (one from your immediate supervisor if applicable)
6. Three copies of recent 15-minute CD recording of your singing with piano accompaniment in three languages, including English. This recording should be playable only on CD audio systems. Private studio teachers should include in your recording at least one non-classical song. Applicants must not send a cassette taped recording or a video taped recording.
7. All completed application materials (in triplicate) must be received in the NATS Executive Office before December 14, 2007.

# NATS National Workshop A Great Success

The NATS Summer Workshop, titled “TOOLS FOR SINGERS—SKILL-BUILDERS FOR TEACHERS AND SINGERS” was held in the Carey Mansion at Salve Regina University, Newport, Rhode Island (July 12-14). Robert Edwin, Babette Lightner, Scott McCoy, and Eileen Strempele presented sessions on music theater, vocology, wholeness for singers, and women composers in the 21st century. The topics were so diverse, but each presenter referred to and quoted other presenters, creating a unified whole.

This “potpourri” of topics produced dynamic lectures and frequent participation from the audience. Robert brought a hammer, wrench, and saw to vividly demonstrate the workshop theme. Babette had the attendees moving with dowels, Scott measured the vibrato rate of singers, and Eileen performed a lovely recital of music by women composers. These were just a few highlights of the sessions.

On the opening day of the workshop, everyone had a chance to socialize and get acquainted at the lovely wine and cheese reception hosted by the New England Region. A Friday evening harbor cruise on the Newport Cruise Company’s “Majestic” provided another opportunity to make new friends and to enjoy the history and beauty of Newport.

Evaluations from the workshop were very positive:

The best parts of this workshop:

“Meeting and talking with other voice teachers and finding out that many are just like me.” (Anonymous)

“Outstanding workshop. Excellent diversity in the materials and presenters. Well organized and executed.” (L. L.)



L. to R.: Babette Lightner, Scott McCoy, Eileen Strempele, Robert Edwin

“The way the presenters drew on parts of others’ presentations to support their own. They truly drew the workshop into one cohesive unit rather than four disparate sections.” (D. V.)

“I loved that we were hearing some non-mainstream, ‘cutting edge’ ideas from four extremely knowledgeable people who were articulate and passionate about their subjects. Meeting NATS members and discussing various aspects of teaching; enjoying the diverse topics and presenters; finding common threads between topics and material discussed; gorgeous locations; wonderfully hospitable way all elements of the trip, hotel, food, and transportation were prepared and presented.” (J. G.)

*A special thanks to:*

Our presenters—Babette, Eileen, Robert and Scott; Don St. Jean, Salve Regina music faculty, for his help with the facility;

Carl Swanson, VP for Discretionary Funds and Field Activities, for facilitating the event;

Kathleen Arecchi, local workshop coordinator and Regional Governor of the New England Region, for her wonderful advice and support.

**Come join the excitement!**

Look for January 2008 workshop information in the *Journal of Singing*, the brochure mailing, and, as always, [www.nats.org](http://www.nats.org).

Suzanne Draayer  
*VP for Workshops, NATS*



Attendees “hanging around” between sessions, L. to R.: Richard Sjoerdsma, Editor in Chief of the *Journal of Singing*, Suzanne R. Draayer, Vice President for Workshops, Carl Swanson, Vice President for Discretionary Funds and Field Activities, and Kathleen Arecchi, New England Regional Governor.



# Report of The Nominating Committee, June, 2007

**T**he Nominating Committee, composed of Jane Dillard, Chair, Margaret Dehning, Jan Douglas, Charles Peterson, Paul Piersall, and Sharon Szymanski, in keeping with the recommendation of the Board of Directors to submit one name for each office to be filled, submits the following names (the slate) for election for the term of office 2008-2010:

President Elect: Donald Simonson, former  
Vice President for NATSAA

Vice President: Nancy Walker, former Mid-Atlantic  
(NATSAA) Regional Governor

Vice President: Suzanne Draayer (second term)  
(Workshops)

Vice President: Carl Swanson (second term)  
(Discretionary Funds/Field Activities)

Vice President: Linda Poetschke, former Texoma  
(Membership) Regional Governor

Secretary/Treasurer: Allen Henderson (second term)

As per the NATS Bylaws, Article X, Section 2, there "shall be a ninety-day interval between the publishing of the slate and the deadline for the return of the ballots." Therefore, each NATS voting member will receive a ballot sent out from the Executive Office in October, 2007. **The deadline for return of those ballots will be January 2, 2008.**



National Association of Teachers of Singing, Inc.



## NATSAA 2008

### 40th ARTIST AWARDS COMPETITION FOR SINGERS

**FIRST PRIZE:** \$5,000 Cash • \$2,500 Winner's Recital for National Conference • A New York Solo Recital Debut in Weill Recital Hall at Carnegie Hall, given and produced by MidAmerica Productions *[This award includes hall rental fees, all management & production costs from MidAmerica Productions, and a \$2,500 NATS Award towards personal expenses for NYC Recital]*

**SECOND PRIZE:** \$4,000 Cash

**\$17,500 NATS Foundation Prizes awarded to remaining Finalists and Semifinalists**

Applicants must be between the ages of 21-35 on November 16, 2007, and must be a member of NATS (in good standing), or coached for one academic year with a current member of NATS. Applications may be obtained from the NATS Executive Office (904-992-9101), NATS Teachers, or at [www.nats.org](http://www.nats.org).

### APPLICATION RECEIPT DEADLINE: NOVEMBER 16, 2007

PRELIMINARY AUDITIONS	Feb., March, April 2008	(See Regional Schedule at <a href="http://www.nats.org">www.nats.org</a> )
NATIONAL SEMIFINALS	June 26, 2008	Nashville, TN
NATIONAL FINALS	June 27, 2008	Nashville, TN

**REGISTER ONLINE AT [www.nats.org](http://www.nats.org) AFTER AUGUST 1, 2007, or**

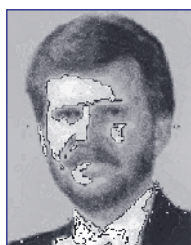
**Mail applications to: NATSAA, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257**

**For application questions, please contact: NATS Executive Office, 904-992-9101, [info@nats.org](mailto:info@nats.org).**

**For questions about repertoire, auditions, accompanists, etc., please contact:**

**Donald Simonson, NATSAA Vice President, 515-294-3653, [drs@iastate.edu](mailto:drs@iastate.edu).**





### Candidate for President Elect Donald Simonson

Donald Simonson is Professor of Voice at Iowa State University where he chairs the Voice Division and teaches voice, voice pedagogy, vocal literature, and directs musical theater. He received the B.M., B.M.E. and M.M. from Drake University and the D.M. from Northwestern University. He did further advanced study at the *Hochschule für Musik und Darstellende Kunst* (Academy of Music) in Vienna, Austria. His principal teachers include Marion Hall, Otto Edelmann, Norman Gulbrandsen, and Berton Coffin. He regularly performs leading roles and appears as a soloist with opera companies, symphony orchestras and chamber ensembles throughout America, Australia, Europe and the Far East, including concert performances with ensembles such as the Warsaw Philharmonic, the *Wiener Philharmoniker Solisten*, the Austrian National Radio Symphony, and the Clemencic Consort. His performances have been featured on Austrian, German, and Italian national radio and television and on NPR. Recent performances include a recital tour of the Republic of China, where he also performed the title role in Mozart's *La clemenza di Tito*, a concert tour of Austria and the Czech Republic in 2005, and in May of 2006, his first concert tour of South Africa. He has recorded for the Musical Heritage, Harmonia Mundi, Musique D'or, and CBS/Sony Classical labels. Simonson also maintains an active research laboratory at ISU specializing in vocal acoustics. The results of his investigations have been presented at national and international conferences and published in leading scientific journals.

Simonson's students have gone on to win Fulbright Scholarships and Rotary Fellowships to Germany and Italy and have been finalists and winners of competitions such as the Union League, MacAllister, NATS, and MET auditions. His students may be heard in roles with opera companies here and abroad, including the Metropolitan Opera, Chicago Lyric, and Houston Grand, on Broadway, and in national tours. Numerous former students hold faculty positions in colleges and universities throughout the U.S. In 2006 Simonson was named a Master Teacher for the NATS Summer Intern Program at the University of Missouri-Kansas City Conservatory.

An active member of NATS for over 25 years, Simonson has served the organization in a variety of capacities. He served two terms as the Iowa District Governor, and two terms as Governor of the Central Region and member of the National Board of Directors. In 1998 Simonson conceived and coordinated the first ever "Call for Papers" for a NATS National Conference. In 2006 he was elected the Vice President for NATSAA. He has also served as a member of numerous NATS ad hoc committees, most recently the NATSAA Advisory Committee, and the Executive Director Search Committee.

"When a singer truly feels and experiences what the music is all about, the words will automatically ring true."

Montserrat Caballé  
(Spanish operatic Soprano, b.1933)



### Candidate for Vice President NATS Artist Awards (NATSAA) Nancy Walker

Dr. Nancy Walker, soprano, teaches voice and German diction at the University of North Carolina at Greensboro where she served as the Chair of the Vocal Studies Division from 1993 to 2001. She has been on the faculty at Stephens College in Columbia, MO and Gustavus Adolphus College in St. Peter, MN. Her B.M.E. degree is from Hastings College in Nebraska, and she taught in the public schools there before earning the M.M. from the University of Colorado in Boulder and the D.M. from Indiana University.

Ms. Walker is heard frequently in recitals and oratorios and has performed in Carnegie Hall's Weill Recital Hall in New York City and at the Lincoln Center in Washington D.C. At Indiana University, she was soprano soloist in the Beethoven Ninth Symphony under Robert Shaw and sang the role of Pamina in *The Magic Flute*.

She was a national finalist in the National Association of Teachers of Singing Artists Awards and was chosen as a Bach Aria Festival Fellow.

She published an article on Clara Schumann and Fanny Mendelssohn Hensel in *The NATS Journal of Singing*. She has served as the Regional Governor of the Mid-Atlantic Chapter of NATS as well as the Treasurer of the North Carolina District Chapter.

She spent the fall semester of 1998 in Munich, Germany having received a Fulbright grant to study the songs of German composer Josephine Lang. In 2004-05, she spent a year in Munich researching German voice teaching methods, and she presented her findings at the 2006 National Convention of NATS in Minneapolis. She has appeared as panelist or presenter at national Music Teachers National Association and international and national College Music Society conventions.



### Candidate for Vice President Membership Linda Poetschke

Mrs. Linda Poetschke, soprano, serves as the vocal area coordinator teaching voice, advanced vocal literature, Opera Workshop, and vocal pedagogy at the University of Texas at San Antonio. She was formally a member of the faculty at San Jacinto College-Houston and St. Mary's University, San Antonio, Texas.

Linda received the B.M Voice (cum laude) from the University of North Texas at Denton, and the M.M. in voice from the University of Texas at Austin, with post graduate work in the Musical Arts Program at the University of Texas, Austin. Mrs. Poetschke is heard frequently in recitals, in various concert appearances as well as in operatic roles throughout the Texoma Region. She has appeared as soloist with the UTSA sponsored tours throughout Germany, France, Holland, England, and Switzerland.

She has served NATS by helping to establish and becoming a charter member of the South Texas Chapter, has served the Texoma Region as a District Governor, and most recently completed two and a half terms as Texoma Regional Governor. She presently serves on the NATS Ad Hoc Membership Committee.



# National Association of Teachers of Singing, Inc.



Mail entries to:

NATS Art Song  
Composition Award  
c/o Dr. Carol Mikkelsen  
Department of Music  
Valdosta State University  
1500 N. Patterson St.  
Valdosta, GA 31698

cmikkels@valdosta.edu  
FAX: 229-259-5578

ENTRIES MUST BE  
RECEIVED BY  
December 1, 2007

For more information  
about the National  
Association of Teachers  
of Singing, Inc.,  
visit NATS on-line at  
[www.nats.org](http://www.nats.org)

## 2008 ART SONG COMPOSITION AWARD

### — AWARDS —

#### 1st place

\$2,000.00 plus the composer's expenses to the NATS National Conference in Nashville, June, 2008, where the premiere performance of the winning composition will be given.

#### 2nd place

\$1000.00

**REQUIREMENTS** - The work must be: (1) a song cycle, group of songs, or extended single song of approximately fifteen minutes in length (13-17 minutes acceptable); (2) for single voice and piano; (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary); (4) composed within the last two years (after Jan. 1, 2006).

**ENTRY FEE** - \$30.00 for each entry (payable in U.S. funds to NATS).

**ELIGIBILITY** - Anyone meeting prescribed requirements.

**PROCEDURE** - Mail the following items to the ASCA Coordinator: (1) Three copies of the vocal-piano score(s). Copies must be neat, legible and clearly edited; manuscript pages must be stapled or bound together and should include: [a] composition title; [b] poet's name; [c] person or agency granting text setting permission; and [d] length and date of composition. **THE COMPOSER'S NAME SHOULD NOT APPEAR ANYWHERE ON THE SCORE.**

(2) Three CD or cassette recordings of composition(s). Recordings may be performance or working quality, but must be with voice and piano. Titles of compositions only must be on recordings.

(3) A sheet of paper containing: [a] composer's name; [b] mailing address; [c] e-mail address; [d] telephone number(s); plus permission to the National Association of Teachers of Singing, Inc. to reproduce additional copies to facilitate judging and performance.

**FOR RETURN OF APPLICATION MATERIAL, INCLUDE  
A SELF-ADDRESSED, STAMPED MAILER**

*Premiere performance rights without fees for a period of two years will be reserved by the National Association of Teachers of Singing.*





## NATS Welcomes New Regional Governors



### Diana Allan Regional Governor – Texoma

Dr. Allan received undergraduate degrees in performance and education from Pittsburg State University, Pittsburg, Kansas, her Master of Arts degree from Stephen F. Austin State University, and her Doctor of Musical Arts degree from The University of Texas at Austin. She has taught on the faculties of St. Mary's University and Stephen F. Austin and currently is Associate Professor of Music at The University of Texas at San Antonio where she has taught courses in Lyric Diction, Opera Literature, Opera Workshop, and currently teaches primarily Private Voice. Dr. Allan has appeared with the San Antonio Symphony, Texas Bach Choir, San Antonio Choral Society, San Antonio Festival, Mid-Texas Symphony and Laredo Philharmonic. Dr. Allan has performed, most recently, in Austria and the Czech Republic. She made her Brazilian debut in concert with the *Banda Sinfonica of São Paulo*, Brazil where she performed two world premieres of solo works by American composer James Syler. She has performed such leading operatic roles as Violetta in Verdi's *La Traviata*, Rosalinda in Johann Strauss's *Die Fledermaus*, Despina in Mozart's *Così fan tutte*, Leatitia in Gian Carlo Menotti's *The Old Maid and the Thief* and has extensive oratorio experience. In addition to operatic and oratorio performances, Dr. Allan created the role of "Eeba Streeba", a character in the children's program, *Cat Paws in Motion*, which airs on Public Broadcasting Stations throughout the United States.



### Sarah Holman Regional Governor – Central Region

An active teacher and member of the National Association of Teachers of Singing, Ms Holman has served on the Chicago Chapter National Association of Teachers of Singing (NATS) board for six years and as President for the last two years of her tenure. In 1993 she was selected to participate in the NATS Intern Program. Ms Holman is a graduate of the University of Kansas (DMA & MM), The Cleveland Institute of Music (AD), and William Jewell College (B.S. and B.A.).

As Opera Director at Wheaton College Conservatory Ms Holman has directed and produced full productions of *Too Many Sopranos*, *The Mikado*, *L'Enfant Prodigue*, *Noye's Fludde*, *Suor Angelica*, *Gianni Schicchi*, *The Tenderland*, and *Trial by Jury* as well as numerous opera workshop scenes productions. Ms Holman served as the Goldovsky Opera Directing Intern with Harrow Opera Workshop in Atlanta the summer of 2007. She has twice served as an adjudicator for the National Opera Association opera production video competition. In 2001 she was the Artistic Director for the St. Charles Arts and Music Festival Opera Intern Program.

Mezzo-Soprano Sarah Holman is a versatile and engaging performer. She has appeared with Chamber Opera Chicago, Opera Southwest, Lyric Opera Cleveland, DuPage Opera, Muddy River Opera, Kansas Opera and the New Philharmonic, Rockford, Liberty and Valley Civic Symphony Orchestras. In cooperation with Mid America Productions she performed Mozart's Coronation Mass under the direction Simon Carrington in Carnegie Hall. Her recent opera performances include Elizabeth in *The Crucible*, Dorabella in *Così fan tutte*, The Mother in *The Consul*, Katisha in *The Mikado*, Lady Jane in *Patience*, Meg Page in *The Merry Wives of Windsor*, The Monitor in *Suor Angelica*, Beatrice in *Beatrice and Benedict*, and the title role of *Regina*. Recent concert performances have included Mozart's Grand Mass in C, *Sea Pictures* by Elgar, the B Minor Mass of Bach, and *Les Nuits d'Été* of Berlioz. She enjoyed a long tenure as the mezzo-soprano voice of the Dean Wilder Singers, recorded by Tempo, which toured throughout the United States, Mexico and Southern Korea performing a variety of opera, oratorio, and sacred literature.



## REGIONAL NOTES

The Great Lakes Region held its regional board meeting on June 31, 2007. Shown here from left to right are District Governors Robert Doyle, Michigan; Kathie Kelton, Indiana; Caroline Smith, Great Lakes Regional Governor; Lynn Blaser, Ontario; and Laurie Lashbrook, Ohio.

[www.nats.org](http://www.nats.org)





*Sponsored by*

**NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.  
and THE NATS FOUNDATION**

## **YOUNG LEADERS AWARD**

**A grant program for young teachers of singing**

Designed to recognize and support NATS teachers age 25-35 with no more than ten years of teaching experience, this grant will help selected winners attend sessions, network with colleagues, and enjoy all the benefits available at the NATS Conferences.

**Winners will receive up to**

**— \$1,000.00 —**

To pay for expenses for travel, housing, registration, food and other related costs to use for attendance at the  
**50th National Conference • Nashville, TN • June 27—July 1, 2008**

### **Application Materials and Procedure—Send the following application materials:**

- Cover letter explaining your reasons for applying for this award.
- Résumé including a summary of Chapter, District, and Regional NATS activities, including names and contact information for two references, plus two letters of recommendation.
- Copy of your birth certificate or other proof of age.

### **APPLICATION DEADLINE: JANUARY 11, 2008**

(Completed applications with all required materials must be received in the NATS Executive Office by the deadline date. Late entries will not be considered for the award.)

### **Eligibility**

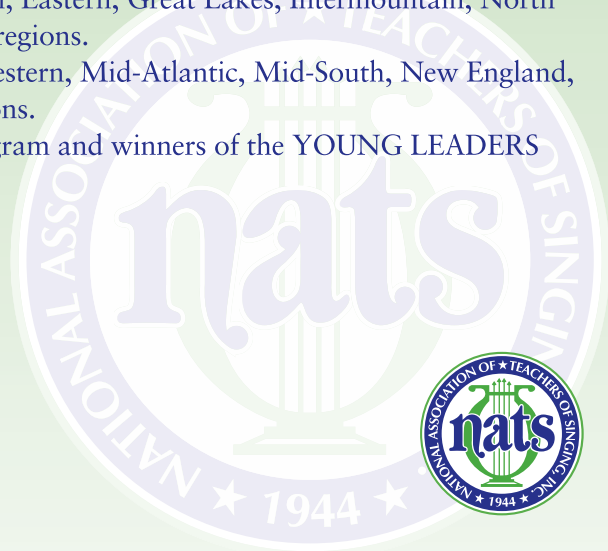
- Applicants must be FULL members in good standing, with no more than ten years of full-time teaching, or the part-time equivalent.
- Applicants must be between 25-35 years of age as of the application deadline of January 11, 2008.
- Applicants should be active in NATS Chapter, District, and Regional activities.
- For 2008, applicants must be from Central, Eastern, Great Lakes, Intermountain, North Central, Northwestern, and West Central regions.
- For 2010, applicants must be from Cal-Western, Mid-Atlantic, Mid-South, New England, Southeastern, Southern, and Texoma regions.
- Prior participants in the NATS Intern Program and winners of the YOUNG LEADERS AWARD will not be eligible to apply.

*Mail your application materials to:*

Joan Adams, NATS, Inc.  
9957 Moorings Drive  
Suite 401  
Jacksonville, FL 32257

*If you have application questions, contact:*

NATS Executive Office  
904-992-9101 (phone) [info@nats.org](mailto:info@nats.org)  
OR visit us at [www.nats.org](http://www.nats.org)



## FIELD NOTES

### Discretionary Funds

There is still plenty of time to apply for discretionary fund monies before you begin the fall season and I do have some money left! Please remember that six weeks notice is needed to apply for a grant and that NO grants will be awarded if you haven't applied prior to the beginning of the event. APPLY ONLINE! Applications filled out online will be automatically emailed to me instantly. Unless I am away from home, I then am able to process the application within twenty-four hours of receipt. Furthermore, it is not too early to apply for funds for 2008.



NATS discretionary funds are intended to assist NATS chapters and regions in sponsoring master classes, lectures, recitals, workshops, and other activities that enrich the professional life of students and teachers. Preference will be given to requests from organizations that have not previously received NATS discretionary funds and those sponsoring groups for whom NATS discretionary funds will permit the offering of quality events not otherwise possible.

The Board of Directors spent some time discussing several items relative to discretionary funds at its annual meeting in Jacksonville at the end of June. As a result, several philosophical decisions were made.

- Discretionary funds cannot be used as prize money in song competitions. Exceptions could be made to help a brand new chapter get started or in some extreme emergency situation. These decisions would be at the discretion of the Vice President for Discretionary Funds and Field Activities.
- As of January 1, 2008, the maximum amount awarded will be raised to \$600 from the current \$500.
- Receipts MUST be submitted along with the expense voucher. Requests for monies without receipts to support the voucher will be denied. NATS must carefully account for the money it spends.
- To more equitably distribute the funds, groups that apply for funding for the same event year after year will be funded only if there are monies left at the end of the fiscal year (December 31).

Grants have been awarded to fifteen groups in nine regions so far this fiscal year (see inset).

Central Region	Vocal Health Seminar
Illinois Chapter	Voice Pedagogy Seminar with Jeannette LoVetri
Northern Nevada NATS	Master Class with Clifton Ware
Ohio NATS Buckeye Chapter	Ann Baltz, clinician
NATS Manitoba	Master Class with Sally Dibblee
Wisconsin NATS	Spanish Diction with Suzanne Draayer
Western Massachusetts NATS	Body Mapping with Heather Buchanan
NATS Victoria	Carol Webber Workshop
NATS Alaska	Spring competition -adjudicator Joy Hermalyn
Puget Sound Chapter	Spanish Art Song with Suzanne Draayer
North Florida Chapter	Sherill Milnes Master Class
South Louisiana Chapter	Master Class with David Ronis
Southern Region	Mark Walters recital
Texoma Region	Laura Claycomb concert



SNATS was among the topics discussed at our Board meeting. The Board was pleased to know that we now have forty-five active chapters. Indeed, that includes eighteen new chapters in the last twelve months.

I also discussed with the Board how we could handle the \$2,000 annual budget allotted to SNATS. Grants of up to \$200 per chapter per year (January to December) will be granted by the SNATS coordinator for worthwhile projects. This can be especially useful to jump start new chapters that may not yet have collected much money of their own. As with NATS Discretionary Funds, *"The SNATS Discretionary Fund is not a primary source of funding for special events, but an ancillary one. If a program is financially successful to the extent that discretionary funds are not needed, please notify the SNATS Coordinator immediately so that those funds can be released to another applicant."*

Only SNATS chapter Presidents may apply for these funds. These forms are online. Soon, you will be able to submit them online. Please submit applications at least six weeks prior to your event.

Chapter events this year have included a SNATS workshop for Shorter College voice students whereby 4 students sang "mock juries"; a Clifton Ware conference and *Dinner and an Opera* at Moorehead State University; and Brenau Women's College and its Student NATS attended a master class with guest, Brenda Harris.



Wang Xia of Brenau Women's College works with Brenda Harris in a Master Class.

Some future events include: an Alexander Technique workshop at Asbury College; lectures by college voice faculty members Greg Oaten and Dr. Yvonne Robinson at Moravian College; and a "teacher exchange" at Shorter College whereby students take a public master class with a Shorter teacher other than his or her own teacher.

Finally, don't forget to make plans now to attend Indiana University Jacob's School of Music New Voice Educators' Symposium tentatively scheduled for January 25 and 26, 2008. This event is sponsored by their SNATS chapter. [www.indiana.edu/~iusnats/](http://www.indiana.edu/~iusnats/)

Carl Swanson  
Vice President of Discretionary Funds and Field Activities



# NATS 50th National Conference



Dear  
Colleagues,

Now is the time to mark your calendars and make plans to be in Nashville from June 27 to July 1, 2008. Our 50th National Conference is simply not to be missed! It is said that man is a creature of festivals, and for NATS members the ultimate festival is the biennial National Conference, as if planting and harvesting were rolled into one joyous celebration. It is a time to find out what is new and to renew that which is not. We can connect and collaborate, network and nitpick, enjoy and enrich, and above all celebrate the Music City Jubilee. Our NATS founders would be astounded at the diversity of styles that NATS Members teach, but would also be gratified at how well we continue to do what they did: opera, operetta, and art song.

We have a stellar program with Dawn Upshaw, Sherrill Milnes, and Dr. Robert Sataloff, plus many NATS Members as presenters. Dawn Upshaw was called the “diva next door” as she began her career and she still is, with an artistry that has deepened over time and experience; as one reviewer recently put it, “she inhabits the text.” Sherrill Milnes has electrified all the great stages of the world and may surprise you with his sense of humor. Dr. Robert Sataloff, world-renowned laryngologist, is not only going to present, he is going to conduct research with participation from some of us.

When we plan a conference, we speak of a percentage of our Members attending, but for anyone in attendance, the benefit is 100%. If there were ever a venue that could



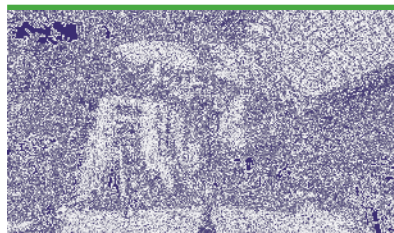
accommodate every single one of us, it would be the Gaylord Opryland Resort and Convention Center in Nashville. If you are an independent teacher with a private studio, it's time to designate one lesson a week to your “research and development fund,” which will permit attendance at our Conference. If you are a collegiate teacher with dwindling support for travel from your institution, it is time to do the same.

We respect our profession and strive to be better teachers—it's in our DNA! According to *Webster's Dictionary*, the Latin root for respect is *respectare*, to look behind, or look back upon; so we come together to look again at what we do, to respect it.

And, as if that were not enough, we are going to have fun! Allen Henderson has renamed Nashville, “NATStville,” and the committees are hard at work to provide fun for the entire family. To take the play on words further, we will have a NATStastic time doing what comes NATSerly, so come and NATSercize your right to be in NATSalot for three and a half magical days.

We not only train tomorrow's stars, we improve the quality of life for avocational singers from every walk of life—perhaps our greatest contribution. We have surgeons and judges as students who sing for pleasure, but what do we do for fun? We go to concerts and conferences. One of our most cherished pastimes is also our profession, so come to the Music City Jubilee, June 27 to July 1, 2008. I look forward to seeing you there!

Sincerely,  
Martha Randall, *President*

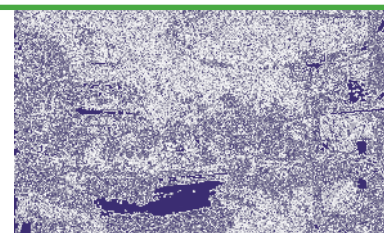


## NATS Member Conference Early Registration

(Received by April 1, 2008)

**\$315\***

\*Includes Golden Jubilee Dinner & Ball



2800 Opryland Drive, Nashville, Tennessee 37214-1297  
615-889-1000 \* <http://www.gaylordhotels.com/gaylordopryland/>

\*NATS Conference Room rate is \$139/sgl/dbl occupancy





The 50th national NATS conference—our golden jubilee—promises to be an extraordinary event in the life of our Association! As program chair for this event, I'd like to take this opportunity to invite you to Nashville, and to share some exciting news about the events we have planned. You have no doubt already heard about our spectacular “headliners:”

**Dawn Upshaw**, who will present our artist recital and master class; and **Sherrill Milnes**, who will present the keynote address and also teach a master class. NATS is truly honored that artists of this caliber are eager to share their talents and insights with us.

We are delighted to announce that **Dr. Robert Sataloff** and his team will be onsite to study the vocal health of our members. Participants in the study will experience a comprehensive voice evaluation, and preliminary findings will be presented in a special session at the conclusion of the conference. You have the chance to participate in a major study that could have significant impact! Watch the NATS website for further information about volunteering to serve as a test subject.



Our stay in Nashville begins with a pair of pre-conference workshops. **Dr. Katherine Verdolini**, who presented a revelatory session on learning during our Minneapolis conference, will help us apply these new principles to our teaching. In a first for NATS, we will offer a special workshop devoted to jazz, rhythm and

blues, and gospel singing techniques. Our opening day will feature another NATS first: a “wired” master class. This unique event presents a new twist on the traditional master class by providing real-time analysis of multiple aspects of singing, allowing objective assessment of changes inspired by master teacher **Robert Edwin**.

One conference day will be devoted to exploring the *Wild World of Singing!* Sessions will deal with contemporary commercial music, musi-

cal theater repertoire, classical and operatic singing, performance practice, gender and social issues in song, and the counter-tenor voice. **Dr. Thomas Cleveland** will present a major session examining the vocal demands unique to genres ranging from country and western to opera. We will dedicate another day to *Careers in Singing*. **Lenore Rosenberg** from the Metropolitan Opera will help us better understand the needs and expectations of the operatic profession. Other sessions will focus on teaching children, establishing a successful collaborative voice studio, making a career in commercial music, working as a studio singer, and transitioning from performer to teacher. Our final day will concentrate on *Healthy Singing*. **Paul Kiesgen** will lead off in a quest for perfect phonation. Other topics include the pedagogy of vocal rehabilitation, the adolescent male voice, taming performance anxiety, and the role of the singing voice specialist in collaboration with medical professionals.

Special conference “extras” include a forum for teachers of voice pedagogy, daily classes in Yoga for singers, a technology center for hands-on experience with the latest gizmos and gadgets for your studio, a master class in country music and popular song, and a forum with the editorial staff of the *Journal of Singing*. And of course, we all look forward to the finals of the NATSAA competition and a recital by our NATSAA 2006 winner, **Danielle Talamantes**, fresh from her sold-out New York debut in Weill Hall. We'll end the conference with a Gala Golden Jubilee Celebration of dining, dancing and entertainment that promises to be the most fun in the 64 year history of NATS!

So mark your calendars and make your plans now to be in Nashville, June 27-July 1, 2008, for the NATS 50th National Conference, **Music City Jubilee: A Vocal Arts Celebration!** I look forward to seeing all of you there.

Scott McCoy

NATS President Elect and Conference Program Chair

## 2006 FISCAL YEAR AUDIT SUMMARY

The 2006 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Lucas, Herndon, Hyers & Pennywitt, Certified Public Accountants, Jacksonville, Florida. The entire unqualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors.

The following summary of the details of the audit are extracted and summarized below. The auditors' report, and the notes that accompanied the report, are an integral part of the audit statements.

### COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2006 and December 31, 2005

	December 31		Assets	December 31	
	2006	2005		2006	2005
<u>Current Funds — Unrestricted</u>			<u>LIABILITIES AND FUND BALANCE</u>		
Cash in Banks	\$495,167.20	\$552,562.39	<u>Liabilities</u>		
Certificates of Deposit	\$ 88,846.81	\$ 84,839.50	Retirement Plan Payable	\$ 2,488.67	\$ 2,549.63
Publication Inventory	\$ 15,000.00	\$ 15,000.00	Account with Foundation	\$ 54.00	\$ 54.00
Prepaid Expense	\$ 1,720.00	\$ 9,636.58	Mortgage Payable — Units 401		
Prepaid Loan Costs	\$ 6,235.92	\$ 0.00	& 402 9957 Moorings Drive	\$244,726.64	\$ 0.00
Accounts Receivable ICVT	\$ 12,140.20	\$ 12,140.20	Prepayment of Dues	\$261,153.00	\$254,325.28
Units 401 & 402 9957 Moorings Drive, Jax, FL	\$351,212.00	\$ 0.00	Advance Deposits for Workshops	\$ 0.00	\$ 0.00
Equipment	\$ 67,047.21	\$ 47,815.21	Advance Deposits for Conference	\$ 0.00	\$ 8,965.31
Less: Accumulated Depreciation	\$(47,508.51)	\$(43,626.51)	<b><u>TOTAL LIABILITIES</u></b>	<b><u>\$508,422.31</u></b>	<b><u>\$265,894.22</u></b>
<b><u>TOTAL ASSETS</u></b>	<b><u>\$989,860.83</u></b>	<b><u>\$678,367.37</u></b>	<b><u>NET ASSETS — UNRESTRICTED</u></b>	<b><u>\$481,438.52</u></b>	<b><u>\$412,473.15</u></b>



GWENDOLYN ROBERTS  
Vice Pres., Vocal Excellence  
1898 Genevieve Street San  
Bernardino, CA 92405  
(909) 883-7671

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## THE NATS FOUNDATION ANNOUNCES AWARDS FOR VOCAL EXCELLENCE

### For 2008 Awards

The Awards for Vocal Excellence is a program of voice scholarships sponsored by the National Association of Teachers of Singing offered to qualified four-year colleges, universities, or conservatories with outstanding vocal programs. To be eligible to apply, the institution must meet the following guidelines:

1. The majority of voice teachers on the faculty must be NATS members in good standing.
2. The undergraduate voice curriculum must include private lessons, singer's diction, pedagogy, song literature classes, opera theatre, and a diversity of performance opportunities.
3. The institution must agree to match a Foundation award of \$750 with a like amount in funds or tuition grants.
4. The award shall be for one year and shall go to a senior voice major who has at least two semesters remaining before graduation.
5. The recipient will be selected by the voice faculty of the institution.
6. Applications must come from the dean, chair of the music department, or chair of the voice faculty. Students are not eligible to apply.

**Note: the Application Deadline for 2008 Awards is February 15, 2008.  
Applications must be postmarked by February 15, 2008.**

**Awards will be made on a "First Come, First Served" basis.  
Past winners will not be considered.**

Application forms are available from:  
Gwendolyn Roberts  
Vice Pres. Vocal Excellence  
1898 Genevieve Street  
San Bernardino, CA 92405





## INTERNATIONAL NOTES



Marvin Keenze,  
International Coordinator



### The World View

As we look towards the ICVT/EVTA 2009 Conference in Paris it is a good time to note the growing list of members of the International Congress of Voice Teachers and the European Voice Teachers Association:

**ICVT** – Japan, Korea, Philippines, New Zealand, Australia, USA and Canada, Brazil

**ICVT and EVTA** – France, Germany, Switzerland, The Netherlands, Great Britain, Spain, Poland, Slovenia, Croatia, Austria, Hungary, Denmark, Finland, Sweden, Norway, Iceland, Latvia, Italy

I am in contact with Ukraine, Mexico, South Africa, Nigeria and Singapore, all of whom have expressed an interest in forming national associations. NATS is a strong supporter of international professional development and therefore has included this in my job description as international coordinator. Those who have attended a past ICVT conference have a good idea of the benefits of our efforts since 1987.

In May I traveled to Zagreb in Croatia and then to Lviv in western Ukraine to meet with teachers and voice specialists who are eager to develop associations. I was very encouraged by their spirit and planning and honored by the

generous hospitality. In my master classes I heard fine singers who are receiving superb teaching. My host in Zagreb was the teacher and conductor, Bojan Pogrmilovic and in Lviv, Professors Ihor Kushpler and Yuriy Lutsiv. These Ukraine musical leaders were introduced to me by my former Westminster student, Vasyl Hrechynsky.

### EVTA NEWS

From April 4-6, 2008 the *Bundesverband Deutscher Gesangpaedagogen* members will celebrate their 20th anniversary with an international congress at the University of Music and Theatre, Felix Mendelssohn- Bartholdy, in Leipzig. The president of the BDG is Professor Berthold Schmid. For information: [prof@berthold-schmid.de](mailto:prof@berthold-schmid.de)

The new Latvian Association (LATS) hosted its first meeting in Riga during the last week of June. Andis Petersons was the organizer of the three-day conference that had an attendance of eighty. My letter of congratulations on behalf of NATS was read at the opening ceremonies with Professor Norma Enns representing EVTA and the BDG. There were sessions devoted to voice anatomy and physiology, German *Lied*, master classes, musical styles, daily group warm-ups and panel discussions. For information: [andis.petersons@yahoo.com](mailto:andis.petersons@yahoo.com)



Teachers and Singers at the Lviv State Musical Academy



Teachers and Singers at the Lisinski School of Music (Vatroslav Lisinski) in Zagreb



# FROM STUDIO TO STAGE: INTEGRATING DRAMATIC TOOLS INTO SINGER TRAINING



## The NATS Winter Workshop

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### Refund & Cancellation Policy

Cancellation requests will be honored through December 13, 2007. The NATS Executive Office must be notified of your intention to cancel in writing at the following address: 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257. Notice may also be sent by fax to 904-262-2587. Cancellations are not accepted by phone or the Internet. All refunds are subject to an administrative fee of \$25.00 USD. Refunds cannot be applied to subsequent workshops. No refunds will be made after December 13, 2007.

**Hotel Reservations** — NATS encourages all attendees to reserve hotel rooms at the Millennium Biltmore Hotel, Los Angeles, in order to obtain the lowest possible conference rate. Reservations can be made by contacting Millennium Biltmore Hotel at the following address:

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