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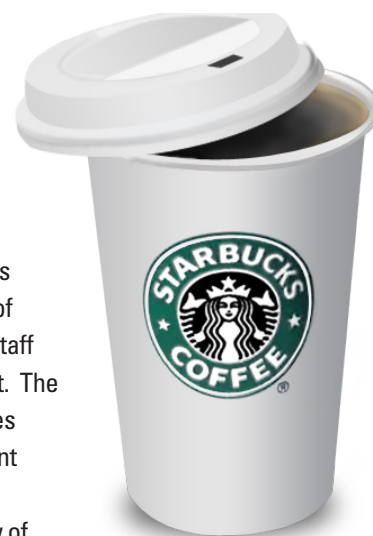
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ASSOCIATION NOTES

Is Your NATS Membership Worth the Cost of One Cup of Starbucks Coffee?

I'll get to the title of this column soon, but first some context.

Over the past eight years NATS has seen growth in membership as well as significant growth in the programs and services it provides members while maintaining dues at the current level – the longest period in the history of NATS without a dues increase. Member dues are a significant percentage of the income and our Board of Directors as well as our staff work hard to ensure that each dues dollar is well spent. The Board of Directors, in its meeting each summer, devotes considerable time to reviewing our annual audit, current fiscal position, and projected budget for the next year prepared by the Budget Committee. Our recent review of the budget and other statistics revealed some important accomplishments.



Since our last dues increase in 2005:

- **Membership has grown by 15%!** Membership dues were 63% of the total income in 2007 and account for 61% of income in 2013.
- **We have established several important new programs:** The National Music Theater Competition, National Student Auditions, Emerging Leaders Awards, and Independent Teacher Fellowships.
- **Our staff has grown from 3.75 full-time equivalent employees to 5** in order to assist us in our mission and provide additional support to chapters and our membership.
- **Our website has become a powerful tool** for members and our recently launched version adds significant resources for our members. *Intermezzo* arrives weekly in member email boxes communicating news of our profession and we continue to build partnerships that provide added value to your NATS membership.

continued on page 3 ...

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PLEASE SEND ADDRESS CHANGES TO:
NATS

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Visit us online at: www.nats.org

PUBLICATION DEADLINES:

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

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.

INDEPENDENT VOICES

From the Independent Teacher Associate Editor

This spring I said goodbye to six graduating high school seniors. But it wasn't a typical group; one young woman was trying to get rid of nodules she'd been living with since preschool, and one young man was recovering from surgery done in February to remove a polyp. This letter, in one form or another, went to all of my seniors.

1. Make an appointment immediately with your new laryngologist in your new town for a base-line exam – before your homework load becomes too heavy and you can't afford the time.

2. Awareness and self-monitoring – Every freshman is a vocal over doer, even if an introvert. There is plenty of opportunity to talk all day and party every night. Like a crowded high school, it is normal to yell to friends in the halls and talk loudly in a noisy cafeteria and before and after class. You might even talk a lot in seminars. After class there is the social/dorm/drama side of things – living with friends and not-friends increases talking. And it is typical for people to study together, discussing the lessons. It feels (in my extroverted experience) completely uncomfortable to be quiet and to spend hours in the library, walking away from friends, and being unsocial. But you are going to have to do that – walk away, be quiet – for now. Your new friends might think you are an introvert and that's OK.

3. At the first sign of swelling (high soft singing lost or impaired, singing phonatory onset delay, reduced endurance, increased vocal effort, variability of clarity and capability, perhaps speaking voice hoarseness) see your new doctor again.

4. You've had a long recovery so making choices that add vocal load slllloooooowwwly – over a year – will minimize the odds of a setback.

5. Lack of sleep – almost unavoidable – will decrease the efficiency of your voice use (major breath support muscles won't want to carry a full load, breath support will go "high," and posture will suffer). Awareness is the first line of defense.

6. Any singing you do this semester should be under the supervision of a one-on-one teacher. Choir singing does not allow for that. If you join a casual, non-demanding singing group, then Skype sessions with me are a good option, or I'll get you a referral for a voice teacher there. But your doctor and I agree that singing with a group is not ideal while the tissue heals.

7. The singing you do should be mid-range in your voice and low intensity. If everything looks good after several months (see your new doctor for that observation) then increasing your vocal load gradually to normal levels should be totally fine.

Remember, this is a temporary life-change while the tissue heals. If all goes well and there are no set-backs then this will be just a blip in your whole vocal life.

See you at Thanksgiving!



Nancy Bos
Independent Teacher
Associate Editor for *Inter Nos*
nancy@studiobos.com

2014 Membership Renewal Begins Oct.1 at NATS.org



*Dues season will begin soon, with renewal for 2014 opening on Oct. 1 and continuing through Dec. 31. A \$10 late fee will apply beginning Feb. 1, with any member not yet renewed by March 1 being deactivated from the NATS membership database. The renewal process is incredibly simple and easy through the **NATS website**. Here's how:*

- **Log in to the NATS website with your e-mail address and password.**
- **Visit the Member Home area at the top of the website**
- **Click on the red renew button that will allow you to process your renewal instantly, even if paying by check!**

*Renewing online is simple and easy, and it allows members to check their profile to ensure that all personal information is correct. Need assistance? **Call us at 904.992.9101, Monday-Friday 9 a.m. - 5 p.m. Eastern Time.***

ARE YOU A LAPSED MEMBER THAT NEEDS TO REACTIVATE?

*Any member who fails to renew by March 1 of the following year will be considered lapsed and require reactivation. Former members are eligible to reactivate their membership and do not have to complete a new membership application. Lapsed members must pay a \$20 reactivation fee, in addition to full dues for the current year in order to be reinstated. **Reactivate online at NATS.org.***

Is Your NATS Membership Worth the Cost of One Starbucks?

— continued from page 1

- **Journal of Singing** has maintained its status as a leading journal in the field of singing. On our new website, members now have access to the complete archive of the journal from its inception. Non-member researchers can also purchase reprints of articles easily online providing additional income.
- **SNATS Chapters have grown significantly.** SNATS was in its infancy in 2005 and now there are over 120 SNATS chapters!
- **The cost of doing business has risen significantly** with increases in postage, printing, and many other business processes. At the same time interest earnings on investments have sunk with the economic crisis.
- **The amount of your yearly dues that flows directly to fund activities in your region has increased** from \$8 to \$10.

As the Board discussed our priorities for 2014, it became evident that our successful efforts to economize in recent years have reached the point at which we must raise membership dues or face reducing services and cutting back our efforts to move in new directions and provide additional services our members want us to provide. Your Board of Directors is a forward thinking group and as such knows that we must continue to grow and expand our reach in new ways in order to keep pace with the growing demand for quality voice instruction throughout our industry. As a result, NATS dues will increase to \$96 for 2014 for US Members and \$106 for Canadian and international members. Despite this increase, NATS dues remain

at or below our sister organizations and will continue to provide exceptional value.

What about that Starbucks coffee? For most NATS members, the new dues rate equals an investment on your part of \$8 per month or \$1.84 per week, less than the average cost of a cup of Starbucks coffee, ("Tall, please"). Of course, most of us add a little something to our coffee and pay more than that. Next time you purchase your cup of premium coffee, tell the attendee your name is "NATS" and as you consume it meditate on all of the premium benefits NATS membership has provided you and your students over the life of your membership.

Oh, and buy your friend who is not a NATS member a cup as well and tell them that you bought them this cup of coffee so that they could invest that amount in their first week of NATS membership. As satisfying as a cup of coffee can be to those who crave it, the initial rush it gives us wears off rather quickly. NATS membership continues to provide us nourishment for our professional development and that of our students that lasts.

As always, I welcome your comments at allen@nats.org.



Allen Henderson,
NATS Executive Director

Call for Submissions

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Submissions should be sent by email and will be reviewed by Independent Teacher Associate Editor Nancy Bos, nancy@studiobos.com.

Words of Wisdom

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

— Johann Sebastian Bach

"All the other arts are lonely. We paint alone—my picture, my interpretation of the sky, my poem, my novel. But in music—ensemble music, not soloism—we share. No altruism this, for we receive tenfold what we give."

— Catherine Drinker Bowen (Friends and Fiddlers)

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music."

— George Eliot

"If God has the recipe of life then love is the cake and music is the icing."

— Dale Morris

For the common things of everyday,
God gave man speech in a common way.
For higher things men think and feel,
God gave man poets, their words to reveal.
But for heights and depths no soul can reach,
God gave man music, the soul's own speech.

— Author Unknown

Source: QuoteLady.com

COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2012 and December 31, 2011

ASSETS

CURRENT FUNDS - Unrestricted	2012	2011
Account Receivable	4,620.85	7,298.85
Cash in Banks	357,576.09	458,433.74
Certificates of Deposit	50,274.32	50,098.66
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	1,720.00	17,942.16
Prepaid Loan Costs	4,501.52	4,718.32
Total Current Funds	433,692.78	553,491.73
FIXED ASSETS		
Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	351,479.00	351,479.00
Equipment	70,714.00	70,714.00
Less: Accumulated Depreciation	(121,153.00)	(109,963.00)
FIXED ASSETS - NET	301,040.00	312,230.00
TOTAL ASSETS - UNRESTRICTED	734,732.78	865,721.73

LIABILITIES AND FUND BALANCE

LIABILITIES	2012	2011
Account Payable	3,032.13	3,589.76
Mortgage Payable - Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	\$203,608.14	212,062.62
Prepayment of Dues	187,784.50	150,819.00
Unremitted Payable Tax	0.00	3,479.21
TOTAL LIABILITIES	394,424.77	369,950.59
NET ASSETS - UNRESTRICTED	340,308.01	495,771.14

IN MEMORIAM

February 2013-August 2013

Lynn Blaser
Carl Gerbrandt
Jean Gregg
James Lenney
Anne Leyerle
Richard Mercier
Jenifer C. Merilatt
Donald E. Morrison
Hope Montoni
Jana L. Pivacek-Cole
Janet McGinn Sarsfield
Donna Sherman
Margaret Wheeler

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for additional presenter information, or to register
Contact us at: 904.992.9101 or info@nats.org

JANUARY 9-11, 2014
The Roosevelt Hotel, New York, NY

Set in New York City, this collaborative event planned by NATS, the National Opera Association (NOA), and Opera America offers a schedule of sessions whose focus is on exciting trends in opera and musical theatre and the myriad ways in which tradition and innovation are converging in these art forms. Current Broadway composers and performers will coach young performers; opera directors will demonstrate successful techniques in working with advanced singers; a set designer will show how to employ projections in productions; and experienced teachers will cover skills in acting, contemporary singing technique, English diction, stage combat, and much more.



Andrew Lipa Lipa is a renowned composer/lyricist whose awards include a Tony nomination, Grammy nomination, the Gilman/Gonzalez-Falla Theater Foundation Award and ASCAP's Richard Rodgers/New Horizons Award. Lipa wrote the music and lyrics for the musical *Big Fish* that is currently running on Broadway at the Neil Simon Theatre. Other notable works include *The Addams Family*, *The Farnsworth Invention* and *The Wild Party*.



Victoria Clark maintains one of the most diverse performing careers of any artist living today, equally at home in plays, musicals, film, television, and the concert stage. Clark received a Tony Award for her performance in *A Light in the Piazza*. Clark studied acting with renowned acting teacher Michael Howard, his protégé, Rebecca Taylor, and continues her vocal training with Edward Sayegh. She has an active teaching career, helping many aspiring actors train their voices for Broadway roles.



Ted Sperling is one of today's leading theater artists. He is a director, music director, arranger, orchestrator, conductor, singer, pianist and violinist. Sperling received the 2006 Ted Shen Family Foundation Award for leadership in the musical theater and is the Director of the Music Theater Initiative at the Public Theater. He won a Tony Award for orchestrations of *A Light in the Piazza*.



Kathryn LaBouff holds BM, MM, and DMA degrees in voice performance from the University of Michigan and an attendance certificate from the Conservatorio di Santa Cecilia in Rome. LaBouff has taught English diction and English vocal literature at the Juilliard School of Music since 1986, the Manhattan School of Music since 1984, and has coached productions at the Curtis Institute of Music since 1998. She is the author of *Singing and Communicating in English - A Singer's Guide to English Diction*.



Stephanie Samaras is a world-renowned lecturer on teaching pop singers. She has been a pioneer in applying healthy classical technique to the training of voices in the pop field. Samaras teaches both privately in New York City, at The CUNY-Doctoral program, and at Montclair State University. Her studio is constantly represented on and off Broadway, on national tours and on recordings.

Painting with Sound – Chromesthesia

by Nancy Bos, Associate Editor

Chromesthesia, or sound-to-color synesthesia, is when sounds heard involuntarily evoke colors for the listener. Although rare for an individual to be born with this perception, it has been a gift for some musicians and poets. One of the most famous singer/composers talking about his Chromesthesia is Billy Joel. The following is from an article from [Psychology Today](#) by Maureen Seaberg:

When Rock and Roll Hall of Famer Mr. Joel pauses to create, he does have exceptional experiences. He sails the full spectrum of colors on his creative sojourns: his ballads are born in coves of blues and greens; conversely, his rock music is forged in fiery landscapes of reds, oranges and golds.

And he often dreams the hits that have become so much a part of the soundtrack of our lives; they appear against a field of amorphous and abstract colored shapes in his sleep. In his waking world he also associates musical genres and even letters, particularly vowels, with color.

Billy Joel credits synesthesia for his entire classical piano album *Fantasies and Delusions*, a remarkable work from a man who is known for pop and rock.

Synesthesia is a broad category used for any person who experiences an involuntary connection of one sense when another is stimulated, such as associating a smell with a movement. Chromesthesia is a small sub-set of Synesthesia.

Another musician who benefits from her Chromesthesia is Kaitlyn Filippini, violinist. According to an article in the [Omaha Herald](#), Kaitlyn “plays songs, or she listens to them, and she sees great and wondrous oceans of technicolor, yellow dots swirling inside green waves, cresting and crashing above deep blue waters of sound. “I have always felt like I was painting,” she says.”

To share your stories of synesthesia, please join conversation at the [NATS LinkedIn group](#). For more information visit www.synesthete.org.



Tenth Annual New Voice Educators Symposium at Indiana University

Greetings from the Indiana University Jacobs School of Music in Bloomington, Indiana!

You are cordially invited to attend the Tenth Annual New Voice Educators Symposium from February 21-22, 2014 (Friday-Saturday) at Indiana University, Bloomington. The symposium, sponsored by Student NATS at Indiana University, is designed to provide new and future voice teachers an opportunity to present an academic paper related to singing or teaching voice, and to network in a collaborative, professional, and friendly environment. Attendance is open to all, but invitations to present are limited to students and/or teachers (with five years or less of collegiate teaching experience).

The symposium is a free event but does not include travel expenses. If you are interested in presenting, please submit an abstract of your proposed presentation no later than **January 17, 2014**. Please include your name, email address, professional information, and contact information with your submission. You will be sent electronic confirmation of receipt of your abstract and notification once presentations have been selected. The abstracts will be reviewed by the chapter and our faculty advisor, Dr. Brian Horne.

Please send abstracts, questions, and any other correspondence electronically to: Angela Yoon, Vice President; Chairperson, New Voice Educators Symposium, Student NATS at Indiana University, yeojyoon@indiana.edu

We hope to see you in Bloomington in February!

Teaching Mature Singers – the Age-Old Secret

by Stephanie Fox

Is there a proper age for a singing student to begin lessons? Not in my studio. I have taught rug rats to relics and everything in between. Mature singers can range anywhere from a 60-year-old who sang in junior-high choir to a 30-year-old mom trying to sing Happy Birthday at her childrens' parties without fear of ridicule. In my experience there is little difference between teaching a youngster and a more mature adult. Both have an intense desire to learn and are remarkably similar in the way they receive new information.

Ironically, one of my first challenges with teaching older folk came at a time in my life when I was also charged to teach children. I had taken on a job as a church choir director and was required to train the chancel choir – which was comprised of mostly 50-plus-year-olds – as well as create a cherubic youth chorus out of Sunday School students, few of whom had any desire to sing, that would make the hearts of the parishioners swell with pious pride. The irony can be seen in hindsight in recognizing that many of the tactics I utilized for teaching the young ones worked equally well with the elders.

A number of my choir members, very serious about their weekly contribution, were prompted to ask for private lessons from me to improve their skills. This was my first experience with teaching the older beginner. Most of them had sung in choirs since their youth but not one had ever been directed in the first notion of how to breathe properly, how to use their body to support their air, good posture, what and where the larynx is, etc. Finding myself with these blank canvases proved more exciting than I would have ever thought possible. I embraced the challenge.

What transpired through the months that followed was nothing short of amazing. My choir was full of diamonds in the rough! Given the right tools, encouragement, and most of all, nurturing that any good teacher gives a student, beautiful singing began to emerge from out of my once rickety and rusty sounding church choir. It was contagious. Even those who had not opted into the private lesson routine were mimicking those who had, listening a little harder, and sitting up a little straighter. That experience alone showed me the way to teach older singers and as is



Courtesy of plannersweb.com

always the case, many more happened my way in the years that followed.

I found that with older singers the greatest challenge was to peel back the layers of calluses for learning that can come with age and cynicism. Recording is the surest tool for

convincing a doubting Thomas. When they hear themselves recorded, doing it the wrong way and then with the corrected method, they can instantly and easily distinguish which one sounds better to the listener. Once I was successful in getting an older student to put aside all the pre-conceived doubts and fears and agree to take a chance, to go ahead and make an ugly sound, to caw like a seagull, and laugh like a Santa, I was dealing with the same human creature I found in a six year old.

One day, I received a phone call from a retired judge who was a member of a golden-agers tap dance company. He served as their emcee and in each show presented a song or two. He had a good ear, sang mostly on pitch in the sort of talk-sing style made popular by some Hollywood actors in film versions of musicals. After a year or so of lessons, I persuaded him to participate in the NATS student auditions. Being in his seventies, he approached the notion with due caution. But at the winners concert when he began his resonant rendition of “Caro mio ben,” the emotional response of those in my studio (and perhaps many of the others in the audience as well) was palpable. His performance prompted the chair of the event to initiate a new award for the oldest singer at the there, “The Joy of Singing” award.

I have continued to teach mature singers throughout the years; many times they are parents of younger students. I have taught an acupuncturist, a yodeler, many yogis, doctors, lawyers, and office workers – all over 40 and all who learned to really sing. Had I not embraced the challenge of teaching mature beginners I would have missed out on one of the most satisfying aspects of my teaching, that of teaching the proverbial old dog a new trick.

Finding your voice, as it turns out, is a wonderful thing at any age.

Stephanie Fox runs one of the largest voice studios in Arizona teaching over 50 people and a choir each week, specializing in teaching versatile techniques for all styles to all ages. magicvoicestudio.com

Butterflies in Formation

by Nancy Bos, Associate Editor

In a muggy sanctuary in Bloomington, Paula Turpin sat in the chair next to the lector waiting for the offertory to begin. She couldn't focus on a word of the sermon. All she could hear was the beating of her heart and the thoughts running through her head; "What am I doing here?" and "Why did I agree to this?" She could feel the rough fabric of the chair rubbing on the back of her calves and wondered if it was leaving marks. She wondered if her high heels were stable enough or if she would feel unbalanced while singing. She felt the perspiration under her arms and wondered if everyone could see it, and the tickle in her nose just wouldn't go away – where would she find a tissue?

Paula had never sung solo for anyone before. She'd spent years in the soprano section of the choir, but last spring the music director had approached her during a rehearsal break and asked if she would fill a spot on the summer music calendar. Now here she was.



Paula realized that unfocused thoughts and negative self-talk would only hurt her ability to lead her congregation in music worship. Her choir director had instilled confidence in her that she could create a beautiful experience for the congregation, and had coached her on what stress could do to the performance.

She looked at the little note she had brought with her own interpretation of the words of [Dr. Diana Allen](#):

1. How would Julie Andrews do it?
2. I've put in the time and know the song well.
3. I sounded really terrific on my iPhone recording last week.

4. Channel anxiety into readiness.

5. This isn't about me – it's about God/Music speaking through me. Get out of the way!

After the offertory was over, Paula realized that all of the unpleasant little voices in her head had gotten quieter as her song went on. She was well prepared and put aside the distractions when she let the music sing through her. It was a beautiful moment for everyone at the service, but most of all for Paula and her choir director.

"There is always an inner game being played in your mind no matter what outer game you are playing. How you play this game usually makes the difference between success and failure."
-Tim Gallwey

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An Inspiring Woman: The Story of Ruth Lorente

In 2009, Ruth (Needham) Lorente mailed me this beautiful prose of her life as an eclectic musician and voice teacher. It is my pleasure to share it with you. Ruth was born in Lynn, MA on May 1, 1928, and passed away in Mt. Vernon, WA on Oct. 19, 2011. She joined NATS in 1985.

– Nancy Bos



If anyone told me as a young girl in Lynn, MA that someday I would teach anything, I would have rolled over laughing. I hated school, yet hoped to attend college to study music, as my dream was to shake up the operatic world.

My youthful singing zoomed ahead with The Dane Singers, a group of sixty voices who gave a yearly Gilbert & Sullivan offering, and later *Naughty Marietta* and *The Merry Widow* as well as fall and spring concerts and occasional appearances in churches.

I also joined an oratorio society and sang in the chorus of Verdi's *Requiem* at 14. My singer father had me take piano lessons to accompany him. He was tough on me and I am grateful. Later I was accepted in the chorus of the Handel and Haydn Society. My professional life began as a church soloist also at age 14 and eventually a part of the largest paid choir in Boston as mezzo soloist.

However, my dream to study music in college was lost; I blew my saved tuition on a marvelous, huge wedding. My wonderful teacher, George Dane, told me to enroll at Berlitz in Boston where I learned conversational German, French, and Italian from natives of those countries. My advice to opera dreamers would be to learn in this manner and be able to sing with proper nuances more than only book learning.

A successful audition, singing my one learned aria for San Carlo Opera, surprisingly led me to the biggest musical choice ever; to join the company singing minors and understudying major roles but leaving my husband of two years, or being true to the pledge made at the altar to keep myself only unto him. Knowing that the company would "own" me, I made the latter decision after much angst and hours of studying opera scores with my dedicated teacher, George Dane, and his equally disappointed opera coach wife, Flora Palumbo.

Then our first son was born and musically I was launched in another direction, learning to organize and direct church youth choirs. We moved



(Above) Ruth Lorente with her sons in an undated photo.
(Left) Ruth Lorente pictured in 2009.

to San Francisco when that son was two. My great career seemed to come to a halt until I made the remark that singing is exaggerated speech and the father of my son's friend asked if singing lessons would help him regain the voice he lost due to surgery. An attorney, he was unable to speak in court and was limited to office work. I agreed to try, using the methods my dear voice teacher had given me with no guarantees. In a year, he was able to work in court again and with his son, took piano lessons from me. I also directed church youth groups.

It was the time of Burl Ives and my husband loved this music that I thought was trash. But I studied it at 2 a.m. feedings of our second son in order to stay awake, and suddenly realized this was the musical history of our country's growth. Research at the San Francisco library opened the whole new world of those dedicated to this revelation and thus became a new sharing with these songs, learning to use a mic, and singing in my speaking voice while using the trained voice in church music. Like a

continued on Page 11...

Continued: The Story of Ruth Lorente

— continued from page 10

snowball, my appearances led to a night club which was the last thing I wanted, but somehow things had gotten out of hand. Saved by the birth of our third son, the night club was out of the question. I did join a theater-in-the-round, doing *Kiss Me Kate*. It was so successful that it ran thirteen weeks but I had no interest in continuing after that. I attended the San Francisco Opera and Ballet, and saw the musicals with Broadway casts.

We moved north to Napa, CA, and I continued my exposure to the San Francisco performances, which I feel did so very much for my teaching. I did a little in the local theater group, but seriously taught piano and voice, directed youth and adult choirs, and taught classroom music in a Catholic school, continued giving folk music programs, and soloed classical music for local groups. I also worked on public music programs, as I was program chairman for school concerts for Young Audiences where I learned even more about the music world "out there," and was vice-president of the Napa Symphony. I had joined Music Teachers Association of California which offered a program whereby we could earn the equivalent of a B.A. in Music. With my sons going through their teen years into college and the arrival of my elderly parents, I completed this over a nine year period. Of course, I also joined the San Francisco NATS and am ever so grateful for this wonderful organization.

As grandparents, we moved to Anacortes, WA, and traveled in our motor home, which included directing our WBCCI caravan chorus. My husband

and I led church services as chaplains in our local unit using my keyboard, and we led music in a retirement home. I joined a local chorus, enjoyed the Seattle Opera, Symphony, and Northwest Ballet. Directing youth and adults again in churches was my joy along with starting new in my private voice studio. I love to teach and share my experience with those who want to sing and would otherwise not be able to do so. To give back what was given to me at this time of life is more than a privilege; it is truly a humbling call to serve. My former experience has allowed me to teach to over age 80.

NATS keeps me up to date. I use materials suggested and keep them all with health notes particularly at hand. To protect this marvelous instrument is of first importance, and to be fresh when it would be so easy (and dull) to fall back on the good old tried and true. We are a long distance from the Seattle area. We give performances involving local youth instrumentalists, and sponsor a charity. Last year's charity was Sing and Play a Kid to Camp and we raised \$500, the cost of one campership. One of my students, 12 years old, comes about twenty-five miles, another, in her 20s, comes thirty miles, and another, age 80, comes from an island on the ferry. Believe it or not, the 80-year-old formed a choir in her church about two years ago and sings solo once a month and still sounds good. Her congregation loves her and tells me I am a blessing. That is payment.

- Ruth Lorente

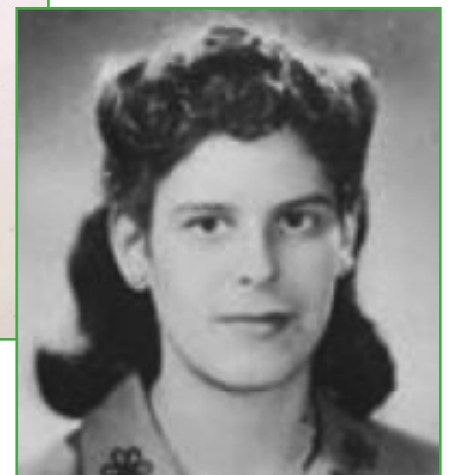


(Left) Ruth Lorente, 2009

(Middle) Ruth Needham at age 19,
Dan Singers publicity shot

(Right) Ruth Needham in 1942 at age 14

Photos Courtesy of the Lorente Family



Road Trip for a Voice Teacher

by Nancy Bos, Associate Editor

Megan Chenovick was going to her first NATS event this year – the workshop in Spokane. She didn't feel fully committed to it; she was pursuing a professional singing career and working as a full-time service representative. But being a service representative wasn't part of her dream for the future, so she had taken on a couple of kids as private voice students in order to see if teaching could replace her day job.

Now she was dropping \$400 into to a conference for something that was little more than a hobby (food, gas money, and registration – housing was free at a friend's place). But if there were any career oriented concepts shared in her business world and performing world, the two most important ideas were that networking brings in more business and having confidence in what you are doing can only be earned through knowledge.

Megan wanted to be able to serve her students well, and to meet colleagues who might send students her way. Rather than, as Megan said, being "stuck in the rinse and repeat cycle," she wanted to "find out what's out there and continue to grow." Part of her justification for attending was that because she could make it affordable, it was more likely that she would be able to recoup the expenses through studio growth. And because the subject was relevant, "Starting The Journey: Creative Teaching Tools for Teens and Pre-teens", she hoped it would improve her skills and result in referrals. Yes, she felt a little awkward going alone – she worried she would be an outsider. But it turned out that comradery was a big part of the event,



Courtesy of megan.chenovick.com



Courtesy of ladyandtheblog.com

and because many other people arrived alone and sat alone at first, reaching out to make new friends was easy.

In retrospect, Megan said that new knowledge and strong networking made the workshop very rewarding. She gained confidence in marketing herself to middle school students, a higher level of high school singers, and ignited a passion for teaching more elementary kids. By better serving the varying needs of her current students Megan hopes to see increased student referrals. Networking will pay off through a new, affordable accompanist she learned about, and she was able to gain the confidence of experienced teachers near her studio with waiting lists, so referrals from those teachers should increase. In the end, Megan's experience at a NATS Workshop has the potential to pay off several times over, so she is thrilled that she took the chance.

2014 VAN L. LAWRENCE FELLOWSHIP

The Van L. Lawrence fellowship was created to honor Van L. Lawrence, M.D. for his outstanding contribution to voice, and particularly to recognize the importance of the interdisciplinary education he fostered among laryngologists and singing teachers. It is awarded jointly by the **Voice Foundation** and the **National Association of Teachers of Singing Foundation**.

Candidates for the Van L. Lawrence fellowship shall be members of the National Association of Teachers of Singing who are actively engaged in teaching. The Fellowship shall be awarded to candidates who have demonstrated excellence in their professions as singing teachers, and who have shown interest in and knowledge of voice science.

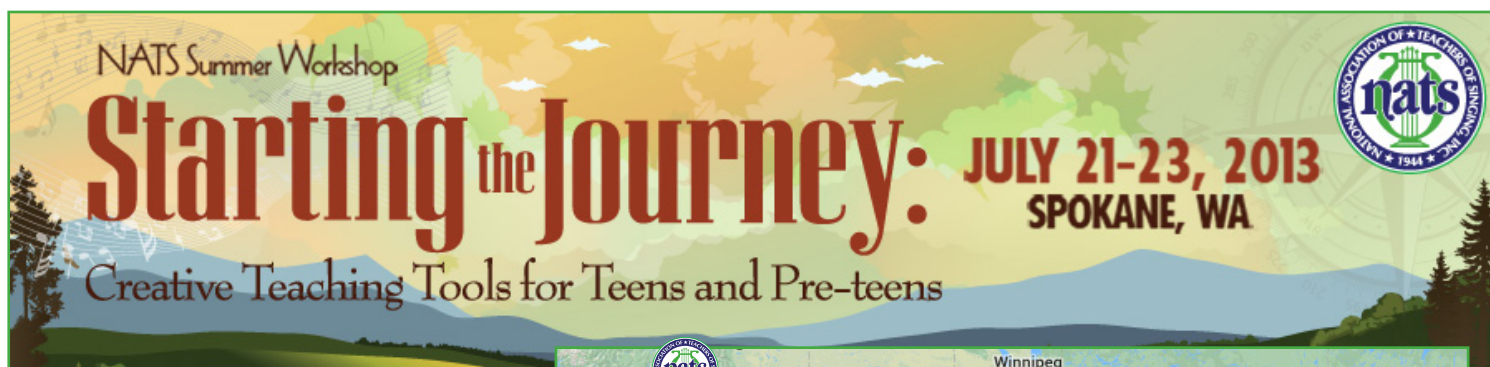
APPLICATIONS SHOULD BE SENT TO:

The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103. Applications should be postmarked by November 15, 2013.

The 43rd Annual Symposium: Care of the Professional Voice will be held in summer 2014, in Philadelphia, PA. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 or office@voicefoundation.org.

NATS Summer Workshop in Spokane Focuses on Developing Young Voices

by Kathleen Arecchi, Vice President for Workshops, NATS



We numbered 105 at the NATS Summer Workshop held in Seeley Mudd Chapel on the beautiful campus of Whitworth University in Spokane. Local Coordinator and Intermountain Regional Governor Scott Miller recommended this location for a NATS workshop, and he was so right. The workshop drew participants from 27 of the United States and 4 Canadian Provinces!

There were three distinct session threads during the three days of the workshop. Dr. Robert Loewen of Toronto, Canada led participants through the achievement levels of the Royal Conservatory of Music Development Program and the newly-edited, graded collections of vocal music in the Resonance series that had suggestions and guidance from NATS members. Attendees especially valued the opportunity to view videos of young people singing repertory of different grades from the music collections as Dr. Loewen explained the advantages to the singers in developing both their vocal technique and their musicianship skills.

NATS President Kathryn Duax flew to Spokane directly from the ICVT Conference in Australia so she could share this workshop experience with us. It meant a great deal to all of us to have her make this trans-continental effort!



The second workshop thread was found in the sessions conducted by Barbara Wilson Arboleda, a NATS member, singer/voice teacher, and certified speech-language pathologist from the Boston area, who helped us all to understand better the vocal requirements of contemporary commercial singing styles, including belting, showed us how to work with children who want to learn to sing in these styles with her own daughter Katie as the demo singer, guided some volunteers to a discovery of how to produce these contemporary sounds in a healthy way (a good bit of laughter and cheering accompanied these attempts), and showed us music resources that are readily available.

continued on Page 14...



105 attendees visited Whitworth University in Spokane for the 2013 NATS Summer Workshop.

Continued: NATS 2013 Summer Workshop

— continued from page 13

Particularly appreciated by many who attended was the bonus session that Barbara offered on teaching students with physical and learning challenges. With comments and questions flying fast and furiously, we could have doubled the length of this session!

The third workshop thread began on day two with the arrival of Dr. Patrick Freer, Associate Professor at Georgia State University who has a special interest in the adolescent changing voice and who is well-grounded in current research in this area. Workshop attendees were so grateful for Dr. Freer's presentations on the stages of transition in adolescent voices, both boys and girls, and the insights he shared on pre-adolescent and adolescent psychology and how teachers can employ this information to strengthen their interactions with young singers in their voice studios and choruses. We were even treated to Dr. Freer's hair dryer demonstration designed to show us the importance of the Bernoulli effect on vocal fold action...



...and a highlight of the entire workshop was Dr. Freer's final session in which he worked with Spokane area boys who volunteered to participate; one boy traveled over two hours to have this experience!



Presenter Robert Loewen, NATS President Kathryn Proctor-Duax, Local Coordinator Scott Miller, Presenter Barbara Wilson Arboleda and daughter/singer Katie Arboleda, NATS VP for Workshops Kathleen Arcchi, Presenter Patrick Freer.

We are so grateful to the presenters who shared their expertise with us, and we were enormously impressed by our Whitworth University student coordinator, Megan Hinzdel and her team of student assistants. We also appreciate all of the support we received from the university's Conference Services. A super big thank-you goes to Scott Miller, who first proposed this workshop and then supplied a venue for it!

Many thanks to attendee Mary L. Rice for the workshop photographs!

Now we move on to the next NATS Workshop, which is another collaborative effort between NATS and NOA (National Opera Association). The theme of this workshop is: Opera and Musical Theatre in the 21st Century: Tradition and Innovation Converge. Join us in New York City January 9-11, 2014 at the Roosevelt Hotel!



"Here's the thing: no matter how much you paid for your ticket, you never bother to even try bullying the conductor or the gate agent to get your train or plane to leave a few minutes later. It leaves when it leaves, that's the deal."

— Seth Godin

Avoiding The Bullies

by Nancy Bos, Associate Editor

Part of the challenge of teaching independently is that anything we are able to do is up for grabs. A student needs a copy of a song for auditions the next day – hey, you could scan and email it to him. Another needs to move the lesson to Friday because of a conflicting piano recital on Thursday? Sure, you don't have plans. Your colleague can't find a printed copy of the music for her student at solo and ensemble and is too busy playing at the event to come and get it from you – you have time to bring it over, don't you? A mother of a young student would like you to spend half of the lesson teaching her daughter piano, because you play piano, don't you?

Giving them everything they want is not nearly as useful as giving them rules. "Boundaries eliminate the temptation to bully. State them early and often and don't alter them and believe it or not, the client will be happier as well. They didn't sign up to ruin your life. They signed up to get the most they could from you, and the limits are the limits," says Godin. Drawing clear boundaries keeps reason in the relationship and bullying out.



CALL FOR PAPERS

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 53rd National Conference at Boston's Marriott Copley Place (July 5-9, 2014):

Topics for poster papers may include:

- Voice Pedagogy
 - The Private Studio
 - Vocal Repertoire
 - Commercial Styles
 - Voice Science
 - Technology and Teaching
 - Performance Practice
 - Musicological Studies
- ... or any other topic related to the art and science of singing and teaching singing.

Abstracts should not exceed 500 words in length and should be sent in MS Word format as a file attachment to an electronic mail. Only electronic submissions will be considered.

Please send abstracts to:

John Nix, Associate Professor of Voice and Voice Pedagogy
The University of Texas at San Antonio
Poster Paper Coordinator, NATS 53rd National Conference
john.nix@utsa.edu



**53RD NATIONAL ASSOCIATION OF TEACHERS OF SINGING
NATIONAL CONFERENCE**
Deadline: Dec. 1, 2013



RECAP: The 2013 NATS Intern Program in Nashville, TN

By Kirsten Kunkle & Jennifer D'Agostino

The NATS Intern program is no secret to any member of the National Association of Teachers of Singing. We have both been incredibly impressed with the program based on factors including: our own teachers' involvement, attending host schools, and its reputation as an intensive, yet beneficial opportunity for young teachers of singing. Since our initial interest in the NATS Intern program, we both have taken numerous students to NATS auditions, competed in the NATSAA competition, and Kirsten attended and presented at three New Voice Educator Symposia at Indiana University. Our involvement in NATS, along with more years of teaching experience, made acceptance into the 2013 NATS Intern Program even more exciting and highly anticipated. We were thrilled to be accepted into the program and now realize that applying and attending was one of the best decisions that we have ever made.

Kirsten lays out her initial impression: "Upon arrival, the director of the NATS Intern Program, Donald Simonson, told us that if we approached the program with an open mind, shared ideas without hesitation, and supported our fellow interns, we would have a transformative experience in our teaching. Transformative is an understatement of what occurred, and quite frankly, I am not sure that it is possible to put into words the sheer development that we all experienced in ten days. The NATS Intern program created an environment of collegiality between master teachers and interns and established a positive support system that helped each of us to grow into better singers and vocal pedagogues in a shorter time than anyone might imagine possible."

The format of the program is simple and highly effective. Each intern (there were 12 of us) is assigned to a master teacher. Each master teacher receives three interns. Each intern receives a male and female student to work with on alternating days. We start the beginning of the week working together teaching private lessons in a three hour-long morning session. During this time, each intern is observed by the master teacher and their colleagues. There is time planned for discussion among the interns and the master teacher. The feedback was given in the style of mentoring advice, not criticism; it was always incredibly positive and upbeat, even if there were struggles during the lessons. The second half of the program, we continued to teach our students in front of our

- [NATS Intern Program Home Page](#)
- [2013 NATS Intern Program Photo Gallery/Participants](#)

master teacher, but observed different interns and feedback from their master teachers. This portion of the program was what we considered to be the most helpful experience. It was very good to be observed by numerous educated pedagogues, but also to observe and grow from our own observations.

During the afternoon sessions, we were fortunate enough to receive lectures from our master teachers and special NATS guests (all graduates of the intern program!) on their current research, or topics of interest for budding voice teachers. As interns, we all sang in a masterclass, had a chance to sing/share new music (graciously donated by top name publishers) and present our own research. We were able to travel to the Vanderbilt Voice Center and learn about vocal health with Thomas Cleveland and his colleagues. In addition to all of the work and learning, we also had the opportunity to go off campus and experience some of the music culture in Nashville, including the Grand Ole Opry and some local blues/open mic nights.

The best part of the NATS Intern Program is, by far, the connections that were made among the interns. Since we all stayed in dorms together we would chat during meals and in the evening about our experiences, our goals and our aspirations for the future of vocal music. NATS gave us the opportunity to create a fellowship, in addition to providing a comprehensive and professional learning environment. The NATS Intern Program offers the very best experience of one's professional teaching life. It is unlike any other pedagogical training program, because it is interactive, collegial, and utterly professional. It is simply the best post-graduate training program for singing teachers in existence. In the words of past NATS President and our director of this year's NATS Intern Program, Donald Simonson, we did leave "transformed," and much better for the experience.

Kirsten Kunkle
<http://www.kirstenckunkle.com>

Jennifer D'Agostino
<http://www.jenniferdagostino.com>



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, and special guests will present special lectures and demonstrations. Interns chosen will be responsible for their travel expenses, though they may request financial assistance from their NATS chapters or regions as well as from their institutions of employment. NATS, Inc. and the NATS Foundation provide tuition, housing, and meals. The master teachers will include collegiate and independent studio teachers who specialize in "classical" singing, in Contemporary Commercial Music styles, and with experience in the needs of the private studio. Interns will be assigned to work with the master teacher in the area of the Interns' area of specialization. Independent studio teachers are strongly urged to apply.

Apply Online at <http://www.nats.org>
Deadline: December 15, 2014

Announcing the 2014 NATS Intern Program

June 10 – 19, 2014 - The Ohio State University

Donald Simonson, Director of the NATS Intern Program

Twelve NATS teachers will be chosen to participate with Master Teachers

- Kathryn Duax, Private Studio
- Brian Horne, Indiana University
- Jonathan Retzlaff, Vanderbilt University
- Mary Saunders Barton, Pennsylvania State University

Requirements:

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.

Applicants must apply online at <http://www.nats.org> and provide the following information:

- 1) Résumé.
- 2) Two recommendations from NATS members in good standing, specifically addressing the applicant's teaching (these will be solicited and collected electronically during the application process).
- 3) A brief essay (3-5 paragraphs, submitted via online form) addressing the applicant's teaching philosophy and motivation for participating in the program.
- 4) Web links to recordings of the applicant singing in at least three languages, including English. At least one selection must be with piano accompaniment. Video recordings are strongly preferred; audio recordings are acceptable.
- 5) A web link to a video recording, no more than 15 minutes in duration, of a sample lesson taught by the applicant. This video may be an edited excerpt from a longer lesson. If a video is password protected, be sure to include the appropriate login credentials to view the post. Independent studio teachers should include at least one nonclassical song, and all applicants are invited to do so if this literature is in their performing and/or teaching repertoire. Only web links will be accepted.

Apply online at <http://www.nats.org>.

Report of the Nominating Committee, June 2013 as Approved by the NATS Board of Directors

The Nominating Committee, chaired by Donald Simonson, is submitting the following names (the slate) for election to the term of office for 2014 – 2016. The slate was approved by the NATS Board of Directors on June 29, 2013.

The National Bylaws state in ARTICLE X, Section 2. Election:

a. The Association Nominating Committee shall submit a slate of candidates for Association officers to the Board for approval one year prior to the beginning of the terms of the offices up for election. The slate of candidates, the date of distribution of the ballots, and the deadline for the return of ballots for the election shall be published in Inter Nos and NATS Online in the fall following the Board's approval of the slate. There shall be a ninety-day interval between the publishing of the slate and the deadline for the return of the ballots.

b. Election of Association officers shall be by poll of the membership. Following the close of nominations, a full roster of duly nominated candidates shall be distributed to all voting members with a non-identifiable return ballot. The ballot will state the deadline for returning the ballot to the Secretary/Treasurer. Three Members appointed by the Secretary/Treasurer will count the ballots. No candidate may serve on the counting committee. A majority of all votes cast is necessary for election and those elected shall take office effective at the end of the national conference, or another time as determined by the Board from time to time.

Voting will take place by beginning in October 2013. Voting will take place electronically through our new NATS.org website. A paper ballot can be requested by calling the NATS Executive Office.



President Elect: Linda Snyder

Vice President for Membership: Dan Johnson-Wilmot

Vice President for Discretionary Funds and Field Activities: Mitra Sadeghpour (second term)

Vice President for NATSAA: Carole Blankenship (second term)

Vice President for Workshops: Kathleen Arecchi (second term)

Secretary/Treasurer: Kathryn Barnes-Burroughs (second term)

Linda Snyder



Linda J. Snyder, soprano, is Professor Emerita at the University of Dayton where she retired this past June as Coordinator of Voice Performance Studies and Director of Opera. She also served over 10 years in administrative appointments, coming to UD in 1989 as Chair of the Department of Music and later serving as Associate Dean of the College of Arts and Sciences.

A NATS member for over 40 years, she has served as the founding president of the Central Illinois Chapter and on the 1986 Chicago convention committee, coordinated and adjudicated student and NATSSA auditions, served as Vice-President of the Ohio Buckeye Chapter and as the Great Lakes Regional Governor 1996-2000, hosted the 2001 Summer Intern Program, presented at the 2006 Minneapolis convention, and is published in *Journal of Singing* and *Opera Quarterly*.

[Read Linda Snyder's Complete Bio](#)

Dan Johnson-Wilmot



Daniel Johnson-Wilmot is a Professor of Music in the Music Department at Viterbo University. He received his Bachelor of Arts in Music from St. John's University, Collegeville, Minnesota and a Master of Music in Voice from the University of Wisconsin-Madison. In his 41st year at Viterbo, he currently teaches Applied Voice, Opera Workshop, Vocal Pedagogy and chairs the music department. He

was a Regional Governor of the North Central Region of the National Association of Teachers of Singing. He has served on the National Conference and the National Student Auditions Committees of NATS. He continues to chair Wisconsin NATS Student Auditions as he has done for more than twenty-five years.

Opera is a favorite interest of Professor Johnson-Wilmot. He has sung roles in "The Marriage of Figaro, The Wings of the Dove, Rigoletto, La Boheme, The Rake's Progress, and Die Fledermaus".

[Read Dan Johnson-Wilmot's Complete Bio](#)

NATS Welcomes Our New Regional Governors (2013-15)



Mary Jane Wilder
Central Region



Wayne Pope
Mid-South Region



Jon Secrest
Southern Region



Mark McQuade
Texoma Region

For a complete listing of NATS Regional Governors and Board of Directors, visit www.nats.org and click on the "ABOUT US" tab at the top of the home page.



New and improved!

www.NATS.org

- **Look and feel built to serve our members!**
Improved navigation and better organization of content make our new site much more user-friendly.
- **Digital *Journal of Singing* Archive**
Search a complete archive of all *Journal of Singing* articles from 1944 - and download the ones you want!
- **Easy renewal and complete history of payments**
See a complete history of all transactions made through NATS.org, including dues payments and registrations to workshops and conferences.
- **Easy-to-use online application systems for NATS competitions and programs - National Student Auditions, National Music Theater Competition, NATSAA, Art Song, NATS Intern Program and more!**

INTERNATIONAL NOTES

**Marvin Keenze, International Coordinator and
NATS Advisor to the ICVT**
mkeenze@comcast.net

At least 39 NATS members presented at the **8th ICVT Congress** in Brisbane, Australia, July 10-14, and more were in attendance. They joined 575 delegates from 27 countries who filled the Queensland Conservatorium for four days of sessions that offered insights into the broad range of expertise that we find in our profession; teaching, singing, performing, voice and mind science, therapy, musicology, choral, and language skills to name some. The energy and benefits that comes from an international gathering has to be experienced to be fully appreciated. The 234 pages of the program book attests to the breadth of the subjects offered.



NATS Executive Director Allen Henderson (left) with Graham Quirk, The Lord Mayor of Brisbane.

We were guests of the Australian National Association of Teachers of Singing (Rowena Cowley, President) who hosted us with a typically generous Australian spirit. Adele Nisbet was the Congress Chair who with her committee worked for four years to prepare this event. Allen



The 8th ICVT Congress featured performances of local music (above), teaching and performance (bottom left and right) this summer. [ICVT Photo Gallery](#)

Henderson, Deborah Guess and I have been the advisors throughout the planning period.

The ICVT Council is composed of two delegates from member countries. At our meeting there were two proposals to host the ICVT 9th Congress; Cecelia Montemayor from AMMCA, the Mexico Association and Ann-Christine Wilund representing VoTS, the Voice Teachers of Sweden. There was a vote at that time and the result was that we will meet in Stockholm in the summer of 2017.

As the Chairman of the International Congress of Voice Teachers and NATS Advisor to the ICVT I am grateful for the support that our association has offered through the years that enables us to keep the spirit of continuing education and collegiality burning brightly.



AMMCA: The Asociacion Mexicana de Maestros de Canto (Mexican Association of Teachers of Singing) has issued an open invitation to participate in a Master Class with tenor Carlos Montane at the Fifth Congress of AMMCA, Jan. 25-27, 2014, in Xcaret, Q.R., Mexico. For more information, e-mail ammca@live.com.mx.



NATSAA 2014

43rd NATS Artist Awards Competition for Singers



OVER
\$50,000
IN CASH AND
OTHER PRIZES!

Generous monetary awards
sponsored by the NATS Foundation.

Scholarships to AIMS in
Graz, Austria are awarded to
remaining semifinalists.



HAL•LEONARD®

ELIGIBILITY:

- Age 21-35 on November 15, 2013
- Must be a member of NATS (in good standing), OR coached for at least one year by a current NATS member

FIRST PRIZE

Over \$13,000 in cash and prizes:

- \$5,000 Cash
- A New York Solo Debut Sponsored by DCINY
- A Full Tuition Scholarship worth \$2,675 to attend the American Institute of Musical Studies (AIMS) in Graz, Austria
- \$1,000 Gift Certificate from Hal Leonard Corporation

SECOND PRIZE

Over \$6,000 in cash and prizes:

- \$4,000 Cash
- \$2,000 Scholarship to attend AIMS in Graz, Austria
- \$500 Gift Certificate from Hal Leonard Corporation

Registration and repertoire requirements available online at www.nats.org

APPLICATION RECEIPT DEADLINE:
NOVEMBER 15, 2013

PRELIMINARY AUDITIONS: February – April 2014

See Regional Schedule at www.nats.org

NATIONAL SEMIFINALS: July 4, 2014 in Boston, MA

NATIONAL FINALS: July 5, 2014 in Boston, MA

ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE.
APPLICATIONS ACCEPTED ONLINE AT NATS.ORG



2014 *Art Song* Composition Award

1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Boston, MA July 5-9, 2014, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

REQUIREMENTS - The work must be: (1) a song cycle, group of songs, or extended single song of approximately 15 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, 2012).

ENTRY FEE - \$50 for each entry (payable in U.S. funds to NATS).

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via ArtSong.nats.org beginning in August 2013. Application should include:

- (1) A PDF copy of the vocal-piano score(s). Copies must be neat, legible and clearly edited 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) A digital audio file of composition(s). Recordings may be performance or working quality, but must be with voice and piano.

For more information about the National Association of Teachers of Singing, Inc., visit NATS on-line at NATS.org

APPLY ONLINE AT NATS.ORG

DIRECT INQUIRIES TO:
Carol Mikkelsen, Coordinator
cmikkels@valdosta.edu

ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2013

NATS reserves a non-exclusive right to sponsor performances of the winning work for two years without additional remuneration to the composer.

NATIONAL ASSOCIATION OF
TEACHERS OF SINGING

NATIONAL Student Auditions

NATS Student Auditions are Going National!

The exciting experience of NATS Student Auditions, where singers perform and receive written feedback, has added a national round of competition and prizes.

1ST PRIZES: \$20,000

\$1,500 for each High School, Music Theater, and Lower College categories;
\$2,000 for each Upper College and Graduate category

2ND PRIZES: \$10,000

\$750 for each High School, Music Theater, and Lower College categories;
\$1,000 for each Upper College and Graduate category

See complete rules, regulations, and repertoire information at
www.nats.org



REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Competition.
Three singers from each regional category will advance to National Online Screening.

NATIONAL ONLINE SCREENING

April 23, 2014 Deadline for online digital submissions.
Top 14 Singers from each category advance to National Semifinal Round.

SEMIFINAL AND FINAL ROUNDS

July 6-7, 2014, Boston, Massachusetts
as part of the NATS National Conference.
Top 3 singers from each category advance to final round.

Audition Categories		
Category	Age Limit	Years of Study
I. High School Music Theater Men	15-19	no limit
II. High School Music Theater Women	15-19	no limit
III. High School Men	15-19	no limit
IV. High School Women	15-19	no limit
V. College/Private Music Theater Men	25	1 - 5 (all as undergraduate)
VI. College/Private Music Theater Women	25	1 - 5 (all as undergraduate)
VII. Lower College/Private Men	22	1 - 2 (beyond HS)
VIII. Lower College/Private Women	22	1 - 2 (beyond HS)
IX. Upper College/Private Men	25	3 - 5 (all as undergraduate)
X. Upper College/Private Women	25	3 - 5 (all as undergraduate)
XI. Graduate/Advanced Men	23-30	5 + (beyond HS)
XII. Graduate/Advanced Women	23-30	5 + (beyond HS)

ELIGIBILITY

All singers age 15-30 as of March 1, 2014.

NATS National Music Theater Competition

The **ONLY** national competition
for the music theater soloist!

Seeking out and promoting the best
emerging talent in the field in 2014



1ST PRIZE:
\$5,000

PLUS a concert at the next national
conference, \$1,000 Gift Certificate from
Hal Leonard, Career Management
Services package from Stage Door Access

2ND PRIZE:
\$2,500

PLUS a \$500 Gift Certificate from
Hal Leonard Corporation

3RD PRIZE:
\$1,000

COMPETITION SITES (MAY 2014)
New York City, Los Angeles, Chicago and Online

SEMIFINAL AND FINAL ROUNDS

July 5-6, 2014, Boston, MA
as part of the NATS National Conference
Approximately 24 singers will advance
to the semifinal round in Boston

ELIGIBILITY

All singers age 20-28 as of March 1, 2014.
Reduced entry fee for students of NATS members.

Judges at all rounds will include casting agents
and managers from the top agencies in the industry in
addition to veteran performers, coaches, and teachers.

APPLY ONLINE BEFORE:
MARCH 1, 2014
www.NATS.org



ALL APPLICATION MATERIALS MUST BE COMPLETED AT NATS.ORG.
LATE OR INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED.