



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

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VOLUME 41, NO. 2 • FALL 2008

ASSOCIATION NOTES

What a Jubilee! The 50th NATS National Conference

The 50th NATS National Conference, held June 27-July 1, 2008 at the Gaylord-Opryland Resort and Convention Center was a grand celebration fitting such a milestone in NATS history. From the Official Opening Session on the 27th to the Golden Jubilee Celebration on the final evening, the atmosphere was filled with master classes, break-out sessions, featured recitals, and the largest exhibit hall to-date with a record number of exhibitors.

The opening day began with excellent pre-conference sessions. The first, led by Dr. Katherine Verdolini-Abbott and Douglas Roth, explored the practical application of learning science in the studio. A second session, led by Donald Dumpson, Sandra Dudley, and Bruce Dudley, was devoted to teaching and singing in Jazz, Blues, and Gospel styles. Over 100 individuals also explored the sites and sounds of Nashville on the opening morning as part of a pre-conference site-seeing tour which included a visit to the Country Music Hall of Fame.

A highlight of the opening session was the keynote address by Sherrill Milnes in which he compared and contrasted the demands on singers when he began his career with the those on today's singers. Sandra and Bruce Dudley also performed two jazz selections, giving everyone a taste of the diverse musical styles that permeated the program. MTNA President Gail Berenson presented NATS President Martha Randall with a plaque from MTNA recognizing the significance of the 50th Conference and the historic relationship between NATS and MTNA.



Keynote Speaker
Sherrill Milnes.

Another NATS first in Nashville was a Wired Master Class led by Robert Edwin, Shirlee Emmons, Donald Miller and Scott McCoy. Singers were "wired" to provide real time biofeedback for all in attendance to see as they sang. This session provided excellent exposure to new technologies that are permeating the teaching environment. The first afternoon concluded with the announcement and performance of the winning composition in the NATS Art Song



Laurie Lester, 2008
NATSAA 2nd Place
Winner.

Competition Awards, *Of a Certain Age* by Tom Cipullo. Soprano Hope Hudson performed the set with the composer at the piano. Final Round Judge Lori Laitman was also in attendance. Attendees were then feted at the Gala Opening Night Reception prior to the NATSAA competition finals. Twenty Break Out Sessions and twenty-four Poster Sessions were included on the program providing attendees with difficult choices. An often heard comment was, "I cannot decide which session to attend!"

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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.

Call for Suggestions for Nominees

For National Office

Deadline, February 1, 2009

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., I hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2010.

These offices may include: **President-Elect, Vice-President for Membership, Vice President for Workshops, Vice-President for NATS Artists Awards, Vice-President for Discretionary Funds and Field Activities, and Secretary/Treasurer.**

According to **Article X Section 1** of our Bylaws "Vice Presidents and the Secretary/Treasurer shall serve for two years and may succeed themselves once." By calling for the suggestions it is the hope of the Board of Directors that the National Nominating Committee will be able to consider several worthy candidates for the offices that will be open.

1. Submit the name, contact information, and NATS organizational experience of the nominee. It is strongly suggested that nominees for President-Elect have past or present experience as a member of the NATS Board of Directors. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.
2. Include the names of those in your chapter, district, and/or regions that support the suggested candidate so that the nominating committee members may contact the possible nominees for a professional résumé, qualifications for the office and any additional information needed by the committee.
3. Send these materials to **Martha Randall, Chair, NATS Nominating Committee, 10220 Conover Drive; Silver Spring, MD 20902-4814, or via e-mail to mlrandal@verizon.net by February 1, 2009.**

The National Nominating Committee, (Martha Randall, Margaret Cusack, Charles Peterson, Paul Piersall, Elaine Case, and Jo Ella Todd) will select one candidate for each open office subject to approval at the 2009 NATS Board of Directors meeting.

Prior to the election, the slate of candidates will be published in **Inter Nos** and **NATS Online**. Your participation in this nominating process is an essential part of electing national officers.

Martha Randall, NATS Past President
Chair, National Nominating Committee

Comments? Questions? Concerns?

Send an email or letter to:

inter nos

9957 Moorings Drive, Suite 401
Jacksonville, FL 32257

info@nats.org

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.

The Fellowship is intended to provide opportunities for the Fellow to become more thoroughly acquainted with practices, techniques, technology, and people involved in laryngology and voice science. It is hoped that the opportunities and contacts provided through the Fellowship experience will enhance the teacher's ability to do meaningful interdisciplinary research, and will encourage the teacher to apply appropriate voice science advances in the studio.

Eligibility

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.

Award Amount

The amount of the Van L. Lawrence Fellowship award shall be set annually by The National Association of Teachers of Singing Foundation and the Voice Foundation. The funds shall be used to defray expenses for the Fellowship winner to attend the annual Symposium on Care of the Professional Voice (tuition shall be waived). • Following the Symposium, the Fellow shall be provided with the opportunity to visit laryngologists, speech pathologists, voice scientists, and research centers associated with the Voice Foundation during the fellowship year. Specific locations and durations of stay shall be arranged in accordance with the Fellow's interests and needs, and the availability of the centers to be visited. • Following completion of the Fellowship experience, it is anticipated that the Fellow will have opportunities to consult with the scientists he or she has visited, and to apply his or her newly acquired knowledge in designing and executing a research project to help advance the field of voice teaching. The Voice Foundation will help provide review of the resulting paper and counseling regarding its improvement. When appropriate, the paper will be considered for expedited publication in the *Journal of Voice* or the *Journal of Singing*.

Application

Those wishing to apply for the fellowship should write a letter of intent to the Voice Foundation.

The Voice Foundation

1721 Pine Street - Philadelphia, PA 19103

Telephone: (215) 735-7999 Fax (215) 735-9293

E-mail: office@voicefoundation.org

The letter should include the following topics

- (a) Current application of scientific knowledge in the studio
- (b) The area of intended study and/or research project
- (c) How the Fellowship and research project will benefit your teaching
- (d) NATS Chapter to which you belong
- (e) Also attach a detailed curriculum vita.

POSTMARK DEADLINE IS NOVEMBER 14, 2008.

The fellowship will be awarded at the next Symposium: Care of the Professional Voice, scheduled for June 3 - 7, 2009 in Philadelphia, PA.

For more information go to
www.voicefoundation.org/Lawrence_fellowship.html

CONGRATULATIONS TO MARGARET BAROODY THE 2008 VAN L. LAWRENCE FELLOWSHIP RECIPIENT



Left to right: Robert T. Sataloff, Martha Randall, Margaret Baroody

New Voice Educators Symposium

January 23rd-24th, 2009
Indiana University
Jacobs School of Music
Bloomington, Indiana

Contact:

Lindsay Kerrigan,
Vice president,
NVES Co-chairperson,
lkerriga@indiana.edu

Sean McCarther,
Treasurer,
NVES Co-chairperson,
mccartsa@indiana.edu

CALL FOR PARTICIPATION

The Indiana University Student N.A.T.S. chapter extends an invitation to join us for the 5th Annual New Voice Educators Symposium January 23rd-24th, 2009. The Symposium is designed to provide a forum for information and discussion about topics related to vocal performance, vocal pedagogy, voice science, vocal literature, and all related subjects. Our mission is to provide new and future teachers of singing the opportunity to present academic papers in a formal, yet friendly atmosphere.

Who is eligible to present? Any person currently pursuing a degree in voice or a voice related field OR any College/University employed voice teachers with less than five years of full-time, collegiate teaching experience.

How long should my presentation be? Presentations should be 25-30 minutes allowing for 10 minutes of questions/discussion included. Petitions for additional time will be considered.

What if I've never presented an academic paper in this kind of setting before? We are here to promote and encourage research in voice related topics, and to provide an environment for younger, less experienced presenters. If you've never presented before, this is the perfect opportunity.

When is my paper abstract due? Applicants should send an abstract of approximately 200 words outlining their presentations by December 1st, 2008.

How and by whom will the submissions be chosen? Submissions will be chosen by a committee of Indiana University Student N.A.T.S. members under the guidance of our faculty advisor, Dr. Brian Horne. Criteria for selection may include evidence of a high degree of scholarship and research, relevance to singing or the teaching of singing, and variety of topic.

Are there any costs involved? Those who are selected to present will receive free admission to the two-day Symposium. We will do our best to provide accommodations with a host student and some meals will be provided. Travel is at each individual's expense.

Are there any additional activities? Yes. A banquet will be held to give all Symposium participants the opportunity to socialize and network.

Additional questions? Questions may be sent at any time to:

Lindsay Kerrigan,
Vice President; Co-chairperson, New Voice Educators Symposium,
IU Student N.A.T.S.
lkerriga@indiana.edu

Please Carbon Copy to:
Sean McCarther,
Treasurer; Co-chairperson, New Voice Educators Symposium,
IU Student N.A.T.S.
mccartsa@indiana.edu

We hope to see you in Bloomington in January 2009!

Discretionary Funds

Carl Swanson,
Vice President of Discretionary Fund and Field Activities

I have had a wonderful time fulfilling grant requests for chapters and regions! Of the \$11,000 allotted for 2008, only \$1,395 is left in for the fall applications, so apply early!

By way of reminder, 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. They are not intended to be used as prize money for student auditions. Preference is 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. Amounts of up to \$600 are given. Those grant requests over \$150 must be matched by funding from local sources. Only Regional Governors and Chapter Presidents may file applications. Applications and expense vouchers are available online and should be submitted online. This has streamlined our process significantly, thus shortening the turnaround time needed to get the grant monies to chapters and regions.

I have taken special pains this year to secure receipts for each and every expenditure associated with the submitted expense vouchers. While this has made the process a bit more cumbersome for the individuals submitting expense vouchers to me, I feel that it is an important step in ensuring our record keeping is accurate.

All applications and awards are now contained on a database. This will help us to chart who has received awards, when awards were given, and, more importantly, will allow the vice president to determine which chapters have or have not received awards in the past. This will allow easy sharing of records from one VP to the next.



We now have sixty-four active chapters, nineteen more than last year at this time!

I remind you that 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, but for now, please snail mail them to me at least six weeks prior to your event.

So far this year, SNATS Grants were given to:

- Indiana University SNATS for the Voice Educators' Symposium
- University of Alabama SNATS for a master class with Don Simonson

Some of the events hosted by SNATS chapters this year were:

The **Indiana University** SNATS chapter held its fourth *Annual New Voice Educators' Symposium* in February. The Fifth Annual New Voice Educators Symposium is January 23-24, 2009 at Indiana University, Bloomington. The Symposium is designed to provide for new and future voice teachers an opportunity to present an academic paper, to learn, and to network in a collaborative, professional, and friendly environment. The symposium is a free event, and does not include travel expenses. Those who wish to attend and elect not to present are also welcome.

Westminster Choir College of Rider University SNATS chapter's fall membership drive DOUBLED their chapter's membership. They have taken a tour of the *Bodies* exhibit and a backstage tour of the Metropolitan Opera.

Ithaca SNATS has been studying Feldenkrais and hosted a special workshop: *What Not to Wear: SNATS Style*. This workshop dealt with appropriate attire for performances and auditions.

Brenau University SNATS members attended Cobb Energy Performing Arts Centre for the Atlanta Opera's production of *Turandot*.

Central Ohio SNATS (Buckeye SNATS) events included a kick-off party in the new vocal pedagogy lab and talks with **Christopher Purdy**.

Penn State SNATS reports that they are planning workshops on the Alexander Technique and how it can help singers; coaching – what it involves, how it differs from the voice lesson (demonstrations included); and healthy belting.

Virginia Tech SNATS hosted a master class with professional soprano soloist, **Elizabeth Weigle**. Ms. Weigle visited the campus and worked with five singers on a variety of repertoire. This was their first semester as a chapter.

University of Wisconsin SNATS presented a master class featuring **John DeHaan** and attended a masterclass given by **Paul Kiesgen** on *Resonance Strategies for the Male Voice* at the Spring Wisconsin-NATS Chapter meeting in Madison.

University of Akron SNATS sold music t-shirts and flowers to raise money for their chapter. A particularly enjoyable fundraiser involved several faculty members, including SNATS advisor **Dr. Laurie Lashbrook**, dressing up for a Halloween fundraiser. Students were given the opportunity to vote for their favorite costumed faculty member. All of these events raised awareness for the organization. The group was able to work on Alexander Technique and take a trip to Chicago to see the Chicago Lyric Opera's production of Mozart's *Così fan tutte*.

Finally, I want to thank all of those SNATS members who were at the conference volunteering their time in exchange for free conference registration. Their time and efforts were invaluable to the success of the Nashville Conference. Looking ahead to the 2010 conference, remember that we can use many student volunteers in Salt Lake City!

The 2008 NATS Intern Program

Whenever I have the opportunity to speak with fellow singing teachers I ask them what they think the key to becoming a better teacher is. Some have pointed me to books on vocal literature, noting that it is vital to have as much appropriate repertoire for young students as possible; others have suggested specific pedagogy books. A few of my younger colleagues have recommended the NATS Intern Program, which boasts an unusual curriculum of supervised teaching. Their comments about the program have been uniformly positive and have often ended with this imperative: “You must apply as soon as possible!” I took their advice and was excited to be participating in this year’s program. Yet, I was also slightly skeptical. One nagging question remained: Can teaching be taught?

The University of North Carolina Charlotte hosted this year’s program. We were greeted by the indefatigable on-site coordinator, Associate Professor of Applied Voice at UNC Charlotte, Jeffrey Price. Days were structured so that in the morning each intern taught one supervised lesson and observed two others taught by fellow interns. Over the course of the program we each taught eight lessons and observed sixteen. My first lesson was an eye-opening experience. As I introduced myself to my new student and attempted to find out some background information about him, Barbara Hill Moore’s authoritative voice sounded, “Don’t talk to him; teach him to sing.” I tried to keep this advice in mind as we began the lesson. When I found something that worked for him I would explain what we had done so that he was sure to understand. After the lesson was over Professor Hill Moore, the two interns observing the lesson, and I huddled together to discuss my lesson. I wondered what the feedback would be. “Alex, you talk too much.” Professor Hill Moore told me that by offering my student frequent explanations of what he was doing, I was giving him a way out from

learning the skill first-hand. She suggested that instead of explaining I should focus on having him repeat a new skill successfully, again and again. If after the lesson he expressed interest in why something had worked I could then tell him.

Further comments about my teaching methods emerged: “When you sing you use your voice extremely well. When you speak you do not. You must model correct voice production in speech as well as in singing. When you sing your sternum is not high enough. Your student exhibited the same bad habit and you did not adequately address it. You need to impress upon your student that having a pretty voice does not entitle him to be lazy!” I braced myself for more. Then Professor Hill Moore smiled and said, “your exercises were excellent.” A compliment! Still, it was clear that I had much work to do over the course of three more lessons with my student.

The NATS Intern Program provided a thorough, seven-hour-a-day workout in all matters vocal. In addition to supervised lessons in the morning, sessions in the afternoon and evening featured presentations and master classes. All were keen to discuss ideas about singing. Master teachers and guest presenters frequently answered questions posed by the interns. The excitement of all involved was one of the truly delightful aspects of the program. From master teachers to interns to students – all were eager to learn over the course of ten days.

In her presentation “Bringing Imagery to Life,” master teacher Marilyn Taylor discussed aspects of imagery and visualization as they relate to voice pedagogy. James Grymes, Associate Professor at UNC Charlotte, led an informative discussion entitled “How to Survive the Tenure Process.” Interns and the master teachers added freely to the discussion. “If we don’t train music theater singers, who will?”, asked master teacher Charles Peterson at the beginning of his talk, “Popular Singing and Classical Singing: Similarities and Differences Through the Eyes of a Classically Trained Teacher.” Lori Ellen Sutton, M.A., CCC-LP, from the Voice and Swallowing Center, Charlotte Eye, Ear, Nose and Throat Associates gave a presentation entitled, “Voice Care 101 for the Singer.” Ms. Sutton provided helpful information on topics such as common vocal misuse/abuse behaviors. Dr. Scott McCoy, NATS President, gave an intriguing talk, “Voice Teaching in the 21st Century: Establishing a Fact Based Pedagogy.” Dr. McCoy corrected some common misconceptions about the mechanics of singing. Master teacher George Shirley’s presentation, “The User Friendly Voice Studio,” was full of practical and helpful advice for studio teachers. Barbara Hill Moore discussed aspects of her teaching and performing careers in her talk, “True to My Own Voice: The Ethical Challenges in Transmitting Talent.”

Observing my fellow interns in action was fascinating. The range of teaching styles, the manner in which concepts were conveyed – all of these helped me think about why I teach the way I do. Cynthia Vaughn, the vocal literature liaison to the NATS Intern Program, arranged two literature classes devoted



Front: Martha Randall, Cynthia Vaughn, George Shirley, Jane Dillard, Marilyn Taylor. Second: Jeff Price, Barbara Hill-Moore-Charles Peterson

The 2008 NATS Intern Program

to the interns' repertoire choices. Another class was geared towards repertoire for high school and college students. Special thanks go to pianists Anna Brock, Greg Thompson, and Greg Underwood for learning so much repertoire on short notice. Ms. Vaughn arranged for each of the interns to receive an impressive array of sheet music. Our eyes widened in disbelief as Ms. Vaughn gave away book after book. We all felt as if we'd won the vocal literature lottery!

My student possessed a beautiful voice. He sorely needed an infusion of energy. I thought about what Professor Hill Moore had said to me after the very first lesson and resolved to refine my approach. The first thing I did was to abandon my perch at the piano. I wanted him to see that I was more active so that he would understand how much livelier he could become. I had him perform simple vocalises while walking rapidly. He was pleased with how much easier it was to sing when energized. We worked at improving posture. I had him try some of the posture exercises I had recently learned. It was encouraging to see how quickly he took to it and how much it changed his sense of his body while singing. I then addressed connecting his newly improved posture to a commitment to the text and drama of his piece. By the end of the lesson we had covered many important concepts. He seemed to understand how increased energy, better pos-



2008 NATS Interns

Dear Ms. Dillard;

My heart is full. My brain is churning. My voice is singing.

My heart has been touched by the life-long relationships I have made. Every Intern has meant something to me both professionally and personally and I miss them already. We have already made arrangements to stay in touch via the internet. Each Master Teacher taught me much more than technical knowledge. Experiencing the elegance of George Shirley, the grace of Barbara Hill-Moore, the joie de vivre of Marilyn Taylor and the kindness of Charles Peterson is a gift from which I will continue to benefit for the rest of my life. The absolute security of knowing that any need that should arise would be gently and efficiently met by our on-site administration created the space in which the development of these relationships could easily take place.

My brain is full of ideas I will put into good use in my teaching and in my career. What follows is only a partial list of what I am "unpacking" from my brain

- specific approaches to technical issues
- record-keeping and grading in lessons
- setting up expectations for students
- specific vocalizes
- how to approach some issues in my own singing voice
- an understanding of formants
- setting the bar appropriately high
- repertoire, repertoire, repertoire!
- a passion for NATS

And this is even before getting out my notes! I know that I will be remembering things I have learned for years to come.

I will sing the praises of the NATS Internship program to anyone who will listen. I will sing the praises of NATS for sponsoring this program and I will sing the praises of my fellow participants. An inspiration to me, this program has opened a part of myself I was unaware was lacking. Because of this program, I know not only what to teach but how to be a teacher who sings and a singer who teaches. Thank you for selecting me to participate. I will be forever grateful.

Sincerely,
Christina Howell

ture, and singing with conviction could change his singing for the better. Once I had discovered what worked for him I chose to let him continue doing it in order to build consistency and confidence. He sang more and I talked less.

Over the course of my remaining lessons with him I practiced a similar approach. I put him on the right path and simply guided him so that he did not go astray. I watched him begin to form new habits. By the end of our work together he had a much better idea of what he needed to do to so that his singing would continue to improve.

Looking back on the NATS Intern Program I see that I learned a tremendous amount. Through the work with my master teacher and by observing other interns teach I was able to modify my teaching style so that it became more energized and focused. Perhaps the question should not be "Can teaching be taught?", but "How much change can the NATS Intern Program bring about over the course of ten days?" Answer: A great deal. To the director of the program, Jane Dillard, to the on-site coordinator, Dr. Jeffrey Price, to the master teachers, to the guest presenters, to vocal literature liaison, Cynthia Vaughn, to the voice students, and to my fellow interns I say thank you for making this year's NATS Intern Program a remarkable experience.

Alexander Hurd
University at Buffalo

Announcing the 2009 NATS Intern Program

June 9-19, 2009

Shorter College; Rome, Georgia

Martha Randall, *Director of the NATS Intern Program*

Matthew Hoch, *On-Site Coordinator*

Linda Lister, *Assistant to On-Site Coordinator*

MASTER TEACHERS:

Carmen Balthrop, *University of Maryland*

Jeannette LoVetri, *Private Studio, New York City*

George Gibson, *Emeritus, Wichita State University*

Scott McCoy, *Westminster Choir College of Rider University*

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 2009 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, in the 2008 *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 fifteen-minute CD recording in three languages, including English, with piano accompaniment. These recordings should be playable only on CD audio systems. Private studio teachers should include at least one non-classical song, and all applicants are invited to do so if this literature is in their repertoire. **Applicants must not send a cassette recording or a video recording.** All completed application materials (in triplicate) must be received in the NATS Executive Office on or before **December 15, 2008**.
- All completed application materials must be received in the NATS Executive Office on or before **December 15, 2008**.

www.nats.org

NATS Intern Program Application 2009

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:

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>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

1. Completed application materials must be received in the NATS Executive Office by **December 15, 2008**, 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)
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 at least one non-classical song, and all applicants are invited to do so if this literature is in your repertoire. **Applicants must not send a cassette recording or a video recording.**
7. All completed application materials (**in triplicate**) must be received in the NATS Executive Office on or before **December 15, 2008**.

40th NATS Artist Award Competition

On Friday evening June 27, 2008 Courtney Huffman was awarded First Place in the 40th NATS Artist Award Competition. The Artist Award Competition Finals were the last steps of a journey that began when registration opened in late August of 2007. Registration closed with 382 queries resulting in 340 paid applications. This was a nearly 10% increase from 2006. Through Preliminary Auditions at the District/Chapter and Region level the original 340 were winnowed to 15 National Semi-Finalists, one for each of the fourteen NATS Regions and an additional At-Large Semifinalist.

The National Semifinal Auditions occurred on Thursday, June 26 and were judged by,

Andrew Adams
Diana Allan
Lloyd Mims
Roma Prindle
Nancy Walker

The judges for the Finals were;

Jane Dillard
Robert Edwin
Shirlee Emmons
Scott McCoy
Sherrill Milnes



Courtney Huffman, 2008 Artist Award Competition Winner

The Finalists, prizes, and regions of origin are listed below.

1st Place	Courtney Huffman	Cal-Western Region
2nd Place	Laurie Lester	Texoma Region
Irma Cooper Award	Kelly Holst	Great Lakes Region
Mary Wolfman Award	Rebecca Loar	Southeastern Region
Berton Coffin Award	Sarah Davis	Eastern Region
Annemarie Gerts Award	Christopher Mayell	Intermountain Region

The Semifinalists, awards, and regions were,

Todd Duncan Award	Natalie Gunn	Northwestern Region
Lee Cass Award	Emily Douglass	Mid-South Region
Bernard Taylor Award	Lisa Eden	Mid-Atlantic Region
Robert and Ruth Grooters Award	Rebecca Fadell	At-Large Region Region
Irvin Bushman Award	Elizabeth Ducey Moss	Central Region
William Vennard Award	Jenna Tucker (Williams)	Southern Region
Karl Trump Award	Anna Hersey	North Central Region
Orville Borchers Award	Emily Murdock	West Central Region
Baird/Lunkley Award	Emily Jaworski	New England Region

In addition to the \$10,000 in cash and prizes awarded to Courtney Huffman for First Place, she was voted the Most Promising Singer and received the Dorothy Kirsten-James Browning Award. She also received a Full Scholarship for the 2009 American Institute for Musical Studies (AIMS) in Graz, Austria, and a Full Scholarship for the 2009/10 Vancouver International Song Institute in Vancouver, BC, Canada. The remaining Finalists and Semifinalists were each awarded \$500 Scholarships for the 2009/10 Vancouver International Song Institute in Vancouver, BC, Canada.

Donald Simonson
NATSAA Vice President

The 50th NATS National Conference

(Continued from page 1)



Dawn Upshaw Master Class

Day two highlights included Dr. Thomas Cleveland, sharing the Genre Specific Demands and Risks of Singing Commercial Music; a master class by Sherrill Milnes; and an evening recital by soprano Dawn Upshaw and pianist Gilbert Kalish in the historic Ryman Auditorium in downtown Nashville. Upshaw and Kalish's program featured songs by Fauré, Debussy, Ravel, Messiaen, Schumann, Wolf, Berg, Weill, Bolcom, Ives, Seeger, Foster, and Copland.

Day three's focus was Careers in Singing and Teaching and included an important panel on Preparation for an Operatic Career featuring Lenore Rosenberg, Laura Brooks Rice, Daniel Beckwith, and Carol Penterman. This panel discussion addressed the current demands of the profession on young singers and is an outgrowth of continuing conversation with Opera America and other professionals in the field of singer training. The panel concluded with two mock auditions with panel members commenting on singers' performance and publicity materials. Dawn Upshaw presented an excellent master class sharing her vocal insights with several singers. The day concluded with a spectacular recital by 2006 NATSAA winner Danielle Talamantes with pianist Joy Schrier. Talamantes' performance was considered a highlight of the conference by many and concluded with enthusiastic applause from attendees.

Day Four, devoted to "Healthy Singing" featured a voice pedagogy teacher forum and panel on preparing for a career in commercial music. Participating in the panel were Janet Kenyon, Sandra Dudley, Cedric Dent, and Jason Eskridge, all active in the commercial music industry in

Nashville. The panel addressed critical questions teachers and aspiring artists should ask themselves as they prepare for a career in this field. Panelists were bombarded with questions as interest was high among attendees in gaining a better understanding of the commercial music industry.

The grand conclusion was the Golden Jubilee Gala Celebration featuring a wonderful dinner and great dancing led by Ron Shuff's Music Review. However, the greatest highlight of the evening was hearing the incomparable Marni Nixon discuss her rich and diverse career. She was greeted by a standing ovation from all in attendance and received another after gracing the audience with a song as part of her talk. Following Marni Nixon, attendees danced the night away with abandon (you have to see the pictures!) before preparing to depart the next day tired, but excited about the knowledge shared and ideas implanted through their participation in this event.

Such a conference is not possible without the hard work of many, many volunteers. The planning committee and our hosts in the Mid-South Region are to be congratulated and thanked heartily for their hard work. This year, for the first time, an army of student volunteers, many from SNATS chapters, assisted in a number of ways. Their participation added youthful energy and able bodies to the work of producing such an event. Special thanks to Carl Swanson who recruited SNATS volunteers and all the photographers, and to Carol Blankenship who coordinated ALL our volunteers. How do you top this? Come to Salt Lake City for our 2010 Conference and find out!



L to R-Allen Henderson, Marni Nixon, Caroline Henderson, and Ann Henderson enjoy the Golden Jubilee Gala



Roy Delp meets "Dolly"



Donald Simonson and Leslie Holmes dance the night away at the Gala.

NATS 50th National Conference: A Vocal Arts Celebration

Nashville, Tennessee, June 27-30, 2008

CD and DVD ORDER FORM

The following sessions are available on CD from EGAMI AV by mail order. NOTE: Not all musical sessions are available. DVDs of selected sessions are available. See below for a listing. DVDs are \$20.00 each (S/H included). NR = NOT RECORDED
Individual CDs are \$12.00. Some sessions are multi-CD sets and are priced accordingly. Check the form for those prices.

Friday, June 27 (PRE-CON SESSIONS)	Sunday, June 29	Monday, June 30
CD 1. How We Teach: Practical application of learning science, <i>Verdolini Abbott, Roth</i> (Three CDs-\$30.00) 2. Jazz, Blues & Gospel Singing <i>Dumpson, Dudley, Dudley</i> (Three CDs - \$30.00) DVD 3. OPENING CEREMONY <i>Sherrill Milnes, Keynote</i> DVD 4. FULL SESSION 1 <i>Wired Master Class, Emmons, Edwin, Miller</i> (Two CDs - \$20.00) 5. NATSAA Final Auditions (Two CDs - \$20.00) Saturday, June 28 6. EARLY AM SESSION <i>What Can Yoga do for Your Students?</i> <i>Carman</i> 7. BREAKOUT SESSION 1 <i>Singing in Style, Elliott</i> 8. BREAKOUT SESSION 2 <i>Legendary Ladies of Broadway</i> <i>Ness</i> 9. BREAKOUT SESSION 3 <i>Panel - American Academy of Teachers of Singing</i> DVD 11. FULL SESSION 3 <i>Sherrill Milnes Master Class</i> (Two CDs - \$20.00) 12. BREAKOUT SESSION 4 <i>Gender, Justice & Joy: African American Women Composers</i> <i>Stremple, Mazzonni, Baker</i> 13. BREAKOUT SESSION 5 <i>Wow, You Sing High: Exploring the Countertenor Voice, White</i> 14. BREAKOUT SESSION 6 <i>Where Fach & Archetype Meet: Defining Musical Theater Classifications, Foradori</i>	CD 15. EARLY AM SESSION <i>Freeing Your Voice Through Yoga</i> <i>Lister</i> 16. BREAKOUT SESSION 7 <i>Successful Voice Training for Kids</i> <i>LaBelle</i> 17. BREAKOUT SESSION 8 <i>The Collaborative Voice Studio</i> <i>Cosby, Sawyers</i> 18. BREAKOUT SESSION 9 <i>Working Professionally in the Recording Studio: A Unique Skill-set</i> <i>Seitz</i> DVD 19. FULL SESSION 4 <i>Stepping on Stage I: Preparation for an Operatic Career, Rosenberg, Rice, Beckwith, Penterman</i> (Two CDs - \$20.00) 21. BREAKOUT SESSION 10 <i>Voices Through Time: Anderson and Upshaw as Patrons of the "New", Schiller, Baker</i> 22. BREAKOUT SESSION 11 <i>From Studio to Stage to Studio: the Life and Times of an Artist Teacher</i> <i>Small</i> 23. BREAKOUT SESSION 12 <i>Playing it By Ear: Improvising American Song, Barnes-Burroughs, Keenze</i> 24. FULL SESSION 6 <i>Danielle Talamantes Recital</i> (Two CDs - \$20.00) Monday, June 30 25. EARLY AM SESSION <i>Your Yoga Questions Answered</i> <i>Carman, Lister</i> 27. BREAKOUT SESSION 14 <i>In Search of Perfect Phonation</i> <i>Kiesgen</i>	CD 28. BREAKOUT SESSION 15 <i>Boys to Men: The Adolescent Male Voice, Greene, Darnell</i> DVD 29. FULL SESSION 7 <i>Stepping on Stage II: Preparation for a Career in Commercial Music, Keynon, Dudley, Dent, Eskridge,</i> (Two CDs - \$20.00) DVD 30. FULL SESSION 8 <i>Vocal Health: What NATS Teachers Need to Know, Sataloff</i> 31. BREAKOUT SESSION 16 <i>The Role of the Singing Voice Specialist in Voice Therapy, Baroody</i> 32. BREAKOUT SESSION 17 <i>A Monster in the Voice Studio: Coping with Performance Anxiety</i> <i>Stohrer</i>

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Call for Presentations

NATS members and friends are invited to submit proposals for special sessions to be presented at the 51st National NATS Conference

**Little America Hotel and Conference Center
Salt Lake City, Utah
July 2-5, 2010**

Proposals related to the following topics are particularly encouraged:

**Private Studio / Teaching Technology
Opera / Voice Repertoire / The Ear & Hearing
Traditional and Commercial Voice Pedagogy
Choral and Solo Voice Techniques
Contemporary Commercial Singing / Voice Science**

All proposals must be submitted electronically to

WWW.NATS.ORG

Proposal guidelines and format are posted at the above website
Proposals that do not follow these guidelines will not be considered

Deadline: June 1, 2009

In Memoriam

Lyena Engelman
Esther Strong Holway

Stanley Irwin
Margret Kommel

Margaret Norcross
Charles Williamson

March – August 2008

NATS Office Goes GREEN with 2009 Dues Renewal Process



As we continue our continuing efforts to support GREEN initiatives in the NATS office, the NATS dues renewal process is being reduced from a mailing of 3-4 full pages to a postcard. Prior to October 1, all members will receive a dues renewal postcard encouraging you to renew by logging onto the NATS website at www.nats.org and renewing your membership online. Over 50% of our membership took advantage of online dues renewal when it was introduced last year. We expect an even higher number this year. For those who still choose to renew by mail, a renewal form will be included on the back of the card and the card will fit into a letter size envelope for ease of mailing.

We always offer our members the opportunity to contribute to the NATS Foundation during the dues renewal process. In 2008, NATS members contributed more to the NATS Foundation as part of the renewal process than any time in history. We encourage you to support the valuable work of your Foundation by contributing in this way. Your contributions directly support valuable programs including the NATS Intern Program and the NATS Artist Award Competition.

This is the latest in a number of efforts to use technology effectively to reach as many of our members as possible while realizing that some of our members do not have access to advanced technologies. In addition to introducing online dues renewal in 2008, we included the option of receiving *Inter Nos* electronically rather than in hard copy format. This option was enthusiastically embraced by approximately 70% of those receiving *Inter Nos* and has reduced the cost of producing *Inter Nos* by over 60%. If you have not already indicated your willingness to receive *Inter Nos* online, we encourage you to do so during the dues renewal process.

We continue to seek ways to reduce printing and mailing costs that continue to spiral upward. Every time we are able to reduce costs, NATS is able to use membership dues more efficiently and delay any membership dues increases. Your 2009 dues payment includes a subscription to the *Journal of Singing*, valued at \$35 per year, and a subscription to *Inter Nos*. \$10.00 of the payments from each U.S. and Canadian member goes into your region's expense fund. This \$10.00 from international members helps offset the added overseas mailing cost for the *Journal* and the newsletter. A dues payment for our Canadian/international members includes a postal surcharge of \$10. *Journals* will be mailed Second Class postage, surface mail only. Canadian/international members may elect an option of having the *Journal* sent via International Air Mail. Electing this option will ensure a more prompt and safe delivery of the *Journal*. Joint members receive only one copy of the *Journal of Singing* and therefore receive a \$35 discount.

Soon, our online presence at www.nats.org, will be updated with a new look and added functionality for members. This is a major update and will allow our staff and officers to keep NATS members more informed and develop a true online community that broadens the reach of NATS.

As always, we welcome your comments and suggestions.

Allen Henderson

Executive Director

ahenderson@georgiasouthern.edu



October 1, 2008 - Membership Dues Renewal for 2009 Begins

January 31, 2009 - Deadline to submit Membership Dues Renewal

February 1, 2009 - Late fee of \$10 applied to Membership Dues Renewal

Save the Date
— for the —
51st NATS National Conference
in Salt Lake City, Utah
July 2-6, 2010



Cindy Dewey
Coordinating Chair

Suzanne Draayer - Donald Simonson
Program Co-Chairs

David Schmidt
Program Coordinator

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Watch the NATS web site for more information coming soon! www.nats.org

Photo courtesy of the Utah Office of Tourism, Steve Greenwood photographer

NATS Winter Workshop

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NATS Winter Workshop – Registration

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2009 Winter Workshop Fees

Type of Registration:	On or Before 12/15/08	After 12/15/08	Total Fee
<input type="checkbox"/> NATS Member	\$ 210.00	\$260.00	
<input type="checkbox"/> Non-NATS Member	\$ 265.00	\$310.00	
<input type="checkbox"/> Non-NATS Member Spouse of Registrant	\$90.00	\$100.00	
<input type="checkbox"/> Student (Non-NATS Member with valid student ID)	\$ 65.00	\$80.00	
<input type="checkbox"/> Daily Registration, NATS Member	\$145.00	\$155.00	
<input type="checkbox"/> Daily Registration, Non-NATS Member	\$170.00	\$180.00	
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All daily registrants, indicate days: ☐ Friday ☐ Saturday ☐ Sunday

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To sing in the Kathleen Wilson master class, contact Suzanne Draayer at sdraayer@winona.edu.

Refund & Cancellation Policy

Cancellation requests will be honored through December 15, 2008. 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 15, 2008.

Register online at www.nats.org or mail this registration form with payment to:

NATS Workshops,
 National Association of Teachers of Singing
 9957 Moorings Drive, Ste. 401
 Jacksonville, FL 32257
 Tel. (904) 992-9101, (888) 262-2065
 Fax (904) 262-2587



INTERNATIONAL NOTES



The World View

Marvin Keenze, International Coordinator

The 7th International Congress of Voice Teachers Conference

At the opening ceremonies of the Nashville conference, Claudia Phillips, president of the Association Française des Professeurs de Chant, (AFPC) invited us to attend the 2009 Paris International Congress of Voice Teachers. She also read an invitation from Professor Norma Enns who wrote on behalf of our co-host, the European Voice Teachers Association (EVTA). It will be the 7th of these remarkable events that bring together voice professionals from around the world. This time the conference venue is the famed Les Folies Bergère. Information can be found on the Congress website: www.icvt2009.com. In addition to the usual wealth of informative sessions we will join for a dinner cruise on the Seine and for a grand evening of dancing. President-elect Donald Simonson is coordinating the poster

sessions and *Journal of Singing* editor Richard Sjoerdsma will again chair a meeting of journal editors and writers.

International Activities

In May, I joined the members of the national association of *Croatia, Hrvatska Udruga Volkanih Pedagoga* for four days of master class sessions in the cities of Zagreb and in Split. I had visited there a year ago to encourage the formation of this association and upon returning I was able to see the progress that has been achieved under the leadership of Professor Bojan Pogrmilović and his national board of officers. HUVOP is now an active member of EVTA and the ICVT.

During this trip I also visited *Slovenia's Drustvo Slovenskih Pevskih Pedagogov*. It has been an active association for a number of years and I was invited to Ljubljana where I taught two days of classes for a group of talented young singers and their teachers. The new president of the DSPP is Martina Prevejšek and Pija Brodnik is the international coordinator. You will be able to meet members of both HUVOP and the DSPP in Paris next year.

Monterrey is a city of great beauty and culture situated amid the splendor of the Sierra Madre mountains in northeastern Mexico. It was here in July that I participated in the first voice pedagogy workshop ever held in that country. Monterrey resident and NATS member, Cecilia Montemayor conceived the idea and brilliantly coordinated the event that attracted teachers and their students from many parts of the country. A second meeting has been planned for February in San Luis Potosi.



Students and teachers in Ljubljana at a workshop sponsored by the DSPP: Association of Slovenian Voice Teachers.



Participants in the Split workshop sponsored by HUVOP: the National Association for Voice Pedagogy in Croatia.



Teachers and singers at the International Singers Workshop in Monterrey, Mexico.

ICVT 7 / EUROVOX XI

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Claudia Phillips - Présidente de l'AFPC / President of AFPC

Comité d'organisation / Organization committee

Evelyne Koch

Présidente / President

Anne Constantin

Vice-Présidente / Vice-President

Contact : evelynkoch@wanadoo.fr



Thank You from The NATS Southern Region

The Southern Region has enjoyed an excellent year. We suffered some difficult years after the two hurricanes in 2005, but the region is at last growing in membership and regaining financial stability. At the National Conference in Nashville, many generous NATS members from across the country donated books, scores and gift certificates to the library of Raquel Cortina, a long-time New Orleans NATS member who is still rebuilding from Hurricane Katrina. Raquel and the region send out thanks to everyone who responded to the new Member-to-Member Initiative. We hope that this idea can be adopted as a permanent program to help other NATS members who find themselves without music libraries after natural disasters.

Connie Roberts,
Southern Region Governor



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