



**NATIONAL ASSOCIATION OF TEACHERS OF SINGING  
EASTERN REGION CONFERENCE AND STUDENT AUDITIONS**

**MARCH 20-22, 2015**

**Westminster Choir College of Rider University, Princeton, NJ**

**Sharon Sweet and Nova Thomas, *Site Coordinators***

**Stephen Ng, *Auditions Registrar***

**Debra Field, *Auditions Assistant Registrar***

**Sarah Hoover, *Eastern Region Governor***

**Ken Benson, *Master Class Leader***

**Eric Rieger and J.J. Penna, *Recital Artists***

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**For further information contact**

**Stephen Ng**

**sng@wcupa.edu / 610-738-0495**

**OR**

**Sarah Hoover**

**sahsing@verizon.net / 631-692-7536**



## REGISTRATION INFORMATION

**Please register all teachers, students and accompanists at:**  
<http://www.natsadjudications.com>

Registration materials may also be submitted in hard copy, although all members are strongly urged to use the online registration service.

**\*\* All teachers must mail *one check for all fees and the Fee Tally Sheet/Registration Checklist* to:**

**Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High Street  
West Chester, PA 19383**

**Online registration *and* postmark deadline is *February 9, 2015.***

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## LODGING INFORMATION

**Hyatt Place  
3565 US Highway 1  
Princeton, NJ 08540**

Corporate/Group#G-WMCC. To make reservations, call toll free 888-271-6014 or 609-720-0200 or online (HyattPlacePrinceton.com and enter corporate/group # G-WMCC). Rates are \$121.00 which includes breakfast.

**Reservations must be received before February 27,2015.**

The hotel is located at Market Fair Mall (<http://www.marketfairmall.com>) with numerous shopping and dining options.

### **Directions to Campus**

<http://www.rider.edu/wcc/about-us/contact-us/directions>

### **Campus Map**

<http://www.rider.edu/wcc/about-us/contact-us/campus-map>



## TENTATIVE SCHEDULE OF EVENTS

All activities will take place at Westminster Choir College (locations TBA)

### FRIDAY, MARCH 20

- 11:30am – 12:15pm Teacher Registration  
12:30 – 1:30pm Judges Meeting (brown bag lunches welcome)  
1:30 – 5:30pm Preliminary Auditions
- 6:45 – 8:30pm **Master Class** with Ken Benson  
Reception to follow

### SATURDAY, MARCH 21

- 8:00 – 9:30am Regional Board Meeting  
*(all district governors/chapter presidents are invited to attend)*
- 9:45 – 10:15am Judges Meeting  
10:30am – 2:00pm Semi-Final Auditions

#### ***Workshops/Presentations***

- 10am – 12 pm **Presser Voice Lab Open House:** Kathy Kessler Price  
10:00 – 11:30am **Literature for Teaching:** Chris Arneson  
12:30-2:00pm **Releasing the Performer Within:** Sean McCarther  
2:00 – 4:00pm **Presser Voice Lab Open House:** Kathy Kessler Price  
2:30-4:00pm **Choosing Musical Theater Repertoire - A Method for the Madness:** Nova Thomas and Cris Frisco  
2:30-4:00pm **Singer & Pianist: The German Lied** – Master Class with J.J. Penna  
4:30-6:00pm **Introduction to Comparative Slavic Diction:** William Hobbs
- 7:30pm **Recital:** Eric Rieger, tenor and J.J. Penna, piano  
Reception to follow

### SUNDAY, MARCH 22

- 9:00 – 10:00am Regional Business Meeting *(all region members are invited to attend)*  
10:00 – 10:30am Judges Meeting  
10:30am – 2:00pm Final Round and Awards



## RULES AND REGULATIONS

### PURPOSE

- A. To offer students of member teachers of NATS:
1. Encouragement toward more diligent study in the preparation of appropriate repertoire;
  2. An opportunity to perform under conditions designed to provide the most complete and total consideration for the student, and one which will ideally combine the best elements of non-competitive and competitive performance;
  3. A specific goal, stimulating the desire and incentive for vocal and musical self-improvement;
  4. An opportunity to sing before qualified and impartial judges, and to receive careful and constructive criticism;
  5. Opportunities for public appearance by outstanding students;
  6. Recognition of achievement and talent by appropriate awards.
- B. To provide opportunities for professional growth for NATS members through sharing ideas, encountering new repertoire, hearing other teachers' students on an annual basis, and participating in carefully considered evaluations.

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## DIVISIONS AND REPERTOIRE REQUIREMENTS

### CLASSICAL

#### HIGH SCHOOL: (Age limit 15-19)

1. High School Women
2. High School Men

#### Repertoire (8 minutes)

Three selections should be prepared.

- a. An early English or Italian Classic song. (*No opera arias will be allowed*)
- b. Two additional songs selected at the discretion of the teacher. At least one song should be in English. All selections may be in English. (*From the classical repertoire. Music theater repertoire may not be included in this category.*)

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#### COLLEGE/UNIVERSITY DIVISIONS

*When placing students in college/university divisions, do not include study in high school when calculating the semesters of study. For students in private studios a semester of study would equal 4 to 6 months of lessons.*



**LOWER COLLEGE/UNIVERSITY:** (Age limit 23, including students of equivalent age and length of study in private studios)

3. Freshman Women (1 or 2 semesters of study)
4. Freshman Men (1 or 2 semesters of study)
5. Sophomore Women (3 or 4 semesters of study)
6. Sophomore Men (3 or 4 semesters of study)

Repertoire (10 minutes)

Three selections chosen from the 17<sup>th</sup> through the 21<sup>st</sup> century vocal literature.

- a. A foreign language art song (chosen from Italian, German, French or Spanish) sung in the original language.
  - b. An American, British, Canadian or Australian art song composed in English.
  - c. A second foreign language art song or an appropriate aria sung in the original language or in an English translation.
- 

**UPPER COLLEGE/UNIVERSITY:** (Age limit 26, including students of equivalent age and length of study in private studios)

7. Junior Women (5 or 6 semesters of study)
8. Junior Men (5 or 6 semesters of study)
9. Senior Women (7 or 8 semesters of study)
10. Senior Men (7 or 8 semesters of study)

Repertoire (12 minutes)

Three selections chosen from the 17<sup>th</sup> through the 21<sup>st</sup> century vocal literature.

- a. A foreign language art song sung in the original language.
  - b. An American, British, Canadian or Australian art song composed in English.
  - c. An appropriate opera aria sung in the original language. An advanced foreign language art song may be substituted.
- 

**ADVANCED**

11. Advanced Lower (Age limit 27, beyond 8 semesters of study and to include fifth year seniors)
12. Advanced Upper (No age limit, beyond 8 semesters of study and to include doctoral students and professionals)

(continued on next page)



**ADVANCED** (cont'd)

Repertoire (15 minutes)

Four selections including:

- a. One opera aria in the original language OR one oratorio aria which may be sung in an English translation.
- b. Two art songs representing two languages.
- c. One contemporary art song composed since 1970.

No more than two of the four selections may be in English. One selection must be in English.

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**ADULT:** (Ages 24 and older)

In the spirit of the Student Audition Guidelines, this division is intended for students who are either not currently or previously enrolled as a music major in a college setting.

13. Adult Lower (1-4 semesters of study)
14. Adult Upper (5 or more semesters of study)

Repertoire

Lower – (10 minutes) Follow the Upper College repertoire requirements.

Upper – (12 minutes) Follow the Upper College repertoire requirements.

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**MUSIC THEATER**  
**(Ages 15 or older)**

15. Music Theater Lower – High School students.
16. Music Theater Upper – All others.

Repertoire (12 minutes)

Three selections displaying a variety of tempos and styles. The music theater pieces must be from the stage version of the score and not from a movie version. These three selections must be written by three different composers. ***(No art songs or classical repertoire will be accepted in this category.)***

- a. A selection from a music theater work written through 1968.
  - b. A selection from a music theater work written after 1968.
  - c. A third selection from a music theater work from any time period.
-



## ELIGIBILITY AND PROCEDURE

- A. Any student currently studying with an active member in good standing at the national and district or chapter level of NATS is eligible.
- B. If the student has been studying with the sponsoring teacher for less than eight (8) months, acknowledgment must be made of the student's former vocal study both on the application and in any public announcements. The NATS Code of Ethics provides that "It is unethical to claim as a pupil one having studied less than eight months with a teacher except where there has been no previous training."
- C. It is preferred that registration for teachers, performers and accompanists be done **online**. Teachers sending **hard copies** should fill out all application forms completely and mail with appropriate fees to address below. **ALL TEACHERS** are to mail fees to:

**Dr. Stephen Ng**  
**Swope Music Building**  
**West Chester University**  
**817 S. High St.**  
**West Chester, PA 19383**

**\*\* Applications, complete with all fees, must be postmarked by February 9, 2015 \*\***

- D. Teachers must participate in the Auditions. All teachers who enter students must attend and be available to adjudicate or to assist in the Auditions. At the discretion of the Auditions Coordinator, teachers over the age of 65 and/or in ill health may be excused from adjudication. If unable to attend, the teacher must supply a qualified substitute judge for both Friday and Saturday, and may enter only 2 students. The teacher must also submit a **Request for Judging Waiver** and the appropriate fee. A waiver may be granted for no more than two consecutive years, after which time the teacher must attend the Auditions in order to enter students.
- E. NATS members may enter only their own students in the Auditions. Entering another teacher's students, for whatever reason, is unethical and will result in the disqualification of all concerned.
- F. The auditioning student is responsible for bringing his/her own accompanist; such an arrangement is to the decided advantage of the singer. Scheduling makes it impractical for one accompanist to play for more than 8 students. Teachers may not accompany their own students. Professional accompanists will be available at the conference for a fee. The fee will include playing in all rounds of the auditions but, because of scheduling problems, **rehearsals may not be possible**. Please note on the appropriate forms if a professional accompanist is desired. For singers using the professional accompanist, **NO REPERTOIRE CHANGES** are allowed after we have received your registration form. Again, it is to the decided advantage of the singer to bring his/her own accompanist.
- G. For singers who bring their own accompanists, substitutions in repertoire are permitted as long as the requirements are met.



H. Timings for each selection must be included on the Performer Registration Form.

I. All singers and accompanists must perform from lawful editions and observe and obey copyright laws. Please contact the conference chair if you have any questions regarding copyright requirements. **Refer to the NATS Policy on Copyright Laws for more information.**

J. All selections must be sung from memory with the exception of oratorio arias, in which case the use of music is permitted.

**NOTE:** Any student may, with the teacher's permission, choose to sing for comment only within any classification. This information should be listed on the application form and on the adjudication sheets. No restriction on age or length of study should apply. The student will be permitted to sing all prepared selections, provided they fall within time guidelines.

### ADJUDICATION

The principal purpose of the Auditions is to give each student a full hearing before qualified and impartial judges, as well as the opportunity to receive careful and constructive criticism. Evaluative comments and ideas are of great value to students and teachers. Each judge should make as comprehensive a critique as time allows, acknowledging achievement and encouraging improvement. Comments that would be embarrassing to the teacher or discouraging to the student must be avoided; no one should be criticized to the point of humiliation or defeat. Since the Auditions are important to the participating students who have made a significant investment in time, energy, and money, the experience should be positive and rewarding. The real competition is between the student and his/her own self-image or self-imposed goals. The preparation for the Auditions and the written constructive criticisms are far more valuable than any award or honor given to the student.

Preliminary, semi-final and final auditions will be held. All students who receive two grades of 90 or above OR an average of 90 or above in the preliminary auditions will proceed to the semi-finals. The time allotted for the semi-final round for the following divisions will be reduced by 2 minutes: high school, lower college, upper college, adult, and musical theater. The advanced divisions will be reduced by 3 minutes. The top three scores (including ties) in each division of the semi-finals will proceed to the finals. Written comments will be given in both the preliminary and semi-final rounds. Cash awards and certificates will be given to the top three finalists in the final round. At the finals, each singer will sing one selection of their choice, limited to FIVE MINUTES. There will be no written comments.

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## **FEE SCHEDULE**

### **STUDENT**

High School	\$12.00
Music Theater Lower	\$12.00
Lower/Upper College	\$15.00
Music Theater Upper	\$15.00
Advanced and Adult	\$18.00

### **PROFESSIONAL ACCOMPANIST FEES**

High School	\$25.00
Advanced	\$45.00
All others	\$35.00

### **TEACHER**

Teacher registration	\$30.00
Teacher judging waiver	\$75.00 ( <i>In addition to the registration fee for a total of \$105</i> )

**Please collect all fees from your students and send one check for your entire studio.**

All checks for the above fees should be made payable to **Eastern Region NATS.**

Send all registration forms and fees to:

**Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High Street  
West Chester, PA 19383**

<b>POSTMARK DEADLINE: FEBRUARY 9, 2015</b>
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**TEACHER REGISTRATION FORM (online registration preferred)**

PLEASE SEND ONE CHECK FOR YOUR ENTIRE STUDIO

Total fees enclosed \$ \_\_\_\_\_

Payable to: **Eastern Region NATS** (Collect all fees from your students)

Waiver fee enclosed \$ \_\_\_\_\_

Send to: Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High Street  
West Chester, PA 19383

Number of Students \_\_\_\_\_

**ALL REGISTRATION MATERIALS MUST BE POSTMARKED BY FEBRUARY 9, 2015**

Name \_\_\_\_\_

NATS ID# \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

\_\_\_\_\_

Email \_\_\_\_\_

Indicate private studio or name of institution (for announcement at Winners' Concert): \_\_\_\_\_

STUDENT NAME	DIVISION	ACCOMPANIST (Accompanists may play for no more than 8 students)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Please check the divisions you prefer to judge – you may not judge a category in which you have students entered.

- High School – Men
- High School – Women
- Freshman College – Men
- Freshman College – Women
- Sophomore College – Men
- Sophomore College – Women
- Junior College – Men
- Junior College – Women
- Senior College – Men
- Senior College – Women
- Advanced – Lower
- Advanced – Upper
- Adult – Lower
- Adult – Upper
- Music Theater – Lower
- Music Theater – Upper

I am a NATS member in good standing and I understand that I am expected to assist with the Auditions by judging or in some other capacity.

\_\_\_\_\_  
(Signature)

I am not available for judging. (Complete the Request for Judging Waiver)

\_\_\_\_\_  
(Signature)



**REQUEST FOR JUDGING WAIVER (online registration preferred)**

\_\_\_\_\_

I wish to be released from my judging responsibilities at the 2014 Eastern Region NATS Student Auditions for the following reason(s):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

I understand that if I do not attend the Auditions, I must supply a qualified substitute judge for both Friday and Saturday. I also agree to pay a \$75 judging waiver fee and I may only enter 2 students in the Auditions.

\_\_\_\_\_  
(Signature)

**Name, email and telephone number of the replacement adjudicator:**

\_\_\_\_\_

Return the teacher application, student applications and judging waiver (if necessary) to:

Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High Street  
West Chester, PA 19383

**All application materials must be postmarked by February 9, 2015**



### PERFORMER REGISTRATION FORM (Online registration preferred)

ALL FORMS MUST BE POSTMARKED BY FEBRUARY 9, 2015 Performer Fee amount: \$ \_\_\_\_\_  
(High School \$12; College \$15; Adult & Advanced \$18)

Submit fees to your teacher who will send one check for the entire studio.

Name \_\_\_\_\_ Division \_\_\_\_\_

Address \_\_\_\_\_ Age \_\_\_\_\_

\_\_\_\_\_ Total Length of Study \_\_\_\_\_  
(Include current semester)

Phone \_\_\_\_\_ Email \_\_\_\_\_

Selection	Major Work (if applicable)	Composer	Duration & Key
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ACCOMPANIST'S NAME \_\_\_\_\_

Note: Professional accompanists are available for a fee (see Fee Schedule). If you require a professional accompanist, write "Professional" above and include the accompanist fee with your registration, along with one clearly legible photocopy of each piece of music (you must perform from originals). You will have at most only a short rehearsal with the provided accompanist, so it is advantageous to bring your own if possible.

Name of NATS Teacher \_\_\_\_\_ NATS Dues Paid?  Yes  No

Address \_\_\_\_\_ Phone \_\_\_\_\_

\_\_\_\_\_ Email \_\_\_\_\_

Name of former teacher (Please print): \_\_\_\_\_  
If the above student has come from another teacher within the last eight months, you are required to list that teacher's name.

I verify that the above information is correct.

Teacher's signature \_\_\_\_\_

\*DUPLICATE AS NECESSARY\*



**PERFORMER REPERTOIRE FORM  
and  
JUDGING COMMENT FORM**

*Each student is required to bring THREE completed copies of this form to the auditions.*

Name \_\_\_\_\_ Age \_\_\_\_\_

Length of study \_\_\_\_\_ (semesters or years) Division \_\_\_\_\_

Selection	Major Work (if applicable)	Composer	Duration	Key

**Judge's Comments Suggested Areas for comment and Evaluation:** *musicianship, vocal technique, voice characteristics, artistry, communication.* Judge will please indicate the strengths of the singer and any areas that need special attention.

Judge's Signature \_\_\_\_\_

**\* DUPLICATE AS NECESSARY \***



**FEE TALLY SHEET**  
**and**  
**REGISTRATION CHECKLIST**

**Please return this checklist with any forms and fees!**

**Before mailing your complete registration forms, make sure you have:**

- \_\_\_\_\_ Completed the **Teacher Registration Form** (*online registration preferred*).
- \_\_\_\_\_ Listed your phone or email and the division and accompanist for each student.
- \_\_\_\_\_ Completed a **Performer Registration Form** for each student (*online registration preferred*).
- \_\_\_\_\_ Listed each student's division, age, length of study, former teacher (if applicable), accompanist, duration and key of each selection (*online registration preferred*).
- \_\_\_\_\_ Completed the **Request for Judging Waiver Form**, if applicable.
- \_\_\_\_\_ Enclosed one check only for the following fees (as applicable). **(REQUIRED OF ALL TEACHERS)**

High School \_\_\_\_\_ @ \$12 ea. = \$ \_\_\_\_\_

Music Theater Lower (High School) \_\_\_\_\_ @ \$12 ea. = \$ \_\_\_\_\_

Music Theater Upper (College) \_\_\_\_\_ @ \$15 ea. = \$ \_\_\_\_\_

Lower/Upper College \_\_\_\_\_ @ \$15 ea. = \$ \_\_\_\_\_

Advanced and Adult \_\_\_\_\_ @ \$18 ea. = \$ \_\_\_\_\_

Accompanist for High School \_\_\_\_\_ @ \$25 ea. = \$ \_\_\_\_\_

Accompanist for Advanced \_\_\_\_\_ @ \$45 ea. = \$ \_\_\_\_\_

Accompanist for all others \_\_\_\_\_ @ \$35 ea. = \$ \_\_\_\_\_

Teacher Registration \_\_\_\_\_ @ \$30 = \$ \_\_\_\_\_

Judging Waiver (if applicable) \_\_\_\_\_ @ \$75 = \$ \_\_\_\_\_

Total \$ \_\_\_\_\_

\_\_\_\_\_ Made checks payable to **Eastern Region NATS**.

\_\_\_\_\_ Mail by the **FEBRUARY 9, 2015** deadline!

*Please collect all fees from students and send ONE check for your studio along with this form.*

**POSTMARK DEADLINE, FEBRUARY 9, 2015**



## WORKSHOP DESCRIPTIONS AND PRESENTER BIOGRAPHIES

### Friday, March 20, 7pm

#### MASTER CLASS AND PRESENTATION: Ken Benson

**Ken Benson** is one of the leading managers for opera singers, including 25 years as Vice-President of Columbia Artists Management, Inc., where his artists included Thomas Hampson, Aprile Mollo, Jerry Hadley, Florence Quivar, Susanne Mentzer, Marcello Giordani and Jamie Barton. He is Vocal consultant at Juilliard School of Music, and he regularly gives classes and consultations at Yale, UCLA, Mannes, Manhattan School of Music, Boston Conservatory, DePaul, Roosevelt and Indiana Universities. He also offers private consultations. Mr. Benson is invited to serve as adjudicator for the Metropolitan Opera National Council's auditions, as well as to judge in most of the major vocal competitions throughout the US. Frequently, he lectures on operatic subjects, includes a series of talks on Wagner's "Ring" at the Metropolitan Opera House. He is also heard as frequent Host and panelist on the Metropolitan Opera broadcast's Opera quiz. As a writer, he regularly contributes to such publications as Opera News and Classical Singer magazine. He has recently returned to Artists Management, representing a select group of the most talented singers from the emerging generation.

[www.kenbensonartists.com](http://www.kenbensonartists.com)

### Saturday, March 22

#### LITERATURE for TEACHING: Chris Arneson

10:00-11:30 am

Christopher Arneson's *Literature for Teaching* is the first of its kind text, exploring voice repertoire from a unique perspective: how it can be used to foster the vocal growth of developing singers. Following in the footsteps of seminal works including Kagen's *Music for the Voice*, Arneson presents insights into a vast range of specific repertoire, both on and off the beaten track, showing how it can be used to support and enhance learning and skills acquisition in singers, from beginners to experienced professionals. In this seminar for NATS, Dr. Arneson will explain how to choose repertoire from a developmental perspective, avoiding pieces that are technically too challenging and ineffective for developing good vocal technique.

**Christopher Arneson** is a professional voice trainer and Vocologist who works with singers and actors to build powerful, effective voices. In 2003, he joined the voice faculty at Westminster Choir College of Rider University where he is Director of Voice Pedagogy, and teaches Voice, Voice Pedagogy, Literature for Teaching, and Speech for the Actor. Dr. Arneson is the co-director of the CoOPERative Program, a young artist program for singers, held at Westminster Choir College. He was the co-director of the Voice and Speech department in the MFA program at the renowned Actors Studio of the New School University and taught voice and vocal pedagogy at the Mason Gross School of the Arts at Rutgers University. Dr. Arneson completed Vocology internships at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, both in New York, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. Dr. Arneson holds both Bachelor of Music and Master of Music in Opera degrees from Binghamton University, completed post-graduate studies at Cornell University, and earned a Doctor of Musical Arts degree from Mason Gross School of the Arts at Rutgers University. Dr. Arneson is an editor for NATS Journal of Singing and for the Royal Conservatory of Music's Vocal Repertoire Collection. He is a member of the American Academy of Teachers of Singing, and he has been designated as Master Teacher for the NATS Teaching Intern Program and served as the Program Chair for the 2014 NATS National Conference.



**RELEASING the PERFORMER WITHIN: Sean McCarther**  
**12:30-2:00pm**

The Body Mind and Voice Performance Training (BMV) is a movement-based performance pedagogy that seeks to unlock the expressive capabilities of the body. The training draws upon multiple modalities that, combined, free the body from unnecessary tension, allow both effortless movement and easy, organic phonation, and help students learn to actively engage their environment, their scene partners, and the audience with the highest potential expression. This presentation will be divided into three sections: a lecture describing the psychology behind optimal performance, a demonstration of the BMV training with Westminster Choir College students, and a workshop that will expose attendees to some of the grounding, centering, and focus principles of the training.

***Dr. Sean McCarther** serves as Assistant Professor of Voice at Westminster Choir College where he teaches voice, voice science, and movement for the stage. He has served on the faculty of the CoOPERative program for three years as a movement specialist. In July of 2014, Dr. McCarther presented a lecture/demonstration of his Body, Mind, and Voice Performance Training at the NATS 53rd National Conference in Boston. He is a member of NATS, the Association of Theater Movement Educators, has been trained as a Pilates Mat Work Teacher, and has studied the use of the broadsword and knife for the stage with the Society of American Fight Directors.*

**CHOOSING MUSICAL THEATER REPERTOIRE: A METHOD FOR THE MADNESS: Nova Thomas and Cris Frisco**  
**2:30-4pm**

This master class will explore choices in musical theater repertoire from several perspectives: choices that forward pedagogical goals; choices that build a “market-place ready” audition book; and finally, choices that are appropriate for classically focused singers. In addition to specific repertoire suggestions to meet certain teaching and performing goals, Ms. Thomas and Mr. Frisco will discuss technical and stylistic tactics to aid classical singers in performing more authentically as cross-over artists.

***Nova Thomas** is an internationally acclaimed soprano whose work has been characterized as “ravishing in sound and magical in stage presence” (OPERA/London). International appearances have taken her to the opera houses of Cologne, Hamburg, Stuttgart, Paris, London, Dublin, Belfast, Mexico City, and Hong Kong. In this country she has performed with the opera companies of New York City, Philadelphia, Santa Fe, Seattle, Baltimore, Detroit, San Diego, Indianapolis, St. Louis, Louisville, Houston, Memphis, Nashville, Costa Mesa, and New Jersey (among many others). Concert engagements have included performances with the Chicago Symphony, the Cincinnati Symphony, and the Indianapolis Symphony. Her career enjoyed a close collaboration with Dame Joan Sutherland and Maestro Richard Bonynge—the latter with whom she recorded the title role in *The Bohemian Girl*. Ms. Thomas is currently an Associate Professor of Voice and Opera at the renowned Westminster Choir College, and Professor of Professional Practice at The New School University. Her students are enjoying important successes on both the operatic and Broadway stages. She is a highly sought-after master-class artist, with recent engagements in San Francisco, Cleveland, Atlanta, Houston, Los Angeles, and New York City. She is a teaching-artist for two very respected summer training programs – *Le Chiavi di Bel Canto* (in residence at the University of Houston), and the *CoOPERative* (in residence at Westminster Choir College). She is a co-author, with Dr. James Jordan, of **Towards Center** and **The Musician’s Breath** (GIA Press).*

*Pianist **Cris Frisco** is a collaborative musician who is at home in the worlds of both classical and popular music. He prepares singers for performances at the Metropolitan Opera, Broadway theaters, with major symphony orchestras, and in international concert venues. He has worked on several recent Broadway productions as well as in major regional theaters including the Walnut Street Theater, McCarter Theatre Center, The Princeton Festival, Muhlenberg Summer Music Theater, The Theatre Outlet, and 1812 Productions. A committed educator for the next generation of performing artists, he has served on the faculty of Westminster Choir College and the coaching staff of Mannes College of*





*Music, the New School for Drama, The Opera Theater and Music Festival of Lucca, Italy, and Wichita State University's summer study program in Florence.*

**SINGER and PIANIST: THE GERMAN LIED: J.J. Penna**  
**2:30-4:00pm**

This master class will explore stylistic trends in the Nineteenth-Century German Lied. Singer and pianist duos will be coached in matters of performance practice and musical ensemble. Given the Lied's unique fusion of poetic nuance and musical line, emphasis will be given to the structural and textural aspects of the songs. We will use the close interrelationship between singer and accompanist as a platform towards more dramatically-charged, linguistically-inspired and imaginative interpretations of this literature.

*J.J. Penna has performed in recital with such notable singers as Kathleen Battle, Harolyn Blackwell, Measha Brueggergosman, William Burden, David Daniels, Denyce Graves, Kevin McMillan, Roberta Peters, Florence Quivar, Andreas Scholl, Sharon Sweet and Ying Huang. He has performed and held fellowships at prestigious festivals such as Tanglewood, Chautauqua Institution, Banff Center for the Arts, Norfolk, the Music Academy of the West, and San Francisco Opera Center's Merola Program. Mr. Penna devotes much of his time to the teaching of art song literature, and is currently on the faculties of Westminster Choir College of Rider University and The Juilliard School.*

**INTRODUCTION to COMPARATIVE SLAVIC DICTION: William Hobbs**  
**4:30-6pm**

Despite the wealth of repertoire available for all types of voices in Russian, Czech and Polish, these languages remain neglected in the majority of music schools in America and Europe. William Hobbs, Founder of New York's Opera Slavica, has worked in all three languages, and has developed an approach designed specifically for non-native speakers who sing Classical music. He will share his knowledge and experience for those interested in exploring Slavic music in the original language. The Slavic languages are more closely related from a phonetic standpoint than the Romance or Germanic languages, and Mr. Hobbs will show how readily principles studied for one of these languages apply to the others.

*William Hobbs, Assistant Professor of Opera Studies at Westminster Choir College, works at many of the world's major opera houses including the Opéra National de Paris, the Salzburg Festival, San Francisco Opera, Chicago Lyric Opera, Seattle Opera, Washington Opera and the Opéra de Monte-Carlo as répétiteur and conductor. His repertoire ranges from Handel to the European avant-garde, as well as works by Slavic composers and a number of premieres by American composers such as Lowell Liebermann and John Musto. He has assisted conductors Claudio Abbado, Sir Charles Mackerras, Jiří Bělohlávek, Sir Andrew Davis, James Conlon, Robert Spano, Richard Bonyngé, Donald Runnicles, Jiří Kout, Marco Armiliato and many others. He has worked closely with singers Renee Fleming, Susan Graham, Karita Mattila, Lauren Flanigan, Olga Borodina, Frederica von Stade, Sonia Ganassi, Roberto Alagna, Frank Lopardo, Paul Groves, Plácido Domingo, Rod Gilfry, Dmitri Hvorostovsky, Sam Ramey and Kurt Moll. Mr. Hobbs has served on the faculty of the Aspen Opera Theater Center of the Aspen Music Festival, and CoOperative at Westminster Choir College. Mr. Hobbs is the founder and artistic director of Opera Slavica.*

**PRESSER VOICE LAB OPEN HOUSE: Kathy Kessler Price**  
**10:00am-12:00pm and 2:00-4:00pm**

Please stop by the Presser Voice Lab (Erdman Building, #13) for demonstrations on the equipment housed there. You can interact with trained personnel to help you explore VoceVista (resonance, vibrato rate/extent, and other numerous acoustical dimensions of your singing), the Electroglottograph (vocal fold closure), the Phonatory Aerodynamic System (airflow), KayPENTAX's Computerized Speech Laboratory system, and Visible Body software (anatomy). We invite you to stop in on Saturday between 10am and 12pm, and then again in the afternoon between 2 and 4pm! Whether you are a novice or an experienced voice scientist, we welcome your visit.



**Kathy Kessler Price**, soprano, is an Assistant Professor of Voice at Westminster Choir College where she teaches courses in graduate voice pedagogy, applied voice lessons, and directs the Presser Voice Lab. Formerly, she taught at Mississippi State University, the University of Kansas, Northern Virginia Community College, and William Jewell College. Dr. Price has performed as soloist in such distinguished venues as The Kennedy Center, Carnegie Hall, The National Museum for Women in the Arts, the Embassy of the Czech Republic, and at The White House. In 2012-14, she was a recitalist/master teacher at Mississippi State and Texas A & M, at the Festival Internacional de Música in Brazil, ArtsAlive! (Florida), and at Westminster Choir College. She champions new music as well as enjoying a special affinity for French *mélodie*. In 2010 she received the Vocal Pedagogy award from the National Association of Teachers of Singing. Recent research presentations include voice studio technology (Phenomenon of Singing Symposium in Newfoundland), aging voices at the Music and Lifelong Learning Symposium (University of South Carolina), voice assessments of graduate students for The Voice Foundation Symposium 2014, efficacy of voice assessments in a conservatory setting at the NATS Conference 2014, and aging voices in choral settings for the Texas Choral Directors Association 2014. In spring 2015, she will be a visiting professor at the Academy of the Arts in Osijek, Croatia.

**RECITAL: ERIC RIEGER, TENOR with J.J. PENNA, PIANIST**  
**7:30pm**

Tenor **Eric Rieger** has consistently won acclaim for his beautiful singing and exciting performances throughout his international career. He has sung in Europe under such conductors as John Elliot Gardner, Stefano Ranzani, and Franz Welser-Möst with opera companies of Zürich, Luzern, Basel (Switzerland), Trier, Regensburg, Kaiserslautern, Bremerhaven, Osnabrück, Nordhausen, Konstanz (Germany), and Novara (Italy), as well as Zomeropera Alden Biesen (Belgium), Citizens Theatre (Scotland), and Everyman Palace Theatre (Ireland). Primarily known for his interpretations of Rossini, Donizetti, and Mozart, Mr. Rieger's wide-ranging repertoire of over 50 roles spans from the Baroque (Oronte in *Alcina*, Rameau's *Dardanus*) to the 20th century (Tom Rakewell in *The Rake's Progress*, Britten's *Albert Herring*). Equally at home on the concert platform, Mr. Rieger has been featured at the Claudio Monteverdi Festival in Italy, the Royal Opera House at Covent Garden, and the Concertgebouw in Amsterdam. He has appeared with the Royal Scottish National Orchestra under Alexander Lazarev, the Basel Sinfonietta, St. John's Orchestra (London), Luxembourg Chamber Orchestra "Les Musiciens," Trier Philharmonic Orchestra, and Symphony Orchestras of Harrisburg and Lubbock. A passionate recitalist, he has been heard in the United States and Europe interpreting a vast array of song literature. In addition to his performance career, Mr. Rieger is in demand as a voice teacher and is an active member of NATS. He is Assistant Professor of Voice at Westminster Choir College and has previously taught at Texas Tech University and Nazareth College. He is a graduate of the Eastman School of Music (BM with distinction) and the Royal Scottish Academy of Music and Drama (MM).

**J.J. Penna** has performed in recital with such notable singers as Kathleen Battle, Harolyn Blackwell, Measha Brueggergosman, William Burden, David Daniels, Denyce Graves, Kevin McMillan, Roberta Peters, Florence Quivar, Andreas Scholl, Sharon Sweet and Ying Huang. He has performed and held fellowships at prestigious festivals such as Tanglewood, Chautauqua Institution, Banff Center for the Arts, Norfolk, the Music Academy of the West, and San Francisco Opera Center's Merola Program. Mr. Penna devotes much of his time to the teaching of art song literature, and is currently on the faculties of Westminster Choir College of Rider University and The Juilliard School.

**VOICE RESEARCH POSTER PRESENTATION**

Westminster Choir College graduate student research in voice (singing and speaking) is presented in poster format. The posters will be available throughout the weekend, with researchers eager to explain their work at variable times. Abstracts will be provided for guests to read as well during times when the researchers are not personally present.