New Jersey NATS
National Association of Teachers of Singing

New Jersey NATS presents

THE ANNUAL DORIS LENZ FESTIVAL for PRE-COLLEGIATE SINGERS

Saturday, October 24, 2026

Mason Gross School of the Arts, Rutgers University

81 George Street
New Brunswick, NJ 08901
Marryott Music Building and Mortensen Hall
Campus Map: https://www.masongross.rutgers.edu/about-us/venues/

Festival Schedule

9:00am: NJ NATS Chapter Meeting
9:30am: Judges' Meeting
10:00am – 4:00pm: Auditions
12:15pm – 1:45pm: Classical Master Class with Eduardo Chama
2:00pm – 3:30pm: Musical Theatre Master Class with Janeece Freeman Clark
4:00pm: Voice Teacher Recital, followed by Awards Ceremony and Winners Recital

Registration Opens: September 14, 2026 on AuditionWare
Online deadline for registration: October 14, 2026
Online registration: www.nats.org

Student Entry Fee (per division): $25.00	Teacher Registration Fee: $25.00
Staff Accompanist Fee: $40.00	Teacher Waiver Fee: $50.00

Eduardo Chama, Professor of Voice, Rutgers University Host
Erica Miller, Auditions Coordinator

Jonathan Price, Chapter President
Jessica Walch, Vice President
Elizabeth Robbins, Treasurer
Adrienne McKeown, Secretary
Brandi Diggs, Director of Membership Development
Jenna Sims, Member at Large
Elena Vardy, Member at Large
Alyssa Cucurullo, NJ NATS Intern

Eligibility requirements – Any student currently studying with an active member in good standing at the National and District or Chapter level of NATS is eligible. All teachers sending students to the auditions must be NATS members in good standing and must belong to both the state chapter and the national organization. Membership status will be checked prior to the auditions. If your membership is not current on the national level, please contact www.nats.org for information. Both Chapter and National dues must now be paid online through the NATS website. Membership fees must be paid before registration. NYC, Lehigh Valley, and Delaware NATS members in good standing are also welcome to enter students.

Online registration – Registration is online only via the www.nats.org website. Once you are logged in, click on your username in blue. From the next page, scroll down to find the green "AuditionWare" button. Click on that and it will take you to the registration site. Enter our New Jersey Chapter in the "Location" spot. Under "Select an event," select the Doris Lenz Festival. You must register your students for the competition AND pay all your fees through the NATS website.

Accompanists – Students are welcome to bring their own pianists or use the NATS provided staff accompanists. You must include your pianist's name when you register. If you have not spoken directly to a pianist about playing for your students, please choose Classical Staff Pianist *or* Musical Theatre and Commercial Music Staff Pianist from the list depending on which category your student(s) have entered. Only choose a named accompanist if they have agreed to play for your students. Accompanists may play for a maximum of 14 auditions.

PHOTOCOPIES OF MUSIC WILL NOT BE PERMITTED. All accompanists must play from original published copies of all selections. Copies of music in the public domain and downloaded sheet music are permitted as long as the authorization notification is printed on the copy. The use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved and are held to the same standard as any other musical score used for auditions.

Food – Auditioners are responsible for their own water and lunch. Judges, pianists, and other guest teachers will be provided with coffee and lunch.

Adjudication and assistance – All teachers who enter students are expected to attend and be available to adjudicate or to assist in the auditions. If unable to attend, the teacher should submit that information with the appropriate fee when they register their students. A waiver may be granted for no more than two consecutive years, after which time the teacher must attend in order to send students.

NATS members may only enter their own students. Entering another teacher's students, for whatever reason, is unethical and will result in disqualification of all concerned. Teachers will not be asked to judge their own students or former students. Three judges will be assigned to each classification whenever possible. Teachers who are not entering students are encouraged to attend and serve as judges.

Awards and recital – At least one cash award will be given for each category in which there are three entrants. First-place winners sing in the closing recital. Note: If a category has fewer than three entrants, no award will be given. Singers are invited to sing for comments only. **Award distribution information can be found at the following link:** https://www.njnats.net/wp-content/uploads/2026/08/Doris-Lenz-Awards-Distribution-Guide.pdf

Double-dipping (new!): Singers CANNOT sing any of the same repertoire in MT, CL, and CM categories.

Categories for the 2025 Doris Lenz Festival:

Youth Categories

Category	Voice type	Length of study	Age limit	Time limit
MT 2 Youth Musical Theatre-	All voices	6th to 8th grades	14	6 minutes
CL 2 Youth Classical	All voices	6th to 8th grades	14	6 minutes
CM 2 Youth Commercial Music	All voices	6th to 8th grades	14	6 minutes

MT 2 – TWO age-appropriate musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from operetta or musical theatre song literature.
CL 2 –TWO age-appropriate selections from classical repertoire contrasting by composer, tempo, and text.
CM 2 –TWO age-appropriate selections contrasting by composer, tempo, and text performed in a CM style(s). **NEW: Songs originally written for a stage musical, film musical, television musical, opera, or other dramatic work are NOT eligible.**

High School Musical Theatre Categories

Category	Voice type	Length of study	Age limit	Time limit
MT 3A Lower HS Musical Theatre	Treble	9th & 10th grades	16	8 minutes
MT 4A Lower HS Musical Theatre	TBB	9th & 10th grades	16	8 minutes
MT 3B Upper HS Musical Theatre	Treble	11th & 12th grades	19	8 minutes
MT 4B Upper HS Musical Theatre	TBB	11th & 12th grades	19	8 minutes

MT 3A, 3B, 4A, 4B – THREE musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from an operetta or musical theatre song literature.

High School Classical Categories

Category	Voice type	Length of study	Age limit	Time limit
CL 3A Lower HS Classical	Treble	9th & 10th grades	16	8 minutes
CL 4A Lower HS Classical	TBB	9th & 10th grades	16	8 minutes
CL 3B Upper HS Classical	Treble	11th & 12th grades	19	8 minutes
CL 4B Upper HS Classical	TBB	11th & 12th grades	19	8 minutes

CL 3A, 3B, 4A, 4B –THREE selections from the classical repertoire: One art song in English (original language must be English), one art song in a language other than English, one additional art song or aria. The repertoire must be contrasting by composer, tempo, and text.

High School Commercial Music (CM) Combined Category:

Category	Voice type	Length of study	Age limit	Time limit
CM 3/4 Commercial Music Lower and Upper Voices	All voices	9th -12th grades	19	8 minutes

THREE full songs contrasting by composer, tempo, and text performed in a CM style(s): Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument. **NEW: Songs originally written for a stage musical, film musical, television musical, opera, or other dramatic work are NOT eligible.**

NATS Auditions FAQ

Q: Can I request a specific time for my student's audition?
A: You can try, but because there are so many categories happening at different times throughout the day that are not scheduled until registration is complete, it's impossible to know if your student's category will even be remotely close to the time you are requesting. If your student can only make the audition work during certain hours, you can either sign them up and hope for the best (and they will forfeit their fee if they can't make it), encourage them to cancel the activity they have scheduled, or have them skip the Auditions this year.

Q: Where can I find the category requirements?
A: This year, they are listed within the packet, and they can also be found at the following links:
NSA Classical Auditions Guide (https://canva.link/txbtsz8n1md29ic)
NSA Commercial Music Auditions Guide (https://canva.link/i9ljjxhz5pgu0iy)
NSA Musical Theatre Auditions Guide (https://canva.link/cfp5e7ocnan3r93)

Q: How do I choose a pianist?
A: Please only choose a named pianist if you have spoken directly to that pianist and they have agreed to play for you. If you need to use an official Staff Pianist, please choose the Staff Pianist that corresponds to your category. There will be a Classical Staff Pianist and a Musical Theater/Commercial Music Staff Pianist on the drop-down pianist list. The Staff Pianist fee is $40 per category.

Q: Are there practice rooms available?
A: Yes, but depending on the school, availability may be limited, and practice rooms are on a first come, first served basis. No teacher or pianist may reserve a practice room for their students.

Q: Can my pianist use an iPad?
A: Yes! But all music must abide by the copyright regulations. Even if you own the actual book, you can't just scan it to the iPad and use it. Digital music must be paid for or in the public domain.

Q: Do students need to bring repertoire sheets?
A: Yes! 3 copies, one for each judge. You will find these on AuditionWare once your students are registered, and you can send PDFs to your students to print out. Students DO NOT need to bring copies of their sheet music for the judges.

Q: What do I need to know about the CM room?
A: A bluetooth speaker is provided, so students can connect using their phones. We will also have a microphone and stand available. Students should test out playing their tracks on their phones prior to the event. Ideally, all songs should be combined into one track so nothing need to be reset in between songs. Make sure the phone doesn't turn off the music if the screen turns off.

Q: Do all songs have to fit within the time alotted?
A: No, they do not. Your student will be cut off when the timer rings. Please encourage them to choose their song order accordingly.

Q: Why was my student cut off? I timed all the songs perfectly to fit.
A: Timers are started when the pianist begins playing. When the timer rings, your student will be cut off. Perhaps your student took a drink, or spoke with the pianist between songs, or the pianist played a slightly slower tempo. All students will receive the full time for their respective categories.

Eduardo Chama
Classical Master Class

Bass-baritone Eduardo Chama has received recognition for his work on both the operatic and concert stages around the world. He has worked in opera houses such as the Metropolitan Opera, Chicago Lyric Opera, New Israeli Opera, Florida Grand Opera, Opera de Montreal, Netherlands Opera, Vlaamse Opera in Belgium, Teatro Colon in Buenos Aires, Opera de Puerto Rico, L'Opera Francais de New York, New York City Opera, Palermo Opera, Maggio Musicale Fiorentino, Geneva Opera and Teatro Real, Madrid, Glimmerglass Opera, and Calgary Opera to name a few. Recognized for his vocal technique and presence; his signature roles include Figaro (*Le Nozze di Figaro* by Mozart), Leporello (*Don Giovanni* by Mozart), Mephistopheles (*Faust* by Gounod), Four Villains (*The Tales of Hoffman* by Offenbach), Amonasro (*Aida* by Verdi), Sancho (*Don Quichotte* by Massenet), and Falstaff (*Falstaff* by Verdi).

Winner of multiple competitions, in 2006 he was awarded a Grammy® for his collaboration as a soloist in the recording of the opera Ainadamar by Osvaldo Golijov. Other significant recordings include Jubilee Games, composed and conducted by Leonard Bernstein, and Le Nozze di Figaro, conducted by Zubin Mehta.
He has given master classes at Seattle Opera, Glimmerglass Opera, Calgary Opera, Colorado Opera, Instituto Superior del Teatro Colon, Classical Singer Expo, and educational institutions like the Holy Cross College, MA; Lincoln State University, NE; and Millersville University, PA. He was on the voice faculty for the International Vocal Arts Institute (Israel, Montreal and Puerto Rico), Sociedad Internacional de Valores de Arte Mexicano, (SIVAM) and at the prestigious Castleton Festival in Virginia.

His students have been showcased in national and international opera houses, young artist programs as well as winners of several prestigious competitions.

Janeece Freeman Clark
Musical Theatre Master Class

Janeece Freeman Clark is a director, producer and skilled vocal technician all rolled into one. She is the founding Artistic Director of Vanguard Theater Company, a Montclair, NJ based regional theater where she has spent the last seven years reimagining musicals through color-conscious lenses, as well as developing original musicals told from the perspective of underrepresented voices. Through her work, Janeece explores how theatre can challenge participants, both theatre-makers and audiences, to think critically and increase empathy and understanding for others, therefore becoming more responsible members of our democracy. Vanguard is funded in part by TeeRico by Lin Manuel, and has been the recipient of numerous grants awarded to theater-makers committed to "changing the narrative."

Janeece received her undergraduate degree from the University of Michigan with both a Voice Performance and Musical Theater emphasis, and her masters degree in Vocal Pedagogy from Westminster Choir College (Rider University.)

Janeece's directing experience alongside her vocal expertise gives her a unique approach to training singers. Her process encourages students to engage their full bodies as well as their full hearts – with the goal of not only being technically sound singers, but artists who are always fully present, expressive and communicative. Janeece's students and mentees have appeared on Broadway in: *West Side Story, Rent, Tarzan, The Color Purple, Charlie & The Chocolate Factory, Tina, Ain't Too Proud,* and *more.*

Prior to becoming a full-time director and vocal coach – As an actress, Janeece appeared on Broadway, Off-Broadway, in television, and on too many regional stages and national commercials to count.
Janeece is an adjunct professor of theater at Seton Hall University where she teaches acting and frequently directs main stage productions – most recently: *Oklahoma, Twenty-Six Pebbles,* and *The Revolutionists.* Janeece serves as special Advisor to Seton Hall's Arts Council and sits on several boards within the tristate area, including the NJ Theater Alliance Board of Directors where she serves on the Equity and Access Committee. A member of The Stage Directors and Choreographers Society, Janeece has had the pleasure of directing regional (and summer stock) productions of: *Next to Normal, Songs for a New World, Memphis, Little Women, Spring Awakening, Into the Woods, Two Gentlemen of Verona, Music Man, Carrie, Heathers* – and the original productions of *Walk In My Gravity, A Portrait of Ray*, and *Everything is Fine Until It's Not* – the latter two also having successful NYC runs. Janeece directed the first and second National tour of the TYA favorite – *Showtime with Shakespeare* and her Off Broadway production of *Everything Is Fine Until It's Not* won both the "Fringe Fave" award at the NYC Fringe Festival, as well as the "United Solo Backstage Audience Award."