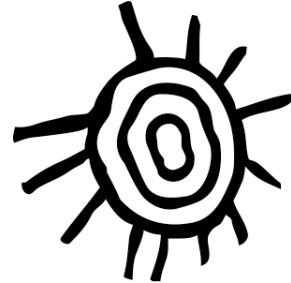




National Association of Teachers of Singing
San Francisco Bay Area Chapter

Summer 2010

NEWSLETTER



Letter from our President

Greetings!

Do May showers bring June flowers? What an usually wet spring we're having! My flowers and peas are happy, but not so much the tomatoes.

Au Conservatoire, commencement is over, and I keep thinking that I must have lots of time now for new exciting projects and goals. Then reality hits, and I see how slowly my list of things-to-catch-up-on is shortening—in fact, I'm afraid it's getting longer. How can this be?

I am now able to tell you with great pleasure that I will be teaching voice next year at Stanford. It's just for one year, filling in for a wonderful colleague who is taking a one-year leave of absence. It's enough newness to have me looking forward to happily discovering new ways of doing things, with new students and wonderful colleagues. I am very lucky, and very thankful.

I've been thinking a lot about the article that Janet Campbell wrote for our Newsletter last month, about the pros and cons and ethics of an undergraduate degree in performing and/or voice. It's a difficult question that we all wrestle with at one time or another. Such a terribly small number of singers will ever sing professionally—how can we justify sending young singers through an educational program that will train them in vocal skills they will probably not be able to use to support themselves? Tuition is so terribly high, and students graduate with so much debt, and then spend years paying it off. Even we who teach privately think long and hard about the money our students pay us for lessons.

Let's take as an example Susie Q., a 17-year-old high school student. Let's say that she's a soprano, has been taking voice lessons for two years, and has a few years of chorus and a couple of musicals on her resumé. Her voice is pretty, she sings in tune, she loves performing, and she's decided that she would like to try to be a singer.

Susie's teacher knows that the NATS Code of Ethics says, "Members will not make false or misleading statements regarding a student's hopes for a career or guarantees of performances or favorable contracts." She has been clear with Susie that her voice right now is quite small, and that even though her voice can be expected to grow with age and training, her chances of making a career as a performing soprano are pretty slim.

Susie is undeterred, feeling that even if she doesn't succeed as a singer, her love of singing and music require her to at least make the attempt. She is accepted to 2 schools: one a university with a degree in music with an option to concentrate in voice, and one a conservatory.

So now what? Honestly, in some ways either choice will have the same outcome: Susie's voice isn't special enough for a performing career. If she is lucky enough to find a good teacher during her undergraduate years, at a school that offers good performance opportunities, she'll come out a good enough singer to be a professional chorister with possible local solo gigs. She may be interested in teaching voice, or music, or maybe in pursuing an advanced degree in teaching or music administration. Or maybe she'll turn to another field entirely for her life's work, and be an amateur singer, in the best sense of the word.

So what of those teachers and advisors at the school she chose? Have they taken advantage of her commitment to her dream? What is their duty to her, beyond the basic teaching?

There is a big conflict of interest at music schools today. To sustain themselves, their programs, their faculty, they have to admit a certain number of students, and train them well enough to maintain their reputations as producers of quality product. They compete for the best talent with scholarships and other support, and the truth is that they must fill out their numbers with students whose professional promise is less obvious, or just plain less. The teachers are usually given some degree of choice in admitting those students, and they have a vested interest in maintaining their own studio numbers and reputations in much the same way as the larger institution.

But how is this different from any other collegiate department? In a market economy-based world, everyone is competing to be known as "the best," and anyone who is involved in producing the product has an interest in its success, or at least, the perception of success. There is always a conflict of interest!

It seems to me that the problem is not so much the offering of training (admission) as the promises made about the training. If a student thinks that getting a degree qualifies her for a job, the school has a responsibility to do two things: first, be honest about the realities of employment in the field, and second, offer mandatory courses in career development that help students understand the demands of the career, and its alternatives. This second career development element is a hot topic at music schools today, with books and list serves and conferences and entire college jobs devoted to it. But budget restrictions limit its growth, and institutional communication with the faculty about its importance limits effectiveness.

I taught for thirteen years at a school where the goal is to train professional musicians, where the tuition is high and the financial support less than desirable. Every single one of my former colleagues feels the same ethical squirm as Janet talks about, and the discomfort spills over into frustration when the realities of funding and politics affect the students' education adversely.

I know that I have never promised a student a singing career, and that I have tried to help them understand that singing is a personal quest rather than a professional goal. My personal justification for participating in that system is that the education of a voice student teaches an almost infinite number of things about life and personal strengths and weaknesses and coping with success and failure, discipline and follow-through and persistence, personal and professional relationships, and mental and physical health. Plus a lifetime appreciation and understanding of Music, and the passing down of an artistic heritage.

This is all directly applicable to private lessons, outside of schools as well as in. As teachers, we must be diligent in finding the balance between encouraging talent/dreams/abilities and being honest about potential for success. The honesty end of it is hard, and most of us would prefer not to do it, thus the clause in the NATS Code of Ethics. We don't want to tell Susie that her voice is never going to be good enough. We can fudge by explaining the truth of the uncertainty factor: students can surprise us, and near-miracles can happen with time and hard work. But the odds for a singing career are extremely low, and we have to participate in our students' process of letting go of that dream, in spite of, and because of, the pain involved.

I know I'm ending with an idealistic conclusion—very Pollyanna-ish. But to quote letter-writer Eran Fraenkel in the *New York Times*, "If the choice is between a lifelong general education or getting vocational training that may lose its value as the economy and technology change, which is the better option?" Substitute "music" for "general" and you have my answer.

What do you think?



*Looking forward-
Wendy*

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A Note From Your Newsletter Editor

The next newsletter will be for September 2010.

The **deadline** for your materials will be **August 20, 2010!**

Please send your articles, notes, announcements etc.

as word or pages documents or as regular text within your email
(no color pdf files, documents or color photos can be accepted)

to the following email address:

nats.newsletter@anjastrauss.com

NEW THIS YEAR!!! TIPS FOR TEACHING

Please read more on p. 6 and join in with your ideas and valued knowledge!



E-Newsletter

Would you prefer to receive the newsletter by email instead by mail?

Do you want to help save paper, printing costs and postage?

Do you want to be among the first to read all the news?

If so, please let me know, and I will add you to the new e-mail newsletter list.

Contact me at: nats.newsletter@anjastrauss.com

SFBAC NATS Annual General Meeting

The Annual General Meeting will be held on

Sunday, June 13 at 3:00 PM

at the San Francisco Conservatory of Music.

- * The AGM is a great way to check in with SFBAC NATS, the organization that helps you stay connected with other vocal teachers as well as stay up on practiced and new pedagogy techniques and ideas.
- * The election of the board will be finalized.
- * After this year's annual meeting we will be treated to a **SPECIAL PRESENTATION by Ben Bernstein of The Singer's Gym. www.singersgym.org**

About The Singer's Gym: The Singer's Gym offers training and tools to experience full connection, vitality and spontaneity in the practice and performance of vocal music. They provide an original training for singers and for people who want to sing by working to deepen the singers' art by focusing on four aspects of singing: the score, space, character and relationships, and how these all come together in performance. Though they do not work on vocal technique, they always hear definite improvement in the quality of sound when a singer is more connected in these four areas.

The Singer's Gym's working method is group oriented. While each singer is given individualized attention, all learn from observing one another work. This method is enhanced by having groups that are heterogeneous: singers with years of training and stage experience work side by side with singers at the beginning stages of their professional work.

The Gym has also conducted specialized workshops at colleges and universities, and at the San Francisco Opera, offering Master Classes for the Merola Program and Adler Fellows. The Singer's Gym is a not-for-profit (501c3) organization, founded in 1996, and they have trained over 300 singers to date.

Ben Bernstein, Ph.D. is a stage director and composer for opera, an acting teacher for singers, and a performance psychologist. Trained by Viola Spolin, he has staged premiere productions of new operas and has coached singers throughout the U.S. and abroad. He has conducted master classes and directed at the Sundance Institute, the San Francisco Opera, the Juilliard School, the American Opera Center, and has been a presenter at conferences worldwide. He speaks nationally on the subject of stress and performance. As a composer, his award-winning settings for The Song of Songs have been performed around the country. His book, *I Hate Tests! (But I Want High Scores)*, has recently been released. For more information on Dr. Bernstein's work as a performance coach, or to schedule individual coaching, he can be reached via his website at: www.sparkavenue.com



SFBAC BOARD ELECTIONS!

It's time again for our Chapter to elect its Board.

Here's how the Board has arranged the details:

We have a candidate for each position. Nominations received are as follows:

President: Wendy Hillhouse (incumbent)
VP Programs: Aleicia Byrnes (incumbent)
VP Singing Festival: April McNeely (incumbent)
VP Recitals: Victoria Rapanan (incumbent)
Membership: Frank Ryken
Recording Secretary: Jennifer Cowgill
Corresponding Secretary: Alison Collins (incumbent)
Treasurer: Dorothy Barnhouse (incumbent)
Newsletter: Anja Strauss (incumbent)
Web Master: Meghan Dibble (incumbent)

BALLOTS have been mailed to every member who has paid their 2010 dues on or before Tuesday, May 25.

Your completed ballot must be received by Friday June 11.

A stamped return envelope will be enclosed with your ballot, so we hope that everyone will vote!

**The election will be finalized at the
Annual General Meeting,
which will be at 3:00 p.m., Sunday, June 13th
at the San Francisco Conservatory of Music.**



Tips for Teaching

May Question: “How do you teach trills?”

Ruth Rainero:

Instrumentalists generally learn to trill by starting slowly and increasing the tempo, but my experience is that this doesn't work for many singers. I've had greater success in my studio by having students create a big, fat, wobble and then practice refining it. This will be easier for singers who already have a natural vibrato, but those without can learn to trill this way as well. I first have them create a brief, but loose wobble, of at least a semi-tone, but preferably greater. Maintaining a relaxed throat is imperative, and quite difficult for singers who want to micro-manage the trill. It may help to point out that we are unable to directly move our vocal folds from, say 440Hz to 466.16Hz (a to b-flat), so they may as well give that up. I have them produce this "wobble" from the same starting pitch repeatedly, but briefly, with a rest in between each wobble. Otherwise, they tend to freeze up quickly. This same exercise can be done in various parts of the range -- but only where tension can be avoided. Once they can at least produce this wobble, I have them lengthen the duration. It may take some weeks, or even months, before they produce an accurate, even trill but, with frequency of practice, it does work.

Ruth Rainero's Voice Studio
Speak Out! Communication Skills
www.speakoutskills.com

Anne Hannon Burleigh:

Well, since you haven't had too many responses I'll put my "two cents worth" out there. First of all the voice has to know quite a bit before it can negotiate a trill and the voice must be quite agile. I begin with half notes and half step pitches. For example I move from B natural to C natural in half notes (or use any other half note step progressions that do not involve a major passagio.) Fit your choice of notes to the individual singer. Next move to quarter note progressions between these same half steps, next I move to eighth notes and then to sixteenth notes. At that point I move from B to C and back to B repeating the bottom note twice. So the sequence is BCBB, BCBB etc. If the voice is ready, and you are moving quickly the trill should begin to take shape. Now I take the whole process and reverse the note progression so that I begin with C natural and move to B natural. First half note patterns, next quarter note patterns, next eighth note patterns, then sixteenth note patterns and last and most important the doubling of the third note in the pattern which would be CBCC, CBCC etc. There still seems to be a lot of mystery regarding the trill. My thought is: unless you can negotiate a well sounding trill it is better to not sing it at all. We have all heard, to many times, a trill that sounds like a vibrato gone bad. I hope this helps and happy singing to you and yours.

Wendy Hillhouse:

Trill feels to me like vibrato gone completely nuts. It happens in the larynx, and is similar to coloratura that is free of tongue or jaw. So I find that a student who is singing freely usually learns to trill without much trouble, whereas a student with tongue/jaw control will have a more difficult time.

I start by asking the student to gently place her fingers around my larynx while I sing a trill. I ask her to notice that my mouth, tongue and jaw are completely still. While she's still touching my throat I ask her to notice if she feels motion relating to the vibrato as I sing a basic sustained tone (hopefully not very much), then add trill. Then I ask her to try it herself. I urge her to "play," experimenting with silly sounds, like imitating a big old wobble. If her tongue and/or jaw are trying to help, I'll ask her to put her hands around her jaw to bring awareness of stillness there, and sometimes give her a cough drop to use as a spacer between her 1st molars to eliminate jaw motion.

Once a student has found the laryngeal motion, I ask her to listen carefully to the pitch. You have to hear both pitches equally—if you hear one pitch predominating over the other, the trill isn't wide enough, and will sound like a mistake rather than an ornament. I also prefer, within the performance practice rules, to start a trill slowly, to give the audience as well as the singer a clear idea of what is supposed to be happening.

It's also worth noting that trills seem to be easiest in the mid- to upper range, and that low trills can be very tricky. They are also more successful on vowels the singer is comfortable with.

New Question:

**"How do you get a singer
to free the back of the tongue???"**

Please send your answer by August 20, 2010
to nats.newsletter@anjastrauss.com!

I'm looking forward to receiving your answers
and new questions!

Anja



How this works:

In each newsletter I will post a question regarding teaching and ask the membership to email me their answers to be published in the next issue.

But this will only work with your contributions!

Please send your answers to Anja at nats.newsletter@anjastrauss.com ,
and I will post your suggestions in the next issue.

Try to limit your reply to about 50 words,
so I can post as many answers as possible.

If you'd like to stay anonymous, please make a note in your email.

Otherwise, I will print your name with your answer.

Please also send new questions!

These could relate to anything regarding vocal technique, student or studio issues etc.

May 2010 Singing Festival News - Correction

The winner of division 4, Jamie Younger, is not as previously posted a student of Audrey Howitt, but a student of Janet Campbell. Congratulations!

A year-end note from your VP, Recitals

After a **record year of 8 recitals** all over the Bay Area, including the first NATS Teachers Recital, I wish to thank everyone for supporting and helping build these programs. It is now time to think about next year (September on)! This is a call to all Recital Coordinators and future Recital Coordinators! It is always difficult and a bit stressful to start the new year (Sept) with nothing on the calendar. Many of you have contacted me with interest of getting involved. We need you, so please help. It is not difficult and I can assist you in the process. I look forward to working with everyone in continuing the momentum of student recitals all over the bay.

Have a great summer!

Victoria



Open Studio - A report

By Meaghan Dibble

There could not have been three more varying ways of saying the same thing. The teachers invited to present at May's Open Studio all achieved the same ends by very different means. Sheri Greenawald, Joseph Franks supported each other enthusiastically as they worked with students in front of an eagerly listening group of SFACNATS teachers. Both students were new to these master teachers and arrived with open minds and a willingness to try anything. While Greenawald demonstrated and explained vocal exercises to enhance a balanced resonance Franks, on the sidelines, nodded in agreement Greenawald, working with a lyric mezzo, was able to improve legato line by fine tuning the internal pre glottal pressure and she was able to improve high pitches by pointing out that the stretch of the student's upper lip was causing a spread sound. While Franks, working with a baritone turned tenor, utilized a French O to help the student to create more efficient resonant spaces for the sound to pass through, Greenawald offered her encouragement. Jane Randolph arrived with two of her students to demonstrate how she works with a young singer, 21 years old, and an older singer, 30 years old, and how she insists on a mental approach to singing. Thinking about how the sound is created, what happens physically on the exhale, and how to fine tune resonance by analyzing objectively. When describing a "circular breath" both Franks and Greenawald, watching from the front row, agreed.

The three hour open studio program was one of the best Sunday afternoons I've ever had. To be able to watch and ask questions, and in my case, experience first hand what these teachers had to offer has not only helped to me refocus on what is important to balanced healthy singing, but inspired my creativity in creating new exercises for my students.

More Open Studios, please!



Interview with Henry Mollicone

By Alison Collins

Henry Mollicone, a composer with a passion for the human voice, lives right here in the bay area. I have loved singing his music and have had the honor and privilege of singing his music with him. Henry's music is warm, lyrical, and bursting with humanity, just like him! Recently his music received this glowing review from the NATS Journal of Singing.

(From a review of the album *Songs of Love and Longing*. Valerie Errante, soprano; Jeffry Peterson, piano. Albany TROY1035; 54:35)

Excerpted from the complete review:

"Composer Henry Mollicone is represented with eight songs, and they offer a fascinating array of surprises. *First Time He Kissed Me*, for instance, is an impassioned poem by Elizabeth Barrett Browning which Mollicone sets with unbridled potency that borders on the operatic. As one hears Errante deliver this intricate text so flawlessly, one has to wonder how these songs sounded when sung by the singer for whom they were composed, Italian soprano Maria Spacagna. She would have had the right vocal heft, but one cannot imagine her encompassing this text the way Errante does here with such spectacular clarity and honesty. Other songs touch on all kinds of different moods and styles, from the biting, sassy rhythms of *Doctor Fell* to the beguiling simplicity of *Song*, featuring an exquisite text by Christina Rossetti that begins "When I am dead, my dearest, Sing no sad songs for me." Mollicone knows exactly how to bring these words to life, and Errante and Peterson in turn offer up this song with the simple directness it requires. They do so as well with Mollicone's exquisite setting of Emily Dickinson's poem *There is Another Sky*, which is nothing less than a masterpiece."

Gregory Berg

Journal of Singing, September/October 2009

National Association of Teachers of Singing

1. What drew you to compose for the voice?

My "first love" was not the voice, but a high school girlfriend named Carleen, who happened to be a soprano. At the age of 16, I instantly fell in love with both the young woman and her voice, and spent a lot of time accompanying her at the piano and performing in local concerts together. Also, I grew up with the wonderful opera singer Maria Spacagna, who was (and remains) one of my close friends; I also played piano for her on lots of programs. She always, to my ear, had a world class voice! I have written songs for both of these people over the years.

2. What voice types and levels of vocal ability do you have repertoire available for?

I have written operas which include roles in all categories. Several of my arias are available in the ECS Publishing Opera Anthologies; there are four books- for soprano, mezzo soprano, tenor, and baritone. Complete vocal scores of four of the operas are also available from ECS, and *THE FACE ON THE BARROOM FLOOR* is available from ALFRED music.

3. You write so beautifully and melodically for the voice, yet your music is fresh and very much of our time. Do you have a method or philosophy of writing for the voice that guides you?

I appreciate your kind words. My system is to find a text that inspires, and try to set it as sensitively as I can. I also love melody and the beautiful vocal lines of many of the great composers. While I do not by any means put my work remotely in the same category of the masters, I feel I have learned a lot from people like Bernstein, Barber, Britten, Schubert, and the Italian opera composers. I have spent a lot of time working with singers over the years- both professionals and students- and have learned a lot from these experiences.

4. Do you have any advice for the teacher or student for learning and performing your song or opera repertoire?

The best performers of the songs and arias of our time pay careful attention to all of the markings in the music- not just the notes and rhythms and words, but dynamics and expressive markings. I am not a 'purist' when it comes to metronome markings or certain other indications; in fact I often appreciate differences in interpretation from singers that are musical and tasteful. For young singers, I recommend learning any music- especially music of our time- meticulously and in detail; learn the notes and rhythms separately from the words; say the words in rhythm many times until you can feel the inflections and accents in the lines and musical rhythms. Don't try to absorb all of the elements at once. The most difficult thing to do is learn something wrong, and then try to relearn it correctly! I also highly recommend to ALL singers learning to play the piano, and playing as best as you are able the accompaniments of the music you are learning. It is important to know what is going on in the music accompanying the melodic line.



Yoga and Music: Union in Harmony

By Justin Montigne

"Yoga is like music. The rhythm of the body, the melody of the mind and the harmony of the soul create the symphony of life."
– B.K.S. Iyengar

All of life is vibration, and sound is the embodiment of this vibration on certain frequencies, audible or inaudible.

Regardless of whether we hear sound and music, they are all around and within us—the music of the universe. Various philosophies explain the beginning of creation as a sound or word that was heard, bringing life to the universe. There is an ancient musical idea of the Harmony of the Spheres, which many composers attempted to capture in their works. Similarly, in the yogic tradition, *anahata* or “unstruck” sound existed before all else. Thus, we are all born of vibration, sound, music.

Much of what we know about yoga comes from ancient texts that were transmitted in an aural tradition for hundreds of years before being written down. Verses of Sanskrit were sung from sage to sage—knowledge transferred between generations by means of music. The Sanskrit language itself is believed to be divine and perfect, so much so that each syllable’s utterance has a profound effect on the speaker and the hearer. Mantras are words or collections of Sanskrit that are designed to affect the world in a specific way. Many yoga traditions prefer a “traditional” use of mantra or perhaps a few instruments peppered lightly throughout an asana or meditation practice. The Ashtanga, Sivananda, Iyengar, and Kundalini traditions, among others, generally eschew the soundtrack associated with Vinyasa, Jivamukti, and other modern styles. The former traditions prefer a more inward, *anahata* approach to yoga practice.

Yoga has become celebrated in the West for its health benefits, but there is also the feeling of euphoria that many students experience during yoga class—described as a “flow” experience. Musicians experience this same euphoria—a sense of heightened concentration and immersion in playing. The Kripalu Center for Yoga and Health and the Tanglewood music festival have partnered in a recent program in which festival musicians added daily yoga practice to their regimens. Not surprisingly, it was discovered that the musicians experienced the same heightened state of awareness, concentration, and euphoria in yoga practice that they routinely described during high-level music-making. Furthermore, audience members who practiced yoga and experienced flow states during practice were more easily able to achieve those states when *listening* to musical performances. Audience and performers reached the same heightened yogic place through music.

Science has told us that music stimulates a gland in the ear called the sacculus which, when stimulated, produces pleasurable feelings. Singing, both solo and in a choir, seems to do it best. This could help explain why chanting has become so popular in modern yoga classes, and why students associate it with a deeper flow experience and a more pleasurable practice. Perhaps not surprisingly, the sacculus’ main job is to maintain balance and orient the body in space—yoga and music manifested in the same physiology. Energetically, yoga describes the same ear-nose-throat connection in terms of the *visuddha* or throat chakra. Not only is the chakra the center of speech and communication, but it is the seat of hearing and listening—an essential balance that singers must strike.

Awareness of fine physical adjustments, breath awareness, repetition and practice, mental concentration, and many more goals are shared by musicians and yogis, but there are things each discipline can offer the other in particular. Yoga practice can benefit from music’s rhythm, which highlights the vibration and pulse present within our bodies and all of the universe—a sort of audible reminder that we move in concert with the flow of prana. Additionally, the lyricism and dance associations music possesses can help encourage bodies that don’t usually move beautifully or fluidly to find grace and poise as they bring themselves in harmony with a musical phrase or style.

Yoga offers much to musicians as well. By improving concentration, musicians can practice more effectively and perform more difficult music at a higher level of skill. Stage fright—one of Western humanity’s clearest remaining evidences of the flight or fight response—is greatly helped by the body and breath awareness of an asana practice and the calming and centering effects of meditation. Additionally, yoga’s search for union with an authentic Self leads to a more embodied and present person—one who is better able to express intentions in musical performance. Audiences hear and crave this authenticity, for it increases their experience as listening participants in the musical yogic flow.

Yoga seeks union and music seeks harmony; regardless of the approach, each attempts to bring us into unison with the vibrations of the divine.

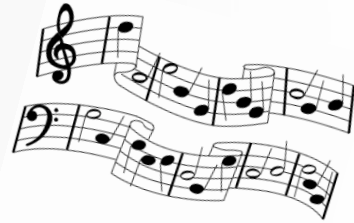
Justin Montigne is a SF based voice and yoga teacher. He leads workshops in Yoga for Singers in the Bay Area and around the world. Coming this month—a six-part series focusing each week on a different singing issue from a yogic perspective.

Visit justinmontigne.com for more information.

free your voice...align your body...live your song...

ATTENTION! NEW!

SFBAC NATS Summer Workshop for Singers



SFBAC NATS is offering our students a new summer workshop in San Francisco, August 2nd through 6th at the Chinese American International School at Oak and Franklin in San Francisco, not far from the SFCM.

Singers will coach two selections (at least one to be classical) every morning with our coach/accompanists, Paul Harris, Assistant Conductor, San Francisco Opera, and Robert Rutt, ACT Musical Director.

Afternoon sessions include Acting for Singers, Bian Staufenbiel, UCSC
Lyric Diction Marcie Stapp, SFCM,
Yoga for Singers, Justin Montigne,
Nerves Strategies, musical and stage department input for our Mock Auditions/
Dress Rehearsal culminating in a public concert on Friday evening.

Cost is just \$365

Download the application from our website and send to our SFBAC NATS Vice President, Programs Aleiciabyrnes77@gmail.com

Additional details and payment schedule on application at:
www.sfbacnats.org (then go to PROGRAMS)



Application Available online for the Second Annual SFBAC-NATS Summer Performance Workshop for Singers

Application Deadline: Postmarked Thursday, JULY 1, 2010

What: An affordable five-day performance program for students of SFBAC members.

Objective: To give singers the opportunity to perform 2 pieces multiple times with ongoing feedback and coaching (Note: One piece should be a classical song or aria. The other piece may be song, aria, or legit musical theater / American standard)

When: August 2-6, 2010, roughly 9 a.m. to 5 p.m.

Where: Chinese American International School, 150 Oak Street, San Francisco

Who: *Students:* 10 singers plus 5 alternates, all students of SFBAC members: preferably 3 high school, 3 collegiate, 4 other, depending on applicants

Faculty: 3-6 SFBAC members, including Aleicia Brynes & Meghan Dibble, Co-Chairs; Masterclasses by Marcie Stapp, Brian Staufenbiel, Justin Montigne with Paul Harris & Robert Rutt, coach/accompanists

Admission: By application

Tuition:

- \$365 per week for participating singers; prorated daily fee for participating alternates
- \$50 per week for alternates not replacing singers
- Free auditing for SFBAC members and parents of participants
- \$10/day auditing for SFBAC members' non-participating students and parents (no application required)
- \$20/day auditing for nonmembers

Participants and alternates will be notified of their selection by e-mail on or before Friday, July 9. A non-refundable deposit for participants and alternates of \$65 will be due Friday, July 16. The deposit will be applied toward tuition for participants and alternates. The remaining \$300 tuition for participants will be due on the first morning of the workshop, August 2.

Information on faculty and detailed schedule will be forthcoming.

Inquiries can be made to Meghan Dibble via email at finalalice@hotmail.com

Workshops , Masterclasses, Camps etc.

San Francisco Early Music Society Summer Workshops

Here is information about this year's summer workshops offered by the San Francisco Early Music Society.

More detailed information may be found on the Society's website: www.sfems.org

Baroque Music and Dance Workshop, June 20 – 26, 2010
"The Splendor of Hapsburg Europe"

Master classes, coached ensembles, concerto evening, Baroque orchestra, vocal and wind ensembles, continuo classes, concerts, and lectures.

Voice faculty: **Christine Brandes**

Sonoma State University, Rohnert Park

Directors: Kathleen Kraft, Phebe Craig and Frances Blaker

Info: Kathleen Kraft (707) 799-2018; kkraft@sonic.net

Medieval & Renaissance Workshop, June 27 – July 3, 2010
"Dance and Pageantry"

Classes for voices, recorders, viols and other early bowed strings and alta capella (sackbuts, cornetts and reed instruments); voice master class, ensemble coaching, violin band, historic dance, all-workshop collegium, theater project, concerts, lectures and more.

Voice faculty: **Karen Clark, Eric Mentzel**

Sonoma State University, Rohnert Park

Director: Tom Zajac

Info: Tom Zajac 617-323-0617; medrenmail@gmail.com

Triple Threat Theatre Camps

Diablo Theatre Performing Arts Academy in Pleasant Hill is still accepting students for its summer Triple Threat Theatre Camps.

Fun-filled, high energy musical theatre training classes help to develop well-rounded performer in the three disciplines of acting, dancing and singing. This year's camp production will be Seussical the Musical. Ages 7-20 participate in Triple Threat and Triple Threat Jr. Camps June 21-July 17, Monday -Thursday culminating with a full scale production on the July 17th. For more info go to www.diablotheatre.org

American Bach Soloists

Summer Fest July 12-18, 2010

Join the faculty and students of the American Bach Soloists Academy for a series of enlightening and informative free public lectures and master classes.

- Five free public lectures – each one hour long – will be presented by ABS artists on a variety of topics.
- A special pre-concert “Insight” will be offered before our presentation of Handel’s Italian masterpiece, *La Resurrezione*.
- And the entire panel of ABS SummerFest artists and Academy faculty will offer a lively round-table discussion about Bach’s monumental *Mass in B Minor*, moderated by ABS Music Director Jeffrey Thomas.

The ACADEMY-in-ACTION

This series of concerts is your first chance to hear the 2010 class of Academy students. Three concerts of solo and chamber works will be presented in the Conservatory’s intimate Osher Salon. Tickets for these concerts are extremely limited due to the small space, so reserve your seats now.

Thursday July 8 2010 • 8:00 p.m. • Osher Salon

Friday July 9 2010 • 8:00 p.m. • Osher Salon

Saturday July 10 2010 • 8:00 p.m. • Osher Salon

More info and tickets at:
www.americanbach.org

May 2, 2010 Board Minutes

Due to technical difficulties we are not able to print the minutes in this newsletter at this time. Please look for them to be posted on the website soon.

2009-2010 Officers

President, Wendy Hillhouse

Vice-President Programs, Aleicia Byrnes

Vice-President Recitals, Victoria Rapanan

Vice-President Singing Festival, April McNeely

Membership Secretary, Grace Johnson

Corresponding Secretary, Alison Collins

Treasurer, Dorothy Barnhouse

Recording Secretary, Tina Baird

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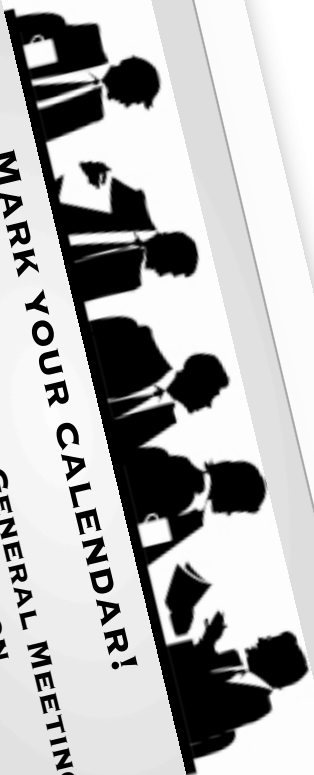
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NATS NEWSLETTER

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MARK YOUR CALENDAR!
SFBC NATS ANNUAL GENERAL MEETING
& FINAL BOARD ELECTION
SUNDAY, JUNE 13 AT 3:00 PM
AT THE SAN FRANCISCO CONSERVATORY OF MUSIC.