



National Association of Teachers of Singing
San Francisco Bay Area Chapter

December 2010/January 2011

NEWSLETTER



Letter from our President

Winter Greetings!

Yes, it's still officially autumn, but it's been so chilly that it feels like winter. Last weekend we were up at our mountain house, where it was 10° with 5 feet of snow. Brrrrrrr!

I have an unexpected free morning today—a longstanding appointment got cancelled at the last minute, so I've been goofing off before getting back to work. What a pleasure, and what a luxury these few hours are!

I did a little research on the web on some stuff for my parents, then allowed myself to be led elsewhere. I ended up at wordsmith.org/anagram, and typed in Wendy Hillhouse, just out of curiosity. I didn't get anything spectacular, but it's astounding how many word combinations can come out of a name. Some of my favorites were "Shun Eyelid Howl, Why Hello Undies, Yodel While Shun, Nudes While Holy, and Wend House Hilly." Too bad it didn't come out "Yodel While Nude."

I want to tell you that this issue of the Newsletter is the last paper hard copy that our editor Anja Strauss is going to send. The Board decided that it's time to bite the bullet and ask us to read our Newsletter online. It will save us lots of money that we'll be able to use for the Singing Festival and other programs, and allow Anja to use color and all sorts of cool graphics and links and stuff, with no page limit. I have to admit that I am worried about this. I have been one of the people who likes getting the paper copy—I like having it in my hands to read, and I'm afraid that I might not read it if it just comes online. I'm usually in a hurry when I check my email, and I get so much stuff that I end up telling myself I'll go back and read later, and then I forget or don't have time. I guess

I'll have to adjust my process—maybe print it as soon as I receive it, or figure out how to flag it or store it somewhere that I won't lose.

We definitely want to make sure that you'll be able to read your Newsletter too! So please, if this is a problem for you, let us know. You can call or email Anja—I promise that she will help. You are a member, you are very important, and we have to make things work for you.

Have you bought a copy yet of the Oren Brown master class DVD? I haven't, and I need to. He was a brilliant and excellent teacher, and I need to remind myself of what he taught so I can use it with my students. It isn't very expensive, and the money goes directly to the chapter. Maybe a Christmas present to your students via your new ideas?

The other NATS thing I want to tell you about is that it's membership renewal time again. But this might— I repeat might maybe possibly—be the last time that you'll have to renew your national and chapter memberships separately. National NATS is running a test with several chapters (too bad we're not one!) to see how it would work for them to renew both, and I definitely have my fingers crossed that it's a success. But meanwhile, I urge you sit down for ten minutes and get it done, then savor that righteous feeling of gotitdone. [aka "tinted goo, tooted gin, ditto gone or got no diet"]

As we work our way through this busiest time of year, I wish you time to live in joy.



Happy Holidays

Wend Househilly

Your 2010-2011 Officers:

President, Wendy Hillhouse
Vice-President Programs, Aleicia Byrnes
Vice-President Recitals, Victoria Rapanan
Vice-President Singing Festival, April McNeely
Membership Secretary, Frank Ryken
Corresponding Secretary, Alison Collins
Treasurer, Dorothy Barnhouse
Recording Secretary, Jennifer Cowgill
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finalalice@hotmail.com

Board Meeting Dates 2011:

Sunday, January 9, 2:00 p.m.,
followed by the Singing Festival Committee Meeting at 4 p.m., Wendy's House
Sunday, February 6, 2:00 p.m., place tbd
Sunday, March 13, 2:00 p.m., place tbd
Saturday, April 16 at 4 p.m., place tbd
Annual meeting in June, tba

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A Note From Your Newsletter Editor

Dear readers-

this issue of the SFBAC NATS newsletter will be the last one coming in the mail. Starting February 2011, we will do email newsletters only. This will save our chapter a significant amount of money. And finally, we'll be able to use color, photos and instant links to websites, etc. So, I'm hoping that you'll welcome the change.

Please give it a try- I will try my best to create the most exciting version of the newsletter yet! if you prefer to hold paper in your hand, you can just print it out. If you have no email access, please let me know, and we'll try to find a solution. You can call me or contact me at nats.newsletter@anjastrauss.com.

With all the best wishes for the holidays-
Anja

February 2011 Deadline: January 20, 2011

Please send your articles, notes, announcements etc.
as word or pages documents or as regular text within your email
to the following email address: **nats.newsletter@anjastrauss.com**
Color documents or color photos can now be accepted!
Spelling and grammar will not be checked or corrected.

Opinions expressed in this issue are those of the contributors.
The editor reserves the right to accept, edit or reject any
content submitted to the newsletter.

NATS Student Recitals

San Francisco Student Recital
Sunday, January 30, 2011, 3:00 pm



Arden Wood
445 Wawona Street (West Portal District)

Recital Coordinator: Theresa Cardinale
415-648-1490
theresacardinale@hotmail.com





"Fast away the old year passes"
and it is time to renew our SFBAC NATS memberships!

Your SFBAC membership fee will be due
by **February 1, 2011**.

If you haven't renewed your membership by then,
you will not be listed in the SFBAC NATS directory.

Simply use the form on the next page of this newsletter,
go to our website at <http://sfbacnats.org/membership.htm>
or email Fjryken@gmail.com

From National NATS:

2011 Dues Renewal

You 2011 dues renewal card should have arrived in your mailbox recently. The easiest and most convenient option is to renew online at www.nats.org. Your timely renewal ensures uninterrupted access to NATS resources and publications. Dues are payable without a late penalty from October 1 through February 1, 2011. The Board of Directors approved a 2011 budget that requires **NO DUES INCREASE!** This is the longest period in our modern history that dues have remained stable.

RENEW TODAY!

https://nats.org/index.php?option=com_chronocontact&chronoformname=Renewal



San Francisco Bay Area Chapter of NATS

Membership Application/Renewal for Jan. 1, 2010-Dec. 31, 2010

Please remit checks to:

Please see instructions/notes on page 2.

Frank Ryken
SFBAC NATS Membership Secretary
1038 Camino Verde Circle
Walnut Creek, Ca. 94597

Annual Chapter Membership Dues

Renewal Payment received by January 31, 2010 (one year \$35.00)	\$
Renewal Payment received after February 1, 2010 (add \$5.00)	\$
New Members 2010 (prorated \$3/month)	\$
Swift Scholarship Fund donation	\$
Harvey Scholarship Fund donation	\$
Barlow Scholarship Fund donation	\$
Cohen Scholarship Fund donation	\$
<i>(Checks payable to SFBACNATS) Total</i>	\$

Member Directory Information

Professional Code: 1 (voice teacher) 2 (coach/accompanist) 3 (conductor/director) (circle all that apply)		
LAST NAME	FIRST NAME	NATS Membership Number
Street	City	Zip Code
Phone(s)	E-mail	
Website		
Professional affiliation(s) you would like listed in the directory (as space allows)		
Do we have your permission to sell your name to a Board approved client?		
Yes / No		(Please circle one)
Would you like your name published on the SFBAC NATS website?		
Yes / No		(Please circle one)

Please circle the following areas where your talents can best assist the chapter:

- Phone Tree President Programs Singing Festival Membership Secretary
- Newsletter Recording Secretary Treasurer Webmaster Other (please list)

NOTES FOR FILLING OUT THE MEMBERSHIP RENEWAL FORM

Dues and Contributions

- **Swift, Harvey, Barlow, and Cohen funds:**

Notice the options to make donations to the Swift, Harvey, Barlow, and/or Cohen funds. These funds were established to honor revered colleagues, Page Swift, Kathryn Harvey, Edwin Barlow, and Eleanor Cohen. They support awards that may be given to outstanding contestants in the Spring Singing Festival. The designation is as follows:

- The Swift Award may be given to students 18 and younger.
- The Harvey Award may be given to students 19-24.
- The Barlow Award may be given to students 25 and older.
- The Cohen Award may be given to students who began lessons after age 35.

- **Make check payable to SFBAC NATS**

**Send to: Frank Ryken
SFBAC NATS Membership Secretary
1038 Camino Verde Circle
Walnut Creek, Ca. 94597**

Membership Directory Information section:

Please write legibly! If you need more space, please write on the back of the form. Submitting your form with payment by **January 31, 2010** guarantees your inclusion in 2010 directory.

Professional Codes:

1 = Voice Teacher 2 = Coach/Accompanist 3 = Conductor/Director

Affiliations:

Please list those organizations, present employment (schools, churches, etc.) that you want published in the directory *as space allows*.

Being on the Board approved sellable list:

Occasionally worthy organizations ask for our mailing and email lists. The Board decides on an individual basis if the information might be of value to our members. For this, the chapter receives a nominal fee. If you would like to be included on this list, please circle **YES**. If you circle **NO** your name will NOT be included.

Name on the Web:

At the present time only your name, studio or residence zip code, website, and/or e-mail are listed on the web. If you would like the listing to continue, you must select **YES**.

Your Assistance is needed:

Your chapter needs your help! Please circle those areas listed where you would volunteer your services to the chapter. List additional ideas on the back of the form.

An Invitation to join MTNA

Dear SF NATS members,

You may have noticed that the next NATS workshop, (March 2011 in Milwaukee) is in conjunction with MTNA. It promises to be a wonderful conference with Denyce Graves and Warren Jones as guest artists.

I wanted to take this opportunity (MTNA dues after the 1st of the year are significantly reduced) to invite you to consider membership in the oldest Music Teachers's Association in the US: MTNA. When you join MTNA you automatically become a member of the California affiliate: CAPMT.

Advantages are the ability to enter students in the highly prestigious MTNA Voice Competitions, at Senior and Collegiate levels. Students compete at the State level, then go onto the SW Division competition, in January 2011 (this is between 6 SW states) and winners from there compete at the National Level at the National conference, for significant prize money and recognition.

In addition to the advantages of national affiliation (which members of MTAC do not enjoy) we have an array of state programs, including a brand new Vocal Ensemble competition for groups of 2 to 8 singers, each singing a separate vocal line. The first competition will take place at the district level (we have 9 CA districts and the SF Bay Area falls into district 2) in the fall of 2011. Another State competition for serious and dedicated voice students is our Honors Auditions where performers compete with pianists and other instrumentalists, first at the district/chapter level and then at the State Conference. Our SF Bay Area District has 3 chapters: East Bay, Santa Clara and the newly formed San Francisco Chapter, each offering their own programs for teachers and student recitals, in addition to the state competitions.

Please don't hesitate to contact me with any questions you may have regarding MTNA and CAPMT.

Sue Field
CAPMT President
mezzo54@comcast.net

The Kalevala

by Janet Campbell

I received a lot of nice feedback about my last article on the Australian Songlines. Thank you! I am glad you liked it. As a wanderer and archaeologist wannabe I love this kind of “Musical Anthropology”, so I decided to write another article, about another ancient song, the Finnish **Kalevala**. This is believed to be the oldest epic song of creation on earth, older than the Songlines, older than Beowulf, older than any of us can imagine.

The Kalevala is the Finnish story of Creation, and includes myths that influenced and inspired countless artists and composers over almost infinite eons. It is believed that the Kalevala and its stories and myths originated after the last ice age, 18,000 years ago, and that the songs were passed on over the millennium generation to generation family to family, as an oral history.

The Kalevala has its birthplace in the Viena Karelian villages, an area still surrounded by primeval forest. Much of this area is in what is now Russia, but some of the villages are also in Finland. They are very remote, which is likely why the tradition of singing the Kalevala was preserved for so long: Literacy came late to these remote places, and because of that the oral tradition was the only way of transmitting cultural heritage and wisdom from one generation to the next. It was part of the daily routine, living on in the old men and women telling bedtime stories, in the lullabies, in the fishing and hunting incantations, in ceremonies and celebrations.

The Kalevala is a very long poem, and prior to its written publication, it was passed down generation to generation by word of mouth. It was sung as a song, generation after generation, winding back to the time before the Bronze age, when our ancestors were nomads hunting and gathering food, and not yet farmers. Like many ancient human tales, it begins with a version of the Creation of the World. There are feats of heroism, battles, magicians and magic, great warriors and kings, tales of success and tales of tragedy, monsters, weapons, myths and even a virgin birth. Though it may sound like fantasy and fable, much that is in the Kalevala is believed to be based on real human events, and is the history of the Finnish people. Modern research has shown that the texts are based on genuine material and events. It has also been suggested that much of the lore in the Kalevala relates to the peoples that we in the west call “Vikings”, a group that wrote little, but had a long history of epic storytelling and song.

These songs and poems were collected by Elias Lönnrot (1802-1884), compiled into a collection and published in 1835. The material, old ballads and

lyrical songs depicting "the sons of Kalevala" were published in two editions, first in 1835 with 35 cantos, and the enlarged edition with 50 cantos in 1849.

Lönnrot's aim was to arrange the myths and poems into a single volume and tell about the past heroes as Homer did in *Iliad* and *Odyssey*. The *Kalevala* itself is based principally on poems collected from the Finnish-speaking regions beyond the eastern frontier of Finland. Between 1831 and 1835 Lönnrot undertook three collection journeys to Archangel Karelia and arranged his materials into an epic whole. The revised *Kalevala* was elaborated with the new material that he and other collectors had amassed since 1835.

The publication of the *Kalevala* helped protect the ancient poems and even the Finnish language itself, as the language was once in danger of dying out, but now is protected as a national language. The "Karalian" language, the language of the *Kalevala*, is very ancient, but closely related to modern Finnish. There are only about 5,000 speakers of this language left, at this point, as it is dying out.

There, near the Arctic Circle, the Viena Karalian village of Hietajärvi, lives Finnish Rune singer Jussi Juovinen, an extremely old man, the only living human who knows the entire epic song of the *Kalevala*. He has committed most of it to memory, and is considered the last living rune-singer. He is a living treasure, a man that can sing songs whose roots are so deep and ancient that they are obscured by time. (There is a National Geographic Special about him—very fascinating!)

How does this all tie in with our modern world and with music today? Though we may not have heard of the *Kalevala* ourselves, it has influenced many, many works of art in Western Culture. Twelve of Finnish composer Jean Sibelius's best known works are based upon and influenced by The *Kalevala*, including his *Kullervo*, a symphony for soprano, baritone, chorus and orchestra. Modern artists and writers have also used the texts of the *Kalevala* for inspiration. One of the greatest examples of this is J. R. R. Tolkien, who was fascinated with the *Kalevala*. One of its central themes is that of the Sampo, a magical artifact that brings good fortune to its owner, and is fought over by both good and evil till it is ultimately destroyed. Sounds like the One Ring to me.

The language of the Elves and the ancient history told in the *Silmarillion* is certainly inspired by the *Kalevala*, the Norse *Volsunga Saga*, and the German *Nibelungenlied*. And of course, there is Wagner's *Ring*, closely related to all these sagas.

It is human nature to build on and embellish what we are familiar with, what we have always known. I like to catch someone in a cliché or old saying we all take for granted, and wonder, "Where did that come from?" "Who let the cat out

of the bag? (Huh?) He's a little tyke! (What is a tyke?) She kicked the Bucket! I got hitched! They really pulled the wool over my eyes! He really knows the ropes! I have butterflies in my stomach!" I generally go and look these things up when they occur to me (because apparently I need to have a vast reservoir of arcane and obscure knowledge), and I almost always discover that their origins go back to the middle ages, or hundreds of years ago, or to sometime in a past century when a sailor on a tall ship coined them and then everybody started to say them.

Whether or not you had heard of the Kalevala before you read about it here, part of you has always known some portion of it, because it is really your story, it is our story. Maybe you have recently seen a movie whose author or composer was influenced by a tale like the Kalevala, or by some aspect of it. In the end, no matter how modern we are, or how far into the future we go, we are always tied in some way to our ancient past by a thick or slender filament, whether we know it or not.

A letter from Hawaii:

*Aloha Anja,
Thanks for posting the "Thoughts on Singing"
The last I checked, I am still a Bay Area NATS
member.
I do pay my SFBANATS dues! I just reside in Maui...*



Being isolated out here from other NATS members (it's a half hour flight, and WAY too expensive to go to Oahu for NATS meetings there), I really cherish my Bay Area newsletters. Writing the Thoughts has been a way for me to connect to the community of singers out here. I'm the only NATS member on the island of Maui. Make sure that the SF membership knows that I in no way consider myself an "ex" member!

*Thanks so much again for posting the Thoughts,
And as we say here,*

*Mahalo!
Sarah
<http://www.thoughts-on-singing.com/>*

Note: Please read on for Sarah's latest posting on the following pages.

New article posted in Thoughts on Singing

<http://www.thoughts-on-singing.com/>

by Bay Area NATS member Sarah Oppenheim-Beggs

Oren Brown; Think, Let, Trust

I've been reading a wonderful book by Oren Brown (1909-2004) "Discover Your Voice; How To Develop Healthy Voice Habits" His writing is filled with wisdom and insight from his long career as a voice teacher and voice therapist. Included is a lot of good common sense about taking care of the voice.

The tone of the book is gentle and sensible. At the close of many of the chapters he writes:

Think, Let, Trust

Brown espouses the importance of an integrated and holistic approach to singing. He advocates for the student have an overall approach to singing; which includes recognition of their own special individual vocal quality, a scientifically based vocal technique, and psychological fitness.

It's an eclectic book which includes a considerable amount of research conducted from the 1950's onward in learning theory, vocal physiology and psychology, and contains examples from his teaching studio and voice therapy clients that serve as wonderful illustrations.

The initial chapter of the book focuses on the innate aspect of singing, with exercises which are designed to help the singer to identify their own real voice through their primal sounds. Using simple sighs and the medial vowel sound "uh" the singer learns to recognize where their voice is functioning well, and then the exercises that follow are geared towards building from that healthy natural part of the voice.

Also, Brown is one of the few pedagogues I've read, besides instructors of Alexander Technique, who writes about the concept of thinking before vocalizing; engaging the ideal mental imagery of pitch as a method to pre-training the vocal and respiratory system to respond appropriately. The theory being, that by allowing the brain to do the initial work of conceptualizing the pitch, the musculature is enervated in precisely the most efficient ways, leading to an easy production of the tone.

When discussing singing high notes and the relationship between the respiratory system and the larynx he writes:

“less is more. We seek out an approach where all functions are to be carried out with the least amount of effort for the desired result...there is fuller resonance and stronger tone, when muscles are relaxed (Sundberg, 1974).” He goes on to remark that high notes are never improved upon in quality by an increase in force or pressure.

Significant to his technique, within the collection of vocal exercises in the back of the book, are downward shaped exercises for developing ease and fluidity in the voice.

As Brown writes on the process of vocal development he says:

“Great performance is not possible without great technique. Your task is to discover your primal sound and to cultivate it through exercises that release the tone...the rest is just a matter of patience and time.

Think what you want and let it happen, and then trust the result.”

Oren Brown’s DVD of a Bay Area NATS Master class from 2002 is available online: http://sfbacnats.org/oren_brown_dvd.htm

Summer Music West Auditions

Summer Music West at the **San Francisco Conservatory of Music** will once again include an exciting opportunity for young singers in the Bay Area.

Now in its 9th year, the **Gilbert & Sullivan Scenes** program explores the Topsy-Turvy world of rollicking pirates, damsels in distress, and modern major generals! Participants ages 10-18 are coached in daily classes and rehearsals with emphasis on singing, acting, and stage movement.

The program culminates in a fully staged and costumed performance of scenes from the ever-popular, tuneful Gilbert and Sullivan repertoire, in association with artistic staff from The Lamplighters. Faculty includes Ellen Kerrigan, Program Director, Jane Hammett and Baker Peeples.

Program dates are June 20 – July 2, 2011. Applications are accepted until April 15th. Auditions required. For complete information and an application form, visit www.sfcm.edu/summer or contact Laura Reynolds, Summer Programs Coordinator, at (415) 503-6254 or email smw@sfc.edu.

LAMPLIGHTERS AUDITIONS

For

Gilbert & Sullivan's
TRIAL BY JURY

DIRECTOR: Barbara Heroux
CONDUCTOR: Baker Peeples

AND

W.S. Gilbert's
ENGAGED

DIRECTOR: Bruce Hoard

PERFORMANCE DATES:

Leshner Center for the Arts, Walnut Creek
Friday 11th March, 2011 - 8pm

Presentation Theater, San Francisco

Saturday 12th March, 2011 - 8pm
Sunday 13th March, 2011 - 2pm
and tentatively (*Trial* only)
Monday 14th March, 2011, probably at 10am or 11am

Rehearsals begin February 7, 2011.

AUDITION DATES: Auditions will be held Friday December 10 and Friday December 17, 2010, from 7:00 to 10 PM at the Lamplighters Rehearsal Hall, 469 Bryant Street (between 2nd and 3rd Streets in the South of Market section of San Francisco).

In an unusual double-bill, The Lamplighters present G&S's one-act comic opera masterpiece *Trial by Jury*, paired with Gilbert's play *Engaged*. Performances are over one weekend only, with a possible additional performance of *Trial by Jury* ONLY for school children on Monday morning March 14. If that performance becomes definite, anyone cast in *Trial* will need to be available for that one daytime performance, likely requiring taking a morning off work.

Gilbert & Sullivan's ***TRIAL BY JURY*** (1875) is a delightful little gem – 35 minutes long, through-composed, and funny as all get out. It tells the story of a jilted bride suing her ex-fiancé for breach of promise. She arrives in the courtroom in full bridal splendor, complete with a coterie of bridesmaids, and proceeds to make the judge and jury fall completely under her spell.

ENGAGED (1877) is a three-act farce, which our director Bruce Hoard has reduced to a one-act version that pairs beautifully with *Trial*. This is the tale of a young man who falls in love at the drop of a hat and proposes marriage to virtually every pretty woman he meets. Perhaps he will wind up as the defendant in a breach-of-promise suit ...

All Lamplighter shows are multi-cultural productions and performers of color are especially encouraged to apply. Character descriptions follow:

ENGAGED

Cast of 12: 5F, 5M. 2M extras.

In addition to the 2 “extras,” the Major and Parker are bit parts.

The three Scottish characters must all have good, strong burrs.

This is a “straight play,” not an opera or a musical, but four of the characters are required to sing a bit: Maggie sings a simple Scottish ballad, and Belvawney does a Music Hall number with some choral interjections provided by Minnie and Belinda. “Real singing” is not the issue in these songs; the ability to carry a tune and sell a song is needed here, not necessarily a classically trained voice.

The Importance of Being Earnest echoes many things from *Engaged*, including great silliness performed with consummate earnestness – ergo the references to the more familiar Wilde characters below.

TRIAL BY JURY

5 Principal Men’s Roles, 1 Principal Woman’s Role, plus full chorus

AUDITIONS ARE BY APPOINTMENT ONLY. Please send an **EMAIL to auditions@lamplighters.org** requesting an audition appointment. **Give your first and second choices of times** (e.g. first choice – between 7:30 – 8:00 on Sunday; second choice – around 9 PM on Tuesday), and a phone number as well as your email address, so that we can contact you on the day of the audition in case of any problems. You will be notified by return email of the date and time of your audition appointment. If you do not have email, you may call 415-227-4797 between the hours of 10 AM and 5 PM, Monday through Friday (or leave a message) – but **EMAIL COMMUNICATION IS GREATLY PREFERRED.**

AUDITION FAQs: Please bring your headshot and resume, if you have such materials, and your calendar so that you can give us any conflicts that you may have during the rehearsal period. If you are needed for a callback, you will be notified. **CALLBACKS ARE SCHEDULED FOR SUNDAY, DECEMBER 19, 2 - 6 PM.**

For **TRIAL:** Please come to the preliminary audition with two contrasting songs in English, preferably from opera, operetta or classical music theatre, that you feel will show off your voice well. You will probably be asked to sing only one song. An accompanist will be provided. Bring your music in the key in which you will sing it.

You may wish to include a selection from *Trial* as one of your audition pieces. Here are the excerpts we will want to hear at callbacks; it will help us greatly to hear many of you sing one of these excerpts at your preliminary audition, if you are interested in being considered for a role. (page numbers from the Schirmer score)

Plaintiff -- 39-40, 70-71, 74-75

Defendant -- 12-17, 63-67, 73-75

Counsel -- 45-47, 57-59

Usher -- 8-11

Judge -- 23, 27-32

For **ENGAGED:** Please bring a brief (one- to two-minute) monolog to the audition. You may also be asked to do a cold reading from the script. If you are interested in one of the Scottish characters, please bring something that shows your mastery of that accent.

Non-Equity; Non-AGMA; Some Pay

All cast members will be offered expense reimbursement up to \$100 to help offset costs such as purchasing scores, tights and footwear, voice lessons and coaching, travel and lodging, etc.

*Mark
Your
Calendar*

Next Year's SFBAC NATS Singing Festival

Sunday, April 3, 1:00-10:00 p.m.

at San Jose State University

**Minutes
SFBAC-NATS Board Meeting**

Sunday, November 21st, 2010, 2:00-3:30 p.m., Anja Strauss' house
Meeting called to order at 2:15 pm by Wendy Hillhouse

Present: Dorothy Barnhouse, Aleicia Byrnes, Jennifer Cowgill, Wendy Hillhouse, April McNeely, Anja Strauss

Absent: Allison Collins, Meghan Dibble, Frank Ryken, Victoria Rapanan

- I. President's report: Wendy
 - A. Projector/Summer Performance Workshop Trade
Venue for summer workshop in August is the Mission City Opera Space. We traded this space with Sharon Kayein exchange for our projector.
- II. Membership report: Frank
 - A. Wendy reads Frank's report in his absence. 5 members of NATS moved to the area and have been invited to join our chapter.
 - B. Membership Renewals—We will send out membership renewal forms with return envelopes. Renewals will be due by February 1, 2011.
- III. Corresponding Secretary report: Alison (Wendy read her report in her absence)

- IV. Singing Festival report: April
 - A. The festival will be at San Jose State on April 3rd beginning at 1:00 pm.
 - B. There will be a festival committee meeting on January 9th at 4:00 pm at Wendy Hillhouse's home after the board meeting.

- V. Recitals: Victoria
 - A. The Student Recital at Rossmoor on 11/21 was fully booked with 8 singers. Rossmoor has, once again, made a generous contribution to NATS in the amount of \$350!
 - B. We are so fortunate to have a return venue in SF! The beautiful Arden Wood is now back as the location for our next SF recital, thanks to Theresa Cardinale. Sunday, January 30, 2011, 3:00 PM
 - C. We are working toward having other recitals in the East Bay, South Bay, Peninsula and other areas!

- VI. Webmaster's report: Meghan (Wendy read Meghan's report in absentia)
 - A. The online membership form and pages for 2011 have been updated as has the paypal button. Dues are \$35 with a \$2 processing fee on paypal.

- VII. Newsletter report: Anja
 - A. A Proposal was made by Anja that the December/January issue of the newsletter will be the last printed one, and afterward all following newsletters will be via email. Members who want to receive paper newsletters can opt out of receiving the email newsletter. April made a motion, and it was seconded by Dorothy and unanimously approved by the board.

- VIII. Treasurer's report: Dorothy
 - Treasury is in good shape.

- IX. Recording Secretary's report: Jenny
 - Nothing to report.

- X. Program report: Aleicia
 - A. The Performance Anxiety workshop was on November 14th. There were 23 people in attendance.
 - B. There will be a spring workshop on teaching male voices, with date and time TBA. We hope there will be two different workshop options on the topic of teaching male voices: one in the south bay and one in the east bay.

- XI. New Business
 - A. We discussed pianists' fees. We would like to negotiate package fees with pianists for each of our events.
 - B. Next meeting will be at 2:00 pm at Wendy Hillhouse's home.
 - C. We have added a meeting to our schedule on Saturday, April 16th at 4:00 pm, location TBA.

Meeting ended at 3:30 pm.

Classical at the Freight presents
Soprano Anja Strauss
with Miles Graber, piano



Monday, December 13, 8:00 pm

(doors open at 7:00 pm)

an informal and invigorating evening of chamber music, with Ben Simon, host

\$8.50 advance / \$9.50 at door

Purchase tickets online

2020 Addison Street / Berkeley, CA 94704

(510) 644-2020 / info@freightandsalvage.org

Tickets available in advance and at the door.

A veteran of Carnegie Weill Hall as well as Davies Symphony Hall, Strauss brings her excellence in opera, oratorio and lied repertoire for this intimate evening of music and conversation. Featured composers are: Strauss, Brahms, Ravel, Schumann, Argento, Barber, Debussy, Porter and Bolcom.

Classical at the Freight brings the Bay Area's best classical musicians to the Freight for an hour of top-flight chamber music in an informal, friendly atmosphere. San Francisco Chamber Orchestra music director Benjamin Simon is your host; his goal is to un-stuffify and de-mystify classical music for the general music lover, sharing the joys and rewards of this timeless art with new audiences young and old.

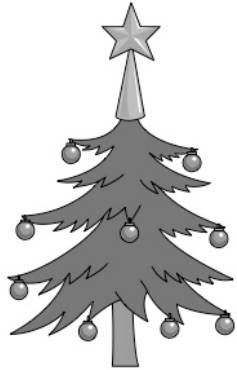
For more info visit:

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**San Francisco Bay Area Chapter of NATS
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Oren Brown DVD

**Master Class
October 5, 2002**

OREN BROWN 1909 – 2004

Content:

Leanne Weatherly, *Deh vieni, non tardar*, Mozart

Julie Simpson, *Come raggio di sol*, Caldara

Tapon Bhat, *Je crois entendre*, Bizet

Louise Mackey, *Vilia*, Lehar

Paula Chacon, *When I am laid in earth*, Purcell

Brian Thorsett, *Un aura amorosa*, Mozart



Mr. Oren Brown presented this dynamic master class for the San Francisco Bay Area Chapter of NATS in 2002, just two years before his death on March 6, 2004.

This master class is certainly one of the last in his very long and innovative career as a voice teacher and educator. He taught at such prestigious institutions as Washington University Medical School, The Juilliard School, and the Mannes School of Music and gave workshops and lectures throughout the world.

His approach used advances in voice science to create a beautiful blending of the registers and great flexibility, with all the nuance expected of the best of the Italian Bel Canto School of singing. His passion for teaching led him to write one of the most successful books on teaching voice, "Discover Your Voice: How to Develop Healthy Voice Habits."

Countless singers are greatly indebted to Mr. Brown both for his therapeutic approach in healing vocal injuries and his immense skill and knowledge in developing exquisite singing voices.

Mr. Brown was a member and leader in the National Association of Singing since 1948 and received the Distinguished Service Award from the Southern Region of NATS for contributions to the teaching profession. In 1999, the New York Singing Teachers Association awarded a citation in appreciation for "The Pioneering Research and Contributions to Voice Therapy and the Teaching of Singing".

DVD: \$18.00 + \$6 shipping and handling (\$14 international)

For more information, contact Lucy Beck at lucybeck@earthlink.net

or visit http://sfbacnats.org/oren_brown_dvd.htm

NATS NEWSLETTER

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