



*National Association
of Teachers of Singing
San Francisco
Bay Area Chapter
Newsletter*

November 2008

Letter from our President

The Chronicle says “Networking is a key to success in the business world.”

We’re all supposed to network. There are many benefits: new jobs, new students, new opportunities, plus staying current in the voice teacher world, sharing ideas and information, and making friends and contacts. We Really Should.

Some people seem to be really good at it. Me, not so much. I feel shy and hesitant to approach people I don’t know well, and knowing that most people feel the same way doesn’t help. It takes a big effort to get over myself and pretend to be confident. And it takes a lot of energy. And there’s never enough time, and there are so many other Shoulds that seem more pressing. But I know perfectly well, those are just so many excuses.

So, let’s do lunch!

No, seriously. We could set up a series of lunches all over the Bay Area, starting after the new year. They would be on different days, so if you can’t go to one, you might be able to go to another. They could be on Sunday afternoons at, say, 1:00, to avoid teaching conflicts on Saturdays and church jobs on Sunday.

The idea is to just get to know each other. No programs or speakers, no set menu, no pre-registration—just a group having lunch for an hour or two. Even if only 2 people show up, it’s a success. All we need is one person (a “host”?) for each region, who would pick a date, choose a restaurant that can accommodate a group, notify chapter members via the Newsletter and email, make a reservation if it seems necessary, and be there on time. I suppose it could get complicated if a big group shows up, but most restaurants would be glad to have the business these days.

Maybe there could be the following regions: San Francisco, North Bay, East Bay, Tri-Valley, South Bay, Peninsula, and Santa Cruz/Monterrey Bay. And maybe the Vallejo to Sacramento corridor? I have volunteers to host the Peninsula and Santa Cruz lunches, and my plan is, if no one volunteers for a region, I'll pick up the phone and start asking people.

What do you think? If you're free, would you be willing to go? Could you host? Let me know!

We'll be knocking off one of those nasty Shoulds, we'll be networking, and it will be fun!

Looking forward! -Wendy

Please Welcome Our Newest Member

Brian Staufenbiel

Director of Opera Productions and Lecturer in Voice at UC Santa Cruz
B.A., University of California, Santa Cruz
M.M., San Jose State University
D.M.A., Eastman School of Music
Contact: staufen@ucsc.edu

2007-2008 Officers

President: Wendy Hillhouse	whillhouse@aol.com
Vice President of Programs: Sue Field	mezzo54@comcast.net
Vice President of Recitals: Victoria Rapanan	vrasing@sbcglobal.net
Vice President of Festival: April McNeely	april_mcneely@yahoo.com
Treasurer: Dorothy Barnhouse	dorbarn@sbcglobal.net
Recording Secretary: Tina Baird	tinabaird@earthlink.net
Membership Secretary: Grace Johnson	johnsongmw@yahoo.com
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Newsletter Editor: Joshua Ian Elder	joshuaianelder@hotmail.com
Webmaster: Meghan Dibble	finalalice@hotmail.com

Fall Workshop Report

'The Anatomy of Wholeness' October 12th 2008

Approximately 30 people attended Babette Lightner's workshop last weekend at the San Francisco Conservatory of Music. We were a mix of teachers and students of all ages.

We explored with partners and individually the even distribution of our weight in a variety of ways; with dowels, experimenting with different physical stances, while singing the song of the afternoon, 'My Bonnie lies over the Ocean'.

Two attendees volunteered to sing in front of the group and Babette worked with each on their performances, the reasons behind any fears they had, (relating to performance) and the different ways in which they could perform the same phrase, to very different effect.

More information on Babette's work can be found at www.stonesinwater.com. She is also writing a handbook which will be available in November 2008, on her work. The price is \$30. Please contact Babette through her web site if you would like to receive one.

Sue Field

Great Holiday Activity for students of all ages!

Chorus members are needed for Mission City Opera's production of "Amahl and the Night Visitors. There will be one performance on Sunday, Dec. 7, at 3PM, in the Mission City Center for Performing Arts in Santa Clara. There will be 3 music rehearsals and 3 staging/dress rehearsals. If you are interested call today; no prior stage experience is required.

Please contact: Laura Green

Chorus Master
laurieliz@sbcglobal.net
408-247-2809

MEET YOUR COLLEAGUES!

Everyone is invited to

OUR NEXT SFBAC-NATS BOARD MEETING

When: Sunday, November 23, 2008, 2:30-4:00 p.m.

Where: The Studio of Sue Field

Vocal Master Class
with
CHERYL KELLER

Ms. Keller has an exciting
afternoon planned with lecture on
Performance Anxiety and Tension,
including group activity and work
with individuals.

For further information, contact Janet Holmes at
925-829-0244 or email: highnotes@comcast.net.

Sunday, Nov. 9, 2008, 2-5:30pm
Ohlone Community College,
Bldg. 2, #2133
43600 Mission Blvd. Fremont, CA
For parking information and directions,
see www.ohlone.edu
Entrance Fee: \$15



STUDENT RECITALS

Saturday, November 8, 2008 at 5:00 PM

St Mark's Lutheran Church

1111 O'Farrell Street (at Franklin)

San Francisco, CA 94102

contact Justin Montigne: justin@justinmontigne.com or 415-420-1189

This is a lovely space visually and acoustically--a real treat for our singers and audience. St Mark's is concert home to many of the premiere ensembles in the Bay Area, and we're grateful to them for their generosity in offering up the space for SFBAC NATS to use. Please support this new venue and help make it a success!

Sunday, November 9, 2008 at 3:00 PM

Rossmoor - Gateway Clubhouse, Fireside Room. Walnut Creek

Contact Victoria Rapanan: vrising@sbcglobal.net, (925) 216-5913

This is SFBAC's oldest recital venue and by far the most generous. Rossmoor does a great job in advertising these recitals in their community newspaper, and they even tape the program for their local TV station. Our singers get to perform for a large, fairly sophisticated and appreciative audience. Last year's recital had approximately 100 people and featured singers from age 16 to 60!

And here's one for next year!

Sunday, February 15, 2009 at 3:00pm

Peace Lutheran, 3201 Camino Tassajara, Danville

Contact Sue Field: mezzo54@comcast.net

Thank you for supporting our SFBAC Recitals!

Victoria Rapanan

Vice President, Recitals



NACUSA*sf

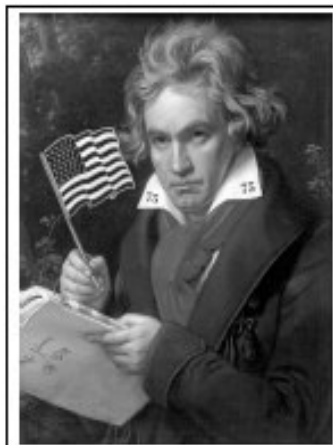
Nat'l Association of Composers, USA
San Francisco Chapter

75th Anniversary Concert Season!

Join us for the *first of four* concerts of new American music that will engage, delight, and impress you with the scope, range and artistry of contemporary Bay area NACUSA* composers.

Composers Performance Ensemble Concert

Saturday, November 8, 2008/ 8:00 pm
Palo Alto Arts Center / Embarcadero and
Newell Rd / Palo Alto, CA 94303



Eleven sparkling, new compositions plus the winner of our student composer contest, performed by the professional *Composers Performance Ensemble*.

**Kristina Anderson, violin; Kris Yenney, cello; Miles Graber, piano;
Diana Tucker, flute and saxophone; and Kathleen Nitz Kasdorf, soprano.**

Program Highlights

Adrienne Albert	Let Love Not Fail
John Beeman	Two Seals
Mark Behm	Dream
Sondra Clark	Golden Gate Rhapsody
Robert Conrad	Four songs from Cancioneros
Ilana Cotton	The Return
Nancy Bloomer Deussen	Black Hills and Dakota from Music from the Heartland
Jeff Dunn	Halloween Suite
Carolyn Hawley	Trio Partita (3rd, 4th and 1st movements)
Monica Lynn	Sylvia (1st and 3rd movements)
Karl Schmidt	Lullabye--Little One

Ticket Information: General Admission \$15; Students & Seniors \$10
Call 408-293-2765 for more information or visit our website: www.nacusasf.org

* NACUSA (National Association of Composers, USA) is celebrating its 75th anniversary with a series of concerts in large and small venues throughout the USA, including the San Francisco Bay Area. NACUSA is devoted to the promotion and performance of American concert music. It was founded in 1933 by composer and conductor Henry Hadley, who also founded the San Francisco Symphony and the Berkshire Music Festival (formerly known as Tanglewood).

ANNOUNCING THE 2009 NATS INTERN PROGRAM

June 9-19, 2009

Shorter College; Rome, Georgia

Martha Randall, Director of the NATS Intern Program

Matthew Hoch, On-Site Coordinator

Linda Lister, Assistant to On-Site Coordinator

MASTER TEACHERS:

Carmen Balthrop, University of Maryland

Jeannette LoVetri, Private Studio, New York City

George Gibson, Emeritus, Wichita State University

Scott McCoy, Westminster Choir College of Rider University

The NATS Intern Program is an exciting and innovative venture that seeks to pair experienced and recognized master teachers of voice with talented young members of NATS. Within a format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of these promising young teachers. Each intern will teach four lessons to two students (preferably one male and one female) and perform in a master class under the supervision of a master teacher. In addition, the master teachers, our vocal literature liaison, Cynthia Vaughn, and special guests will present special lectures and demonstrations. Interns chosen will be responsible for their own expenses, although financial assistance will be available through the NATS Foundation for housing and meals. Interns may also request financial assistance from their NATS chapters or regions as well as from their institutions of employment for travel. The interns' tuition expenses for this program are completely covered by NATS, Inc., and the NATS Foundation. Again this year, one of the master teachers will specialize in the needs of the private studio teacher including teaching non-classical styles and three interns who specialize in private studio teaching will be selected to work with that master teacher.

Twelve NATS teachers will be chosen to participate in the 2009 NATS Intern Program.

Requirements are as follows:

- An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a Master's Degree or higher is preferable but not required.
- The application must include three copies each of the following: completed application form (available in a downloadable version at www.nats.org, in the 2008 *Inter Nos*, or by mail from NATS, Inc., 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257), résumé, two references, and three copies of a recent fifteen-minute CD recording in three languages, including English, with piano accompaniment. These recordings should be playable only on CD audio systems. Private studio teachers should include at least one non-classical song, and all applicants are invited to do so if this literature is in their repertoire. Applicants must not send a cassette recording or a video recording. All completed application materials (in triplicate) must be received in the NATS Executive Office on or before December 15, 2008.
- All completed application materials must be received in the NATS Executive Office on or before December 15, 2008.

CARMEL MUSIC SOCIETY

33rd Annual Competition (Vocal)

May 16, 2009

The judges for the 2009 Competition are:

Jake Heggie, opera composer and pianist

Camille Kolles, Executive Director, Carmel Bach Festival

Stephen Wadsworth, Director of Opera Studies, Julliard School; Head of Dramatic Studies, Metropolitan Opera Young Artists Program

The 2009 Competition is open to vocalists who are at least 18 years of age but are no older than 32 years of age on the day of the Competition. The \$5,000 Grand Prize consists of a \$3,000 cash award and a \$2,000 contract to appear in May 2010, during the following season of the Carmel Music Society's subscription series of recitals. A \$2,000 Second Prize and a \$1,500 Third Prize will be awarded. Each remaining finalist will be awarded \$500.

Eligibility

Contestants must be either residents or full-time students in the States of California, Oregon or Washington, or have been born in those States, and be no younger than 18 nor older than 32 on May 16, 2009. Performers who are currently or have ever been under professional management as individuals, or who have previously won a Carmel Music Society Grand Prize, are not eligible for the Competition.

For complete details, including rules, regulations, requirements and application materials, go to www.carmelmusic.org and click on [competitions](#).

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We Need Help Finding a Singing Festival Venue!

Wondering why you haven't heard anything
about the date for the Singing Festival?

The state budget crisis is impacting us directly—the CSU campuses we've used for the Singing Festival are asking for lots and lots of money to use the facilities that have previously been nearly free. We're looking for a facility that has at least 5 rooms with pianos that can be used for concurrent judging and workshops, plus warm-up rooms and a concert hall for the winners' concert. We've found a couple of possibilities that could work but are less than ideal.

Do you have any connections or ideas?
Please email April McNeely ASAP!
april_mcneely@yahoo.com

Holy Names University

presents

2008 Opera Scenes Workshop

Auditions

Wednesday, Nov 5, 2008 6:00pm–9:30pm

Studio Theater

Valley for the Performing Arts

3500 Mountain Blvd., Oakland, CA 94619

To schedule an audition, call 510-436-1330

Early registration is encouraged.

Conducted by Monroe Kanouse, well-known opera conductor, vocal coach and concert accompanist, Opera Scenes Workshop will include the preparation and performance of selected ensemble scenes from the standard operatic repertoire.

Mr. Kanouse was principal conductor of the Sacramento Opera Association from 1981-1998. He previously served in this position with Oakland Opera. Mr. Kanouse has directed the Annual Opera Scenes Workshop at Holy Names University since 1990.

Audition:

Two selections should be prepared, one in English and one in another language. An accompanist will be provided.

Music 124/224 (1 unit)

Audition Registration Fee: \$30

Opera workshop (audit): \$295

Undergraduate Credit: \$870

Graduate Credit: \$695

Campus Fee: \$170

Rehearsals:

Tuesdays 7:00pm–10:30pm
Beginning January 27th

Final Week:

Monday, March 30th
Wednesday, April 1st
Dress Rehearsal—Friday, April 3rd

Performance:

Saturday evening, April 4th

Valley Center for the Performing Arts

Holy Names University
Music Department
3500 Mountain Blvd., Oakland, CA 94619

Music Department Information

Valerio@hnu.edu or 510.436.1330

San Francisco Cabaret Opera

Audition announcement

Le nozze di Figaro

San Francisco Cabaret Opera is looking to cast Antonio, Curzio, Bartolo, Count, and Figaro in a double casted staged and costumed production with piano accompaniment. The opera will be sung in Italian with supertitles. Auditions will be scheduled as necessary on Saturdays and Sundays through November. Please prepare an aria in Italian either by Mozart or another composer from the time period. This is an opportunity for singers to perform the role and is no pay, no fee.

Rehearsal Schedule

- . Sunday, Dec 14, 2008, 1:00-4:00p - Recitative rehearsal
- . Sundays, Jan 11, 18, 25, Feb 1, 8, 15, 22, and Mar 1, 2009
1:00-4:00pm / 5:00-8:00pm

Music and Staging rehearsals

- . March 2-5, 2009 - Tech/Dress SF Cast (2 dress rehearsals TBA at Community Music Center 6:00-10:00p)
- . Tuesday, Mar 10, 2009 and Wednesday, Mar 11, 2009, 6:00-10:00p - Tech/Dress East Bay Cast at Hillside Club

Performance Schedule

- . Friday, March 6, 2009 @ 7:30 pm; Sunday, March 8, 2009 @ 4:00 pm
Community Music Center, 544 Capp St., SF
- . Friday, March 13, 2009 @ 8:00 pm; Sunday, March 15, 2009 @ 2:00 pm
Hillside Club, 2286 Cedar St., Berkeley

For an audition

Contact Harriet March Page, Artistic Director at goathall@live.com with a cover letter, resume, and headshot.

About us:

San Francisco Cabaret Opera is a Goat Hall Production, www.goathall.org, now in its eleventh season, is a theater community of musicians, actors, designers, and technicians dedicated to the collaborative creative process. We present musical theater and opera in English, focusing on 20th- and 21st-century repertoire, at affordable prices and at the highest artistic level we can reach. We seek to make our productions thought-provoking and life-changing; to train singing actors and provide opportunities for performing roles; and to encourage the creation and performance of new works. With our headquarters at Goat Hall, we are deeply rooted in San Francisco's Potrero Hill community.

Opinions Welcome!

Just an observation that's starting to bother me: The use of the term "vocalists" instead of "singers." It's ubiquitous and caused, I suspect, by the encroachment of the "pop" music culture into the classical arts. We are not "vocalists", we are singers. I see this more and more. Even our Fresno State Music Department flyer used the term when listing the various music degrees. I just about had a cow. Am I alone on this, just another sign of my advancing years? The use of "vocals" on concert programs just truly irks me.

I just wondered if this was some NATS could address. After all, we're the National Association of the Teachers of Singing, Not Vocalizing.

Thanks for listening, or should I say reading.

Helene Joseph-Weil

Anything you would like to add?

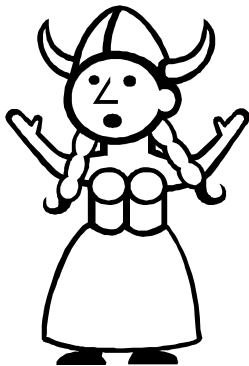
Materials should be sent **electronically** to:

joshuaianelder@hotmail.com

Deadline: November 20

PLEASE NOTE!

The next Newsletter, published December 1, will be a combination edition for the months of December and January. If you have events, notices, etc. that you would like included, please submit them by November 20th.



Did you miss me?

NATS Newsletter

San Francisco Bay Area Chapter
18234 Crest Avenue
Castro Valley, CA 94546