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Spring 2006 Feature:
GALA CENTENNIAL Celebration
April 28, 2006
Friday, 6:00-10:00 PM
A commemoration of NYSTA’s one hundred years of accomplishment. The gala celebration will include a champagne reception, a concert by our David Adams Song Competition winners and the awarding of distinguished artist awards. Among the recipients this year are VICTORIA CLARK, winner of both the Drama Desk Award and the Tony for her performance in The Light in the Piazza and legendary soprano APRILE MILLO, who has triumphed worldwide portraying the great Verdi heroines.

In addition, we will pay tribute to those who have made significant contributions in the field of voice teaching and vocal pedagogy and to those who have worked so tirelessly and unstintingly to make NYSTA a vital part of the musical life of New York City. Our honorees will include Shirlee Emmons, Jeannette Lovetri, Scott McCoy, Janet Pranschke, Marvin Keenze and James Stark.

Join us for this festive occasion!

The Kosciuszko Foundation
5 East 65th Street, NYC  (Between Fifth and Madison Avenues)
Admission for All: $75

OREN LATHROP BROWN
Professional Development Program

SINGER’S ANATOMY AND PHYSIOLOGY
June 7-8  Wednesday-Thursday, 9:00 AM-6:00 PM
Instructor: Dr. Scott McCoy, Westminster Choir College
This course offers a detailed exploration of the major physiological systems of the singing voice. Topics covered include respiration, phonation, articulation, laryngeal function, and resonance.

Teachers College, Columbia University
120th Street between Broadway and Amsterdam Avenue, NYC

COMPARATIVE VOICE PEDAGOGY
June 9  Friday, 6:00-10:00 PM and
June 10  Saturday, 9:00 AM-8:00 PM
Instructors: Nancy Adams, Dr. Christopher Arneson, Marni Nixon, Michael Ricciardone, George Shirley, Sharon Sweet
During this course, six master teachers will present teaching demonstrations after case histories of students have been discussed. To make concrete links between various teaching strategies and the scientific and medical information covered in earlier courses, the weekend will include an Anatomy Review by Dr. Scott McCoy and a Comparative Pedagogy session led by Marvin Keenze of Westminster Choir College

Teachers College, Columbia University
120th Street between Broadway and Amsterdam Avenue, NYC

Tuition for each course is $200. To register, email JaniPranschke@aol.com, log on to NYST.org, or call 917-544-5309.

NEW THIS YEAR:
One GRADUATE credit for each course is available through Westminster Choir College. Each credit costs $150, a fraction of the usual per credit cost. This fee is paid directly to Westminster. If you are interested in this option, let us know at the time of registration and we will provide you with the appropriate forms.
Well, here we are on the brink of a momentous occasion: the one hundredth anniversary of NYSTA. The Centennial Gala celebrating this auspicious event is fast approaching and the excitement surrounding it is palpable. In NYSTA’s long history, there have been many celebrations which have acknowledged teachers and singers but this year we bring together the various spheres of NYSTA’s influence and take note of its accomplishments with wine, food and song—there will be some chat too. The festivities will take place at the glorious Kosciuszko Foundation Townhouse, which not only has a lovely reception area but a beautiful concert space where the winners of the David Adams Art Song Competition will regale us with song and our distinguished artists will be honored and interviewed.

It has been the custom of NYSTA to honor one distinguished artist at a time, but clearly a centennial celebration merits an embarrassment of riches and we are proud to have two extraordinary artists this year: Aprile Millo and Victoria Clark. Victoria Clark received the Tony, Drama Desk and Outer Critics Circle Awards for her luminous portrayal of the over-protective mother, Margaret Johnson, in the critically acclaimed Craig Lucas-Adam Guettel musical The Light in the Piazza. The talented actress and director began her formal studies at the age of sixteen when she was accepted into the musical theater program at the prestigious Interlochen Arts Academy in Michigan. She continued her musical studies at Yale University and New York University’s Musical Theatre Master’s Program in Directing where she was one of only two women chosen for this innovative new program designed to foster the collaboration between aspiring directors and composers. Clark made her Broadway debut in 1985 in Sunday in the Park with George. Other appearances have included Alice Beane in Titanic, Smitty in How to Succeed in Business Without Really Trying, the Tony Award winning revival of Guys and Dolls, Penelope Pennywise in Urinetown, Fräulein Kost in Cabaret and Doris MacAfee in Bye Bye Birdie. Her film credits include Tim Robbins’ wonderful chronicle of Mark Blitzstein’s The Cradle Will Rock and her voice can be heard in the animated films Aladdin, The Hunchback of Notre Dame, Anastasia, Beauty and the Beast, Christmas Belle, and The Adventures of Elmo in Grouchland. Her many recordings include the original cast albums of The Light in the Piazza, Titanic, A Grand Night for Singing and Far From the Madding Crowd; the new cast albums of How to Succeed In Business Without Really Trying, and Guys and Dolls; The Scarlet Pimpernel and the soundtracks to The Cradle Will Rock and Anastasia.

Victoria Clark studied acting with the renowned Rebecca Taylor and continues her vocal training with Ed Sayegh. A teacher as well, for 22 years, she has been helping aspiring actors train their voices for Broadway roles.

Aprile Millo is universally acclaimed as today’s true Verdi soprano. She burst onto the operatic scene as a last minute replacement in the role of Amelia in Simon Boccanegra on December 3, 1984 and was hailed as “the New Verdi Star.” She went on to become an audience favorite and the head of the Verdi Wing at the Metropolitan Opera for over twelve years, performing in Aida, Otello, Luisa Miller, Un ballo in maschera, Il trovatore, Don Carlo, Ernani, I Lombardi and Giordano’s Andrea Chenier, Boito’s Mefistofele and Puccini’s Tosca. In 2002 Millo added Adriana Lecouvreur to her repertory with Opera Orchestra of New York at Carnegie Hall under the direction of Eve Queler. Her association with Opera Orchestra of New York has included performances of I Lombardi with Carlo Bergonzi, La Wally, Il pirata, La Gioconda and La fanciulla del West.

On the international scene she has triumphed in the opera houses of Europe, Russia and South America. Millo is the recipient of numerous awards: the First Prize in the Voci Verdiana Concorso in Busseto, Italy, The Francisco Viñas Prize in Spain, The Montserrat Caballé-Bernabé Martí Special Verdi Prize, The Geraldine Farrar Award, The Richard Tucker Foundation Award and the
very special Maria Callas Foundation Award. Her television appearances include the Emmy award winning Aida from the Metropolitan Opera and the live broadcast of Un ballo in maschera for The Great Performances Series on PBS, both available on DVD. Her recordings include her debut disc of Verdi arias for EMI, Aida and Don Carlo, Luisa Miller and Il trovatore for Sony.

A native New Yorker, she was born to two opera singers who were her teachers until she met Rita Patané, wife of the conductor Giuseppe Patané, with whom she collaborated on her first recording. She returns to Milan each year to research and study with this most accomplished teacher.

Ms. Millo and Ms. Clark will be interviewed respectively by Ira Siff, famous for his portrayal of Madame Vera of La Gran Scena Opera Company and his perceptive writing for Opera News; and by David Sabella-Mills whose show-stopping performance as Little Mary Sunshine in Kander and Ebb’s Chicago will remain the gold standard for years to come.

We also pay tribute to a number of our colleagues who have made outstanding contributions in the fields of voice teaching and vocal pedagogy. These often unsung heroes have helped to elevate our profession by challenging us to be better teachers. They are: Shirlee Emmons for her innovative work in the field of vocal repertoire in her book The Art of the Song Recital and her insight into the complicated battery of skills required for successful performance in Power Performance for Singers; Jeanette Lovetri for her years of devotion to scientific inquiry into the function of the professional singer’s voice, enabling voice teachers to be taken seriously by the scientific community; Scott McCoy for the clarity he brings to the teaching of Anatomy and Physiology and Acoustics and Resonance of the Singing Voice, making these seemingly complex and forbidding topics approachable and applicable for the average voice teacher; Janet Pranschke for her determination and commitment to the education of voice teachers through the creation and continued growth of the Oren Lathrop Brown Professional Development Program; Marvin Keenze for his tireless efforts to improve communication among voice teachers worldwide through the International Congress of Voice Teachers and for his generous and continuing participation in NYSTA’s Professional Development Program; and James Stark for his exhaustive work chronicling the development of theory and practice of vocal pedagogy in his book Bel Canto: A History of Vocal Pedagogy.

Since 1906, when Anna Ziegler and Arthur de Guichard called the first informal meetings to form a National Association of Teachers of Singing, a group whose goals were supported by a charter member list which included David Bispham, Enrico Caruso, Geraldine Farrar, Mary Garden, Marcella Sembrich, and Luisa Tetrazzini. The New York Singing Teachers’ Association, as the organization was renamed in 1917, has made an important contribution to the musical fabric of New York life. As we have grown over the last one hundred years, we have addressed many issues that affect teachers as they relate to their craft, one another, their students and the broader public. We remain committed to fostering an atmosphere of inquiry and professional growth through programs which ask us to have an open mind and broaden the scope of our intellectual and musical thinking. As President, I am grateful to those members that have come before me and set a high standard for the organization and furthered its vision: I invite everyone to be with us for this festive occasion so that we may thank them publicly.

Josephine Mongiardo
BREAKING THROUGH THE MIND BARRIERS:
Challenges to Singing
By James Stark

Bel canto, or beautiful singing, has always been the art of the few, not the many. There are many reasons for this, but foremost is that classical singing techniques are by their very nature alien to the vocal experience of all but a few people. The highly trained singer performs extraordinary feats that bear little resemblance to any other type of vocalism. Young people, on the other hand, are conditioned by familiar forms of vocal usage and casual singing that are common to everyday life, often beginning their singing in choral or group situations, or perhaps with a garage band. These habitual forms of untrained singing create a gravitational pull that draws them away from the artifices of operatic and concert singing, thereby creating a mindset that is often difficult to breach. (The situation reminds me a little of Gustav Mahler’s song St. Anthony of Padua’s Sermon to the Fishes, in which the fish seem to be listening to the preacher, but when the lesson is over they continue to do what they have always done.)

As well, they are often exposed at an early age to the idea that singing should be natural, intuitive, relaxed and effortless. When they decide to take voice lessons, it is all too easy for them to carry these naïve notions over into a totally different kind of singing—one that is anything but natural or simple.

The role of singing teachers is to wean them away from their vocal innocence and into a world where nothing is as it seems. Students must be made aware of the hidden nature of some vocal techniques, and of the specific physiological and acoustical requirements for good singing. What follows is a discussion of some of the vocal concepts facing young singing students, as seen from both a naïve and a critical point of view. These concepts include voice projection, relaxation, breath support, and voice placement.

Let’s begin with voice projection. Every singer knows the importance of making the voice carry to the back of the hall. Yet there is a commonly held view that singing should be regarded as an extension of speech. Speech is our most familiar form of vocal usage, and for conversational speech we don’t really need to think about what we are doing since it seems to be perfectly easy and effortless. But to stand in a concert hall and sing long and difficult phrases over a nine-foot grand piano or an orchestra without the aid of electrical amplification requires altogether different means. Singing is a form of physical work, of vocal athleticism, and this work requires conscious muscular effort. What is important is to know which muscles must be engaged, and in what manner. Natural or intuitive impulses must be abandoned in favor of learned vocal behavior. The idea that singing is like conversational speech is one of those mind barriers that must be overcome.

Rather than trying to relate speech to singing, it is better to focus instead on “the call,” which is a kind of yell that lends itself well to the idea of voice projection. The call is more closely related to oratorical or stage speech than to conversational speech. A while ago I was delighted to see a TV interview in which soprano Renée Fleming described her own singing as “controlled yelling.” Her comment brought back memories of my own first lessons in singing, which began with my teacher demonstrating the call. It required elevated breath pressures, strong glottal resistance to the breath, low airflow rates, and a steady, low larynx that did not bob like an apple as the pitch ascended and descended. These muscular maneuvers had not previously been a part of my concept of singing. Only after several weeks of controlled yelling was I shown how to carry this technique over into singing. As a teaching tool, the call can be useful, especially when practised in a hall, since an auditorium provides a better sense of distance and acoustical ambience than a teaching studio (“the stage is the best teacher”). Sometimes students will “catch on” to the call by imitating “belting,” which is a form of controlled yelling often found in popular singing styles. In either case, it is controlled muscular effort that produces this kind of voice projection. The concept of the call can change the student’s mindset away from habitual vocal practices toward more physical use of the voice, which is of course the starting point.

The idea of vocal relaxation is itself a problematic concept in singing. “Just relax!” is advanced as a cure for many things, including singing. It was Manuel Garcia II (1805-1906), the well-known singer, teacher, author, and the inventor of the laryngoscope, who challenged notions of vocal relaxation with a ground-breaking theory of vocal onset that he called the coup de la glotte (usually translated as the “stroke of the glottis”). In his famous Traité complet de l’art du chant (1841/1847), he said that immediately before the onset of phonation, the glottis should be firmly closed and the pressure of the breath below the glottis should be raised, as in the instant before a cough. Upon phonation, the singer should “pinch” the glottis in order to keep the arytenoid cartilages firmly closed, thereby reducing the vibrating length of the vocal folds. This technique resulted in improved breath efficiency (less airflow per second) and more éclat (“edge,” or high-frequency components) in the tone than a relaxed glottal setting in which more breath is used and a duller tone is produced.

Garcia coupled firm glottal closure with a lowered larynx and a raised soft palate that lengthened the resonance tube and added rondeur (“roundness”) to the edge. The blend of bright and
dark qualities in the tone became known as *chiaroscuro* (the “bright-dark” tone), a defining characteristic of operatic and concert singing. Garcia’s critics rejected his *coup de la glotte* as being dangerous to the health of the vocal folds (a view still held in some quarters). For them, the word *coup*, or “blow,” implied a kind of vocal violence, while the idea of “pinching” the glottis was the antithesis of relaxation. Their opposition later became known as the “no effort” school of singing. Yet, Garcia was correct in asserting that by such means one could achieve the voice quality and breath efficiency to meet the demands of opera and concert singing.

Glottal closure is itself an important element in breath control. However, breath control is often regarded as largely a matter of “deep breathing” and “flowing breath,” with little consideration of the role of glottal resistance to the breath. Students may even practise exercises in inhalation and voiceless exhalation with no attention to glottal resistance at all. By including glottal closure in the equation, with its short-ened glottis, its long closed quotient (the percentage of time in each vibratory cycle that the glottis remains closed), and its low airflow rates, a more complete picture of breath control is established. In other words, it is not only the muscles of respiration that are responsible for breath control, but the glottis itself. The respiratory muscles, both inspiratory and expiratory, engage in an isometric tug-of-war in order to control subglottal pressure, while glottal resistance controls the actual airflow. Giovanni Battista Lamperti (1830-1910), a celebrated singing teacher, described it this way: “Breath is ‘held back’ by two fundamentals, vibration (pulsating of the vocal lips) opposing the exit of compressed air from the lungs, and concerted action of [the] entire muscular covering of the body restraining the energy of the escaping air, the diaphragm acting as a ‘stop-cock.’” (William Earl Brown, *Vocal Wisdom: Maxims of Giovanni Battista Lamperti* (1931/1937, 23-24). The idea of “holding back” compressed breath as opposed to allowing the breath to flow freely is one of the hidden aspects of vocal technique that is crucial to the singer’s training.

Francesco Lamperti (1813-1892), Giovanni’s well known father, coined a term for this kind of breath control. In his book *The Art of Singing* (1884, 1916), he called it *appoggio*, replacing the earlier designation *lutte vocale* (vocal struggle). In essence, *appoggio* can be described as the total vocal posture, or muscular “equipoise,” necessary for classical singing, including the respiratory, laryngeal, pharyngeal, and articulatory muscles. *Appoggio* was often characterized as “leaning on,” “drinking,” or “sitting on” the breath. This image is quite the opposite of breath “flow.” *Appoggio*, then, is a delicate balancing act between various muscle groups, and indeed, G. B. Lamperti likened it to walking a tightrope (Brown, 18). The voice with *appoggio* is notable for its buoyancy and its fine nuances, as well as its *chiaroscuro*. The ultimate test of *appoggio* is the *messa di voce*, that is, the singing of crescendos and decrescendos on both long and short notes while maintaining good projection. While it is impossible to describe *appoggio* clearly in words, it is a quality that can be recognized in an instant by the cultivated ear. In the words of Francesco Lamperti, “the great secret of the art of singing” lies in *appoggio*. (Lamperti 1916, 14). The term “voice placement” is often used in singing to refer to resonance imagery and metaphorical suggestion. The student is instructed to place (aim) a “stream of tone” at the *masque* (facial cavities), or even out through the top of the head. The sensations that accompany such tones can serve as a guide to creating similar tones on demand. The wide-spread use of resonance imagery as a pedagogical tool cannot be dismissed: if it works, by all means use it. By forming a mental picture of directing the tone to “resonance chambers” or distant points in space the singer may well be making adjustments to the vocal mechanism that are similar to those described by Garcia and the Lampertis.

The fact that the tone cannot really be directed in this manner then becomes irrelevant. As well, resonance sensations can do much to reinforce the singer’s control mechanisms, since they act as part of a feedback system, along with hearing and proprioception. But this method is often hit-or-miss, and many students do not respond well to metaphorical suggestion or voice placement. So, if it doesn’t work, what is a good alternative?

An exciting development in recent years has been the gradual adoption of vocal spectrography as a means of providing real-time visual displays of vocal resonance, and the simultaneous use of electroglottography to indicate closed quotients of the glottis, thus providing a new form of instant feedback. The system I am most familiar with is *VoceVista* (see www.vocevista.com). Using such a system allows the singer to see graphic representation of the specific resonances as they are being produced, as well as the pattern of glottal closure for each tone. This is a more objective and specific means of identifying voice quality than resonance imagery alone,
and it, too, can reinforce impressions of one’s hearing and muscular engagement. It is unlikely that resonance imagery will ever disappear from the field of voice teaching, but new technology can, at the least, supplement it as a means of achieving vocal efficiency and a good voice quality, and in cases of receptive students and teachers it can become a new and exciting avenue to vocal progress.

The challenges to good singing include not only the technical matters discussed above, but also the influence of popular culture on today’s young singers. The ubiquitous “vernacular” styles of singing include rock, pop, country, folk, jazz, Broadway and hip-hop, which contain varying degrees of hollering, crooning, yodeling, whispering, and rhythmic talking. Electronic amplification and manipulation are used to produce a “sound” that appeals to young music fans. Classical music seems to hold less attraction for today’s younger generation than it did when I was a teenager. In 1957 I attended my first opera, where I heard Renata Tebaldi sing La traviata. Before then I had been a chorister and string bass player, and I listened to the Met broadcasts, but nothing prepared me for the surprise of hearing live singing that was so foreign to anything I had known before. In an instant my whole conception of singing was changed. In those days, the Metropolitan Opera still travelled to my home town of Minneapolis each year, Mario Lanza was a box office sensation, Blanche Thebom was on the “Voice of Firestone,” and the Tebaldi-Callas rivalry at the opera was capturing headlines. Today’s students, especially those who live outside of urban centers, often have little live exposure to good classical singing or vocal role models, while their immersion in vernacular styles can have a marked effect on their ideas about singing. Without proper role models the formation of vocal concepts consistent with operatic and concert singing is especially difficult.

While it is true that there are many challenges facing young singers today, there are also advantages that did not exist in earlier eras. Vocal pedagogy has come a long way in dispelling fanciful notions of vocal function: at one time the glottis was thought to work like a flute, and one late-19th-century author even thought that the human larynx worked like the avian syrinx! Voice science has provided new tools that can supplement traditional teaching techniques, and voice researchers are working alongside singers and voice teachers to improve our understanding of the human voice. Today’s voice students and their teachers are as bright and talented as at any time in the past, and opportunities in opera and concert singing are flourishing. But there remain certain widespread attitudes and misconceptions about singing that can hamper a singer’s progress. Breaking through these mind barriers is the first step toward good singing.

AUTHOR’S NOTE:
I would like to salute the New York Singing Teachers Association (NYSTA) on the 100th anniversary of their formation in 1906. It was also in 1906 that Manuel Garcia died at the age of 101, and that Herman Klein became the first president of the NYSTA. Klein was a student of Garcia, and he edited Garcia’s last work, Hints on Singing (London, 1894).

NYSTACalendar 2006

DAVID ADAMSArt Song Competition

March 23, 2006 PRELIMINARIES: Thursday, 12 NOON - 6:00 PM
March 24, 2006 FINALS: Friday, 12 NOON-3:00 PM
Cash prizes of $1,000, $500 and $300 plus a performance at NYSTA's Centennial Gala on April 28th at the Kosciuszko Foundation.

Applicants must be no younger than 23 years of age and may not have been reviewed in a major recital appearance in New York. They must submit a full recital program, twenty-five percent of which must be American song. No arias or popular songs are acceptable. Singers must send a letter of application postmarked no later that March 10th which must be accompanied by the following: a non refundable application fee of $30.00; proof of age, such as a copy of a birth certificate, passport, certified school record or driver’s license; seven typewritten copies of the recital program, but not the music; the applicant’s statement agreeing to comply with the above mentioned requirements; applicant’s name, address, telephone number and email address; the date and the applicant's handwritten signature. Letters of application should be sent to Nancy Adams, 251 West 98th Street, Apt. 9-B, New York, NY 10025. Telephone inquiries may be directed to Mrs. Adams at 212-749-6228.

Liederkranz Club, 6 East 87th Street, NYC.

GALA CENTENNIAL Celebration

April 28, 2006 Friday, 6:00-10:00 PM
A commemoration of NYSTA’s one hundred years of accomplishment. The gala celebration will include a champagne reception, a concert by our song competition winners and the awarding of distinguished artist awards. Among the recipients this year is VICTORIA CLARK, winner of both the Drama Desk Award and the Tony for her performance in The Light in the Piazza. In addition we will pay tribute to those who have made significant contributions in the field of voice teaching and vocal pedagogy and to those who have worked so tirelessly and unstintingly to make NYSTA a vital part of the musical life of New York City. Join us for this festive occasion!

The Kosciuszko Foundation 15 East 65th Street, NYC (Between Fifth and Madison Avenues)

Admission for All: $75
THE FOUNDING OF THE
Citywide Youth Opera
By Andrés Andrade

Since I came to the LaGuardia Arts High School in the Fall of 2001, I have been charged with the development of that school’s Opera Workshop. It has been an educational four years: I have had to wear the many hats of voice teacher, coach, occasional accompanist, casting director, administrator, accounts payable clerk, secretary, fundraiser, concert planner, liaison with outside arts organizations and become intimately involved with various aspects of stage direction/management, set and costume design. I also oversee the repertoire choices and administrative tasks as well as give individual help to students.

The results of this type-A activity have been worth it, seeing that the program has grown and strengthened. Progress is most evident not only in the production values of each annual full-scale opera, but also in the depth of research the students are able to achieve while preparing their arias and scenes (slow process), and the level of enthusiasm generated (fast process). It is this enthusiasm that caught the attention of a parent of one of my private students in the Met children’s chorus as she watched a dress rehearsal for a benefit concert given at LaGuardia.

This parent commented that there are several high-school age students throughout the city who are hungry for the kind of in-depth study in opera that is part of the course at LaGuardia, but for various reasons attend other high school programs. Thus was born the idea for Citywide Youth Opera (CYOp, Inc.), a new after-school program geared toward high school-age students who wish to explore the craft of creating operatic characters through scene and aria study. Though it is on a much smaller scale than the program at LaGuardia, CYOp offers different challenges than a program affiliated with a larger institution.

We began in July 2005 with a full-length production of Pergolesi’s La serva padrona (stage directed by Jennifer Griesbach), followed by a benefit concert in August to raise much-needed funds, and we wrapped up our first Fall session with a concert of scenes and arias on

December 8th at Advent Lutheran Church. The first production (Serva) featured alums from my program at LaGuardia, the second was a mix of students from throughout the city, along with some LaGuardia alums and this Fall session is comprised almost entirely of students from other schools—not just those with the LaGuardia background. Why am I watching this shift so closely? At LaGuardia, vocal students have had two years of 5-day-a-week voice classes before they are even permitted to audition for the opera program, and I need to determine which adjustments must be made for kids attending all other types of schools.

As it turns out, I need not have worried so much. I wound up with students from the Dicapo Children’s Chorus, Bayside (Queens) High School, which has a thriving and supportive music program, and others with a combination of contagious enthusiasm and support from voice and music teachers—among them Barbara Eubanks, Basia Gajdek, Deepak Marwah and Pamela Levy. I have a fantastic teaching team in stage director Judith Barnes and music director Julie Kuipers. A fundraising campaign is underway as we move forward and seek to further build a program that is open to students throughout the metropolitan New York area.

The most satisfying aspect has been the excitement of the students. They seem to really enjoy the silliness of Franz’s aria from Tales of Hoffmann, the cattiness of the Marcellina/Susanna duet, the extreme pathos that can be explored in Lascia ch’io pianga, and the endless possibilities for humor and beautiful melodies in the Zarzuela repertoire. Their increased love for this challenging repertoire as well as the cultivation of proper work habits and healthy vocalism is equally rewarding. Auditions for the Spring 2006 session of CYOp will take place in February and can be arranged by calling 212-539-3561 or emailing CYOperaInc@aol.com.

DEC. 8, 2005

Marcus Feldman and Claire Raphaelson in a scene from CYOp’s 2005 production of Pergolesi’s La serva padrona
IN MEMORIAM

The Board of Directors would like to note the passing of Helen Lucille Lightner, a dedicated member of NYSTA who died on January 24, 2003, following an extended battle with heart disease. Born in Twin Falls, Idaho, she graduated from St. Mary’s Academy and Maryhurst College and taught school in southeastern Oregon at Crone for three years. In 1942 she left for New York City and a career in music. She attended classes at Juilliard, and earned her Master of Arts degree in Music Education at Columbia University.

In the 1950’s, Helen joined the Music Education faculty at New York University, where she taught voice for 28 years. During this time, she acquired her doctorate from Teachers College and gave many recitals in New York’s concert halls. Helen Lightner became a member of NYSTA in 1963 and was on the board of directors from 1976 to 1989. It was during her Presidency (1982-1984) that NYSTA created the Music Theater Committee. In 1990, she retired from NYU to Twin Falls to be near her family and enjoyed traveling and teaching abroad. She is survived by her sister, Joan Watt of Twin Falls, Idaho, and her brother, John Lightner of San Diego, California.

Past-President Jeannette Lovetri will moderate the first ever Contemporary Commercial Music Panel (CCM) at the 2006 Voice Foundation Symposium: Care of the Professional Voice on Sunday, June 4, 2006, from 1:30 - 3:00 pm. The panel will include Dominique Eade, vocalist, composer and founding teacher of the vocal jazz improvisation program at the New England Conservatory in Boston; Robert Edwin,; Doug Hicks, PhD, Robert Thayer Sataloff, MD, DMA, FACS and Johan Sundberg, PhD. For more information regarding, please contact Jeanie LoVetri at jlovetri@thevoiceworkshop.com

Robert Marks, Vocal Coach, Conductor, Arranger, Director and Composer, will be the featured presenter at the 13th Annual Summer Vocal Pedagogy & Performance Workshop: Music Theatre: How to be Competitive in the 21st Century at Belmont University, TN, May 21- May 22. For more information, please contact Dr. Jennifer Coleman at coleman@mail.belmont.edu.

LA GRAN SCENAOpera Company

MADAME VERA GALUPE-BORSKH: The 20th Annual Farewell Recitals with Maestro Sergio Zawa at the piano

Madame Vera Says a Final Farewell to New York

25 years ago, Artistic Director Ira Siff founded La Gran Scena Opera Co., the internationally acclaimed travesti opera company of sensational male divas. And 20 years ago Siff launched the critically praised Annual Farewell Recitals of his invented Gran Scena diva, “traumatic soprano” Madame Vera. Now Madame Vera says farewell to New York for real, returning to the Thalia Theatre at Symphony Space for three hilarious diva-in-recital spoofs, MARCH 22, 24, 25, 2006 at 8 PM. Broadway at 95th Street. Tickets: $32 Box Office (212) 864-5400

NYSTA Centennial Honorees Victoria Clark & Aprile Millo