



# SFBAC NATS NEWSLETTER

September 27, 2021

## President's Letter

Dear SFBAC NATS Members,

I hope this letter finds you well and that you are all “Falling” into your Autumn teaching schedules with ease and joy. With the new Covid-19 Delta variant on our heels, we are understandably cautious and safety of both you and your students should still be our main concern.



At our most recent board meeting, I learned of wonderful programs and events, including our Fall Student Auditions and upcoming Student Recitals, that will soon begin to fill our chapter calendar! We are always looking for helpers to assist in helping our events and programs run smoothly. Some help where we could use it, include: SNATS program, Diversity and Inclusion Committee, Recitals, Membership Engagement, Programs, Student Auditions and helping to review and update our Bylaws, etc. If you have any interest in any of these areas, we would love to have your help. Please email: [sfbacnats@gmail.com](mailto:sfbacnats@gmail.com).

With SFBAC NATS Board elections approaching this coming Spring of 2022, volunteering would be a wonderful way for you to learn about the inner-workings of our chapter, shadow a board member and maybe be inspired to run for a board position for the 2022-2024 term.

As you may be aware, I have been elected as Cal-West Regional Governor elect for 2022-2024, when our current wonderful Regional Governor, **Ruth Ellis**'s term is up. I wasn't planning to leave you so soon, but am very honored and humbled to be able to serve you on a greater level. Not to worry, I will continue to support you, as President, until my term is up at the end of July 2022. By then, our chapter will have elected a new President, who I will continue to help support as long as they need.

I want to congratulate **Liesl McPherrin** for her new position as Director of Educational Outreach at Livermore Valley Opera! As we know, with more responsibilities comes sacrifices, therefore we are saddened to see Liesl step down from her position as Co-Vice President of Programs. She has helped out our Programs and chapter in more ways than she realizes and we are so grateful for her hard work, dedication and passion toward helping to bring the very best to our members. Our board already misses her presence at the meetings, but we are so excited for her new position and wish her well! Thank you Liesl!

On that note, the wonderful **Robin Fisher**, Co-VP of Programs, is in need of a new Co-VP! Before Liesl stepped down, she and Robin orchestrated a beautiful theme for this upcoming year, "Singer's Toolkit", for which they sketched out a template to work from. We would love to bring the best possible programs again to you this year, but would love to fill this position ASAP, so that we are able to make it happen. Please let us know if you're interested in the position of Co-VP of Programs, or even just available to help where possible by emailing: [sfbacnats@gmail.com](mailto:sfbacnats@gmail.com).

Thank you so much for your continued membership with SFBAC! We hope that you are taking advantage of all that we have to offer. We appreciate you!

Be safe and be well.

Sincerely,

**Katie Tupper**  
President, SFBAC NATS

## **Welcome New SFBAC NATS Membership Engagement Coordinator Emily Sinclair**

A big welcome to **Emily Sinclair** as Member Engagement Coordinator, a new chapter position working with the board in the area of membership.

Emily will be collaborating with the President & Membership Secretary on member social events, a new SFBAC Welcome Committee, and membership outreach and online engagement. We are thrilled to welcome her after her service as VP-Recitals from 2016-2020, Pianist Coordinator for the Singing Festivals, and many other tasks. She also currently serves as Auditions Chair for the CalWestern Region.



## Being a District Governor

Hello my SFBAC colleagues. I wanted to talk a little bit about my new job as Northern California District Governor. Well, it's actually been over a year now since I took on this position with NATS.



Previously I didn't really know what that title meant. I did find out. In general, being a District Governor has mainly to do with supporting NATS membership.

The Northern California District comes under the Cal Western Region. There are four chapters in the District: California Capital Chapter (Sacramento), Central California Chapter (Fresno), Redwood Empire Chapter (Marin and north) and of course our San Francisco Bay Area Chapter. As the District Governor, I receive monthly membership reports from the NATS membership coordinator designating new, lapsed and reinstated members in each chapter. It is the job of the District Governor to reach out to welcome and give information to each

new NATS member. If the member has not joined a chapter, they are encouraged to join a chapter because that's where the fun happens. They can get involved and participate in events and meet other members and can feel the camaraderie of the community. That is an important part of being a NATS member.

Recently there has been a change about how Districts report to the NATS VP of Membership **Torin Chiles**. Previously it was done by answering questions and submitting a report to National. As of September the District Governors in the Region meet with the NATS VP on Zoom. It is great to meet other District Governors in the Cal Western Region and hear what's going on in their Districts. A meeting such as this allows for a good deal of give and take. And I want to give a huge shout out to our SFBAC. It is the largest in the District and all the Board Members are really doing great work. Bravo for your proactive work in moving forward NATS' goal of greater Diversity, Equity and Inclusion and to **Jonathan Smucker's** work on membership, having a welcome "committee".

I will let you know about my personal journey in this job. I started it July 2020, receiving great help from the Regional Governor **Ruth Ellis** and the previous District Governor **Marisa Atha**. I read all the material including the very important "Membership Retention and Recruitment Guide". And then I have to admit after all that, I was a slow in getting going. I was late with the welcome letters and contacting the presidents of the four chapters in the District and answering the semiannual report questions. It

wasn't until the new membership enrollment year rolled around that I really got what this job is about. I got the 2021 report about lapsed and cancelled members and I contacted them. I was struck by their communication to me about their reasons for letting their membership go. For a few it was about money because of the pandemic and in a great way NATS stepped up and helped with that. But what was most eye opening to me was that some people did not feel connected to NATS. Didn't feel the benefit of belonging. I never realized how reaching out was so important, to connect with those new and lapsed members and non-chapter affiliated members. NATS had done so much for its members to offer resources in so many ways. I wanted to offer whatever information I could and encourage members to renew and get involved. Connect with them about the local or

nearby chapter. My letter writing got a booster shot.

And lastly a word about the Cal Western Regional Governor. **Ruth Ellis** has been a fabulous leader and has given me great support as a newbie in this District Governor job. You may be aware that Ruth's term will be over next year and will be leaving the position. AND we have a wonderful leader stepping up to that job: **Katie Tupper**, our own SFBC fearless leader. She has been a great success in being the president of the SFBC chapter. So dynamic. I look forward to working with her as the next Cal Western Regional Governor. Congratulations Katie.

**Theresa Cardinale**,  
Northern California District Governor  
[theresacardinale@hotmail.com](mailto:theresacardinale@hotmail.com)

## SFBAC NATS welcomes the following new members:

**Georgianna Askoff**  
**Kelly Clarke**  
**Todd Fortier**  
**Angela Hawkins**  
**Carrie Hennessey**  
**David Hook**  
**Sofia Mohammed**  
**Nancy Munn**  
**Erica Waxer**

Do say hello to our newest members when you have the opportunity!  
We are 185 members strong - invite your voice friends & colleagues to join us for  
our next event and see what NATS is all about!

### NATS Code of Ethics

These ethical guidelines are established by the Association to outline Members' ethical duties and obligations to students, colleagues and the general public, and to promote professional cooperation and productive relationships among its Members.

**Download:** [https://img1.wsimg.com/blobby/go/f558864f-b9e0-4ba4-b765-9502e1799a28/downloads/1cn50b369\\_827334.pdf?ver=1631843764783](https://img1.wsimg.com/blobby/go/f558864f-b9e0-4ba4-b765-9502e1799a28/downloads/1cn50b369_827334.pdf?ver=1631843764783)

## Making *Play* a part of *Practice* By Heidi Moss Erickson

Sometimes voice teachers are so preoccupied with *how* to sing that we forget *why* we sing (myself included). Humans have been expressing



emotions and telling stories through song throughout our entire history as *Homo sapiens*. It has been a way for our species to find group cohesion and solidify important

social bonds for tens of thousands of years. In fact, some scientists even postulate that song could have been the precursor to BOTH music and language<sup>1</sup>. But what has happened, like many other aspects of human society, is that things started to get complicated. As cultures moved around the globe and humans strived to push forward, subtle intricacies infiltrated even our most fundamental of behaviors. Take cooking for example: we now add truffle oil to things. We cook on giant woks. We make mole sauce. Pain au chocolate. Food no longer was just for sustenance, it became a rich art full of techniques, and teachers, and strategies, TV shows, and gurus.

And so went the way of singing...from the impressive ragas of Hindustani, to Heavy Metal, to Opera, our species has created a vast wealth of musical genres which incorporate miraculous and diverse uses of the human voice. Of course, with that, came the techniques, the strategies, the YouTube tutorials, the American Idol contests, and (not surprisingly) the gurus. But in truth, they each offer the same purpose as our ancestors: not to worry about every mechanical action, but rather to sing to express; to generate a feeling that can be shared with our social group; to tell a story or express a deep emotion that is otherwise

challenging to emote. And when it happens, it is magic...

How do those fundamental aspects of song infuse our daily teaching lives? How much of the *why* do we impart to our students? How has vocal pedagogy embraced our biological and anthropological history? Most traditional lesson paradigms consist of a series of vocal exercises to target specific mechanical elements. We customize strategies for each student to address their technical needs. Then, the student generally goes on to the sing repertoire of the day where we appropriately assist them in achieving the best vocal goal for their level. At any given time, we can work on posture, jaw, tongue, lips, laryngeal configurations, breath, vibrancy, timbre, pitch, melody, rhythm, patterns, resonance, character, mood, musicality, more breath, text, pronunciation, syntax, vowels, consonants, etc. etc. In other words, it is a very long list of ideas that a singer and teacher can tackle in one session! Daunting in fact! But the problem is, our brains are not good multitaskers<sup>2</sup>. Not to mention, the act of singing requires the coordination of over 100 muscles<sup>3</sup> making it almost impossible to strategize all of the elements impeding a singer's progress in a given moment. Thus, there can be too much of a good thing in teaching voice: it is impossible to address all of permutations of factors which can impact a singer's output.

However, there is something we can do to help a singer achieve skill, both in the studio and at home, without overwhelming them with technical details: encourage *play*. The goal as a teacher can be twofold: 1) to find a simple, efficient system for a singer to navigate their instrument 2) to make the process of singing fun at all stages and levels. Interestingly, play a place where those two ideas actually become one...

Jaak Panskepp was a pioneer in affective neuroscience and he discovered some fundamental circuitry common among many animals, including humans. Although the concepts are ever-changing in the field, Panskepp's ideas still hold true on some foundational levels. Interestingly, the idea of using play and seeking to learn is more universal for ALL animals than one might think. However, I feel our world in general has been lacking those

fronts, and the singing universe was no different. Fun and rest can be bad words. Most people equate play as the anthesis to learning and progress, when in fact, it is essential for both.

I also noticed through my own teaching that a student's curiosity, freedom to play without judgement, and uninhibited exploration were the keys to both their improvement and happiness about their instrument. The art actually became easier the more they engaged their inner seeker and play animal. Anxieties disappeared. Confidence grew. These singers also had all of the classic resources available to them: i.e. the latest in acoustics, diction, exercises (for any genre!), evidence-based vocal pedagogy, and my own approaches taken from my research into the neuroscience of vocalization. The technical approaches were still a part of our lessons and practice, however, judgement-free play joined the party. We customize what interested them, what they needed, and what helped them the most. The common thread no matter what the approach, was the activation of their inner seeker and agency to play.

Play is not a method. There aren't a set of protocols, exercises to follow, nor gurus for wisdom. Instead the goal is daring to experiment with ideas to create the best path forward, regardless of level or genre. What are some ideas? Since our biology is wired to storytelling and emotion, we can start with that. For example, sometimes a song's literal text does not align with the vocal energy needed for a piece: e.g. to sing a sad song while literally sad will not be very successful unless the motor skill has truly been automated to a point where nothing will stop its flow. So how can a singer play with a sad song? Sing it joyfully! Or angrily! Or choose to be a very specific character like a Baptist preacher or a cabaret singer. The point is 1) to be as varied as possible 2) to be as specific as possible. In play there is no right or wrong. Fast. Slow. Loud. Soft. Anything is fair game. You can even do it with exercises! The pushback at first is "Isn't this interfering with authenticity?" or "How can I be true to the composer or text if I am thinking something crazy and silly?". Well, the truth is, the human brain is smarter than you realize: all of the work on the piece—its literal translation, its musical origins, its technical refinements—have not departed the mind, but rather are feeding the output subconsciously. The play is to find other

motor targets for the instrument to *feel* and *experience* something which may yield the best vocal output. In other words, a technical win from a non-technical directive. One can then correlate it to a technical event, e.g. "That bubbly cheerleader character really enhanced your appoggio for that lied!". Play is for both the studio and at-home practice. It gives the brain 'more than one way' which it likes. Then, in performance, it has more resources to draw from: the voice 'remembers'.

So much of a singer's life are micromanaged and regulated these days, so play is a way for them to have a say and not worry about right and wrong. Be silly with them. Give them time in the lesson to explore without judgement. Put '*play*' in their practice protocol. Ask them "Who were you this week when you sang this song?". Allow for modularity and flexibility: the broader purpose engages the whole in addition to the parts, and can involve things beyond emotion and character: imagery, movement, imagination, and improvisation are all welcome. The premise is we ALL are in fact, scientists in the human experience: like the baby in the crib, we can explore our external world through play and create our own inner constructs to make sense of what is happening around us and inside of us as humans and singers. We then have more to draw from, and we are able to return to where we started: why we sing in the first place. Not to execute technical minutiae, but rather to tell a story or convey emotion. The effect in the end will be to make singers better faster. With joy.

### Endnotes

1. Aniruddh D. Patel, *Music, Language and the Brain*. Oxford: Oxford University Press, 2008. ISBN 978-0-19-512375-3
2. Madore KP, Wagner AD. Multitasking of Cerebrum. 2019 Apr 1;2019:cer-04-19. PMID: 32206165; PMCID: PMC7075496.
3. Ackermann H, Riecker A. The contribution of the insula to motor aspects of speech production: a review and a hypothesis. *Brain Lang*. 2004 May;89(2):320-8. doi: 10.1016/S0093-934X(03)00347-X. PMID: 15068914.



## 2021 Online FALL Musical Theatre, CCM & Original Songwriting SFBAC NATS Student Auditions

We are excited to announce that  
Fall 2021 Online MT/CCM SFBAC NATS Student Audition  
registration is open from  
**September 16th - October 16th.**

**FOR MORE  
INFORMATION  
CONTACT AUDITIONS  
CO-CHAIRS:**



**Jacquie Wilson  
Scharlach**  
[jjwilson1897@gmail.com](mailto:jjwilson1897@gmail.com)



**Dr. Phillip Harris**  
[philewishn@gmail.com](mailto:philewishn@gmail.com)

The adjudication process will be online through  
[nats.org](https://www.nats.org).

An **adjudicators meeting** is on **October 30th, 2021 at 10am via Zoom**, so please make sure to attend this meeting if you are submitting students.

The **final round** will be a **LIVE ONLINE PERFORMANCE** on **November 13th, 2021 at 6pm**.

We are excited to announce that our finals judges are:  
**Ashi Day, Kevin Wilson, and André Garner.**

If your student is a member of the *Young Musicians Choral Orchestra* or with *ArtSmart* their entry fee is waived for this competition. Collegiate students are eligible for half price registration per the teacher's request. Only two students per teacher are allowed this discounted rate.

If you have a student that wants to participate, but has fallen on tough financial times due to the pandemic please contact the auditions chairs. We want to make this as accessible for as many singers as possible!

**YouTube Video Submission Guidelines:**

[https://www.nats.org/NSA\\_-  
\\_You\\_Tube\\_Round\\_Video\\_Submissions.html](https://www.nats.org/NSA_-_You_Tube_Round_Video_Submissions.html)

SFBAC NATS FALL 2021 STUDENT AUDITIONS

ANDRÉ GARNER



Broadway and Off-Broadway Actor and Assistant Professor of Acting at Ball State University

Broadway credits include, *How The Grinch Stole Christmas*, *The Music Man* (Susan Stroman, Dir.), *Marie Christine* (starring Audra McDonald) and *Grease* (as Teen Angel). Off-Broadway credits include Langston Hughes' *Little Ham* as well as *From My Hometown*

National tours include *The Color Purple*, *Dreamgirls*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Miss Saigon*. Toured Internationally with the Europe and Asian companies of *A Chorus Line* and has performed in many reputable regional theaters around the country.

MFA in Acting from California State University Long Beach



ASHI DAY



Award-Winning Composer, Songwriter, Educator and Vocalist

Compositions & Songs have been Commissioned, Recorded and Performed across the country by over 15 vocal ensembles. Her short chamber operas have been performed by numerous companies around the US.

Manager of Music and Washington National Opera Education at the John F. Kennedy Center for the Performing Arts where she manages career development programs for aspiring singers.

MM in Composition from Westminster Choir College

EdM in Arts Education from Harvard University (Urban Fellows Scholar)



KEVIN WILSON



Director of Vocal Pedagogy and an Associate Professor of Voice at Boston Conservatory of Music

Founder of both the Masters of Music in Vocal Pedagogy and the Masters of Fine Arts in Musical Theatre Vocal Pedagogy at Boston Conservatory

Travels the world as a clinician, adjudicator and lecturer giving masterclasses on vocal health, and musical theatre and classical pedagogies.

Current and previous students have appeared in over 30 Broadway productions, national and regional tours on prestigious stages such as the Metropolitan Opera, Boston Symphony Orchestra, and many more.

MM in Vocal Pedagogy from the New England Conservatory of Music



FINALS CONCERT GUEST JUDGES

**2022 NATS Cal-Western Region Virtual Conference and Auditions  
Call for Presentations - Due October 25, 2021**

Active NATS members are invited to submit proposals for special sessions to be presented at the **January 14-16, 2022** NATS Cal-Western Region Virtual Conference and Auditions. Proposal guidelines and format are included in the form below.

All proposals must be submitted via the form below. Application forms are due **October 25, 2021**.

Presenters will be notified by **November 25, 2021** whether their proposal has been accepted for inclusion in the 2022 NATS Cal-Western Region Virtual Conference and Auditions. <https://forms.gle/96gzaVAYay5MVPj28>

Sincerely,  
**Katie Tupper**  
Conference Co-Chair





Hello everybody!

The **Cal-Western Region Student Auditions** will be held entirely online. Registration will open on November 6, and close on December 6. Judging materials will be sent out December 13 and are due January 3; ALL teachers submitting students to the auditions must judge or provide a substitute judge.

The National Student Auditions have had a number of changes to the rules, and a new, more streamlined numbering system for the categories. The basic repertoire requirements for the categories (number of pieces, etc.) are essentially the same. I hope to have the revised documents up within the next week or two; in the meantime, you can find much of this at the newly re-launched [nats.org](http://nats.org) website.

As I know many of you are already preparing your students for our auditions, I wanted to let you know about some key points:

- New rubrics and category/division names (attached): Classical, Musical Theatre, and Commercial Music
- New numbering of categories: The age groups are all assigned numbers. So for example, Lower College Treble is Category 5, and then the three divisions are CL 5, MT 5, and CM 5
- New High School categories: High School will now be divided into Upper and Lower High School as well as Treble/TBB.

Some other significant changes:

- Amplification is now permitted in Commercial Music categories.
- For Commercial Music ONLY, instrumental tracks are permitted (no backing vocals), as well as limited self accompaniment (maximum one piece)
- Published transpositions will be permitted in Musical Theatre
- Students can “double dip”, using the same piece in more than one category as appropriate. They may not sing those pieces in more than one national final, however.
- Students may now use music for oratorio, mass, requiem and cantata arias.
- For the English song requirement, the song must be originally in English, not in translation (eg. Solveig’s song cannot fulfill this requirement).

Reiteration of some points from last year’s vetting:

- Arias (notably by Handel) may not be used to fulfill art song requirements. The exceptions are those from the 24/26/28 Italian Songs and Arias collections.
- Purcell songs from semi-operas and masques may not be used to fulfill aria requirements.

Also, this is a **Hall Johnson Spirituals Competition** year, for post- HS students aged 17-23. Please email me with any questions you might have about repertoire or the student auditions at [auditions@calwestnats.org](mailto:auditions@calwestnats.org).

Thanks, and all the best,

**Emily Sinclair**

Auditions Chair, Cal-Western Region



**SFBAC Workshop -  
The Singer's Toolkit Series, Workshop #1**  
**Sunday, October 24,**  
**4:00-6:00 p.m. ONLINE**  
**Dr. Julia Nielsen, soprano: “The Singer’s Neck/  
Jaw/Tongue Toolkit”**



In this session, you will explore an extensive set of tools to help guide a singer’s neck, jaw, and tongue towards proper positioning and greater release, flexibility, and independence. **Dr. Nielsen** will lead you through a series of extended stretching and massage techniques, review basic anatomy, and introduce vocal exercises and images that help singers turn these often “troublesome triplets” into the best of friends. Participants will sing (muted) for the majority of the session (90 minutes), with Q&A to follow (30 minutes).

For more info about the workshop contact  
 VP of Programs - **Dr. Robin Fisher** [rfisher@csus.edu](mailto:rfisher@csus.edu).

Please save the date for our next  
**SFBAC NATS STUDENT RECITAL**  
 on **Sunday, December 5th at 12pm,**  
**live over Zoom.**

We will again welcome all genres and abilities -  
 don’t forget about the holiday pieces!

The recital will be limited to 15 students, no more  
 than 2 students per teacher, and each  
 performance may not exceed 5 minutes.

Look for an email from the VP of Recitals soon  
 regarding registration, but if you have any  
 questions in the meantime, you can reach Ashley  
 at [ashleybailey528@gmail.com](mailto:ashleybailey528@gmail.com).



**Ashley Bailey**  
[ashleybailey528@gmail.com](mailto:ashleybailey528@gmail.com)



## 2022 NATS Cal-Western Region Call for SNATS Poster Presentations

If you are a SNATS student or have a SNATS student who might benefit from the opportunity to present a poster paper on their research, please submit it using this link:

<https://forms.gle/ZB7BNq4ebFVMZ8ie8>

The submissions are due **October 25, 2021**.

Katie Tupper, Conference Co-Chair NATS Cal-Western Region, will notify of accepted poster papers by **November 25, 2021**.

## SFBAC NATS Scholarship/Work Study Application

- A scholarship waives the fee for a specific SFBAC NATS event, program, workshop, student auditions, or concert. It may also be a monetary amount that will help toward vocal and/or continuing education goals.
- A work study program will allow for no-entry fees to SFBAC NATS events, programs, workshops (most), concerts, student auditions, NATS National and/or Regional conference fees in exchange for a mutually-agreed upon set of hours of work.

[https://docs.google.com/forms/d/1uw4NbEylfR-BZa7FS0VsIRHWsr3tCrXB4FfnwDWzolQ/viewform?edit\\_requested=true&gxids=7628](https://docs.google.com/forms/d/1uw4NbEylfR-BZa7FS0VsIRHWsr3tCrXB4FfnwDWzolQ/viewform?edit_requested=true&gxids=7628)

## MARK YOUR CALENDARS – UPCOMING DATES

### Oct. 1

National Mentoring Collaborative deadline

[MORE INFO](#)

### Oct. 15

Summer Program Auditions deadline for programs to join

[MORE INFO](#)

### Oct. 25

*Journal of Singing*- Jan/Feb ad deadline

[MORE INFO](#)

### Nov. 15

Van L. Lawrence Fellowship application deadline

[MORE INFO](#)

### Dec. 1

2022 call for poster papers for national conference

[MORE INFO](#)

### Dec. 1

Art Song Composition Award deadline

[MORE INFO](#)

SFBAC NATS bylaws and board meeting minutes may be obtained upon request:

[sfbacnats@gmail.com](mailto:sfbacnats@gmail.com)



Congratulations to SFBAC NATS teacher **Alexandra Mena** & her students cast of **StarStruck Theatre's Frozen 2:**

**Kaia Liu** - Young Elsa, **Amanda Lee** - Middle Elsa, **Ella Lym** - Bulda, **Russell Lym** - Sven, **Brian Loh** - Hans, **Ishaan Wankhade** - Olaf, **Christopher Apy** - Oaken.

<https://starstrucktheatre.org/>

Brava to our regular CCM festivals participant and **Alexandra Mena's**

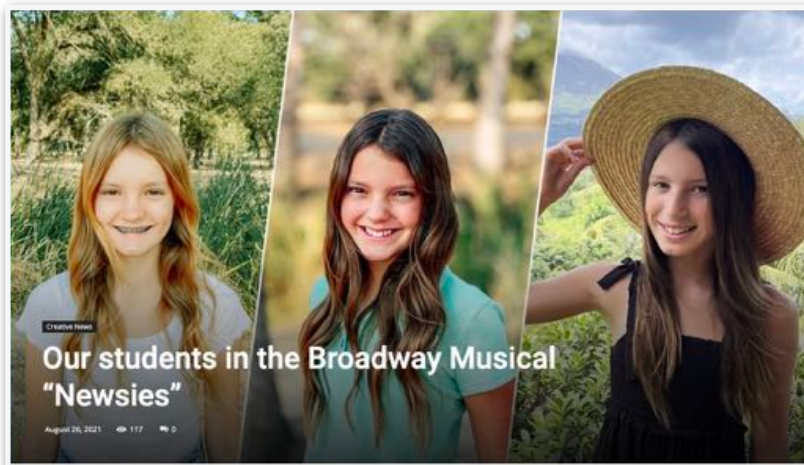


student **Felicia Chang** for becoming one of five women accepted to the **Musical Theatre program at Carnegie Mellon University!**

We are proud of **Avantika Vandanapu** for playing the lead role of Rhea in the **Disney Movie Spin**. She's also the first South Asian featured in a lead role in a Disney film. In the spring of 2017, Alexandra Mena got

Second Place Winner (Voice - Age Group III) at the **Great Composers Competition 2021 - Artist of the Year!**

SFBAC NATS teacher and board member **Alina Ilchuk** is happy to



Avantika ready for this first Disney audition upon her return from India, where she began her acting/dancing career. Congratulation, Alexandra & Avantika!  
<https://urbanasian.com/reviews/spin-disneys-history-making-first-south-asian-centric-movie/>

Congratulations to **Ishaan Wankhade (Alexandra Mena, teacher)** for becoming

announce that three of her voice students will participate in the Broadway Musical **"Newsies"**! The musical will be staged by the **Christian Youth Theater** in Roseville, California, on November 5-13, 2021. **Alessandra** and **Genevieve Avdeyuk** will play Splasher and Jo Jo newsies, and **Jennessa Yurtsan** will be one of the Nuns and Bowery Beauty.  
[https://constellationworld.net/creative-news/540/our-students-in-the-broadway-musical-newsies/?fbclid=IwAR3Y2ygTW5\\_KyL9PJ\\_P9jQm0o6jZxwLLe2CdIFfocuQ9BwVd2hBjUx0A688k](https://constellationworld.net/creative-news/540/our-students-in-the-broadway-musical-newsies/?fbclid=IwAR3Y2ygTW5_KyL9PJ_P9jQm0o6jZxwLLe2CdIFfocuQ9BwVd2hBjUx0A688k)

## SFBAC NATS Summer Recital Report

Our summer recital, held on the afternoon of August 15th, was a huge success! We had all live performances and an impressive audience over Zoom. There were 16 performers across the studios of **Solmaaz Adeli, Katya Roemer, Victoria Rapanan, Ashley Bailey, Gayatri Venkatesan, Sven Edward Olbash, Alina Ilchuk, Anelle Delfs, Katie Tupper, and Dr. Juanita Ulloa.** We welcomed music from all genres resulting in an incredible mix of performances: from original composition to “Ya Got Trouble” to Rossini to Olivia Rodrigo. Congratulations to everyone! Our winter recital is on December, 5th! Mark your calendars!

**Ashley Bailey,**  
VP of Recitals

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## San Francisco Children’s Musical Theater Auditions

As voice teachers and advocates of our students, we are always looking for safe,



high value and fun opportunities for them to grow. For several years, I have encouraged my students, including my very own offspring, to take part in productions and events produced by a personal dear friend, **John Bisceglie** (founder and artistic director of JB

Presents). Not only does he produce high quality performances in top notch venues for local SF Bay Area adult talent, but also for youth as well. He is truly professional, kind, encouraging and great with people, including youth. I love that he offers a bit of everything: onscreen, stage, and recording studio work! Best of all, he offers opportunities all over the Bay Area, from San Jose to Sacramento! I have found that my students have gained more confidence, made some great new friends and feel inspired to work harder!

He has some exciting upcoming holiday productions for both youth and adults to audition for!! See below for links to find out more information.

Youth Productions:

<https://www.sfcmt.com/theater-auditions/>

Adult Productions:

<https://www.jbresents.org/>

Email John for more info:

[jbresentsproductions@gmail.com](mailto:jbresentsproductions@gmail.com)

Best,  
**Katie Tupper**

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## San Francisco Renaissance Voices announces their inaugural year of their Apprentice Artist Program

College and University voice students are encouraged to send a link to a recording (either video or audio is fine) of a Renaissance or Baroque art song or aria to [admin@sfrvoices.org](mailto:admin@sfrvoices.org). This is a paid opportunity for students with the first concert to be performed in December 2021. Callbacks will be scheduled individually and offered by invitation only. <https://www.sfrvoices.org/>.





## ESTILL VOICE TRAINING

Want more vocal tools to keep you up to date in more musical genres?  
 Want to understand the voice from a scientific standpoint?

### Estill Level One and Level Two Course Online!



Ron Long



Kelly Burge



Judith Dunlore



You have heard that two heads are better than one, but at the **Estill Voice Training Workshop** this October, you will have the opportunity to have three different perspectives of the incredible research and voice training tools that Jo Estill developed.

Presenting this workshop are **Kelly Burge** EMCI, **Judith Dunlore** EMCI and **Ron Long** EMT. All are very experienced, certified Estill Trainers with a wide variety of backgrounds in Musical Theater, Classical, Choral, and Voice Over. Together they will help you understand the very broad application of the Estill Training Figures.

#### These workshops are attended by:

- Beginning singers who find they can sing higher, easier, stronger
- Experienced singers who find answers to questions or difficulties they have always had
- Singers who are seeking to be more versatile in their musical styles
- Voice Teachers who find new tools for faster progress of their students
- Choral Directors who find effective answers for tuning, diction, blend, dynamics
- Actors and stage directors who find gateways to character development through voice
- Voice over artists who can increase their color and character choices
- Speech and Language pathologists gain CEU's as well as many new therapeutic tools

Due to Covid protocols this workshop will be an online workshop. You will still have the Powerpoint presentations, time to work on each Figure or exercise, breakout groups, and question periods. There will also be Master Class style Open Sessions during which you can bring a problematic song or monologue excerpt for one of the instructors to help you find the appropriate Estill Figure to solve your difficulty.

Tuition is \$498 plus the a \$70 Estill administration fee- which also includes the cost of your online workbooks.

Join us for this five day workshop spaced over two weekends,

**October 15, 16, 17, 23 and 24.**

We will meet daily from 9:00 am-5:00 pm Pacific Time

**For more info:** Ron Long at [rml328@icloud.com](mailto:rml328@icloud.com) or **(780) 887-5664**

**Registration link:** <https://www.estillvoice.com/find-a-course/?id=1498>

## The summer festival "Vielsaitig" in Füssen, Germany

Dr. Robin Fisher (CSU Sacramento) was invited to perform a program of American art songs with collaborative pianist, **Hatem Nadim** (formerly CSU Fresno) at the summer festival, "Vielsaitig" in Füssen, Germany, last month. The program of songs by John Duke, Richard Hundley, Jake Heggie, Lori Laitman, Florence Price, H. Leslie Adams, among others, was received enthusiastically by an audience of some 300 concertgoers. Fisher was pleased to make new friends who love art song, and many expressed their joy at discovering new composers of this genre. Fisher and Nadim have performed similar programs throughout California and were invited in November 2019 to present at the University of Mannheim where Nadim had been an instructor before moving to the United States.



## MASTER CLASS AND LIVE Q&A WITH LINDA WATSON and special guest panelist Christopher J. Hoh was a success!

On July 30, 2021, a group of singers - among whom were a couple of SFBAC NATS Student Auditions Winners - worked with American soprano, Kammersängerin **Linda Watson**. This was a virtual class held on Zoom, cast to Facebook, as Ms. Watson is based in Vienna and singers from California to the east coast participated!

A special thank you to the following voice teachers & coaches for their support - Karen Anderson, Edie Delegans, Lee Hoffman, Dr. Emily Sinclair, and Jace Wittig.

The following was the program, and the master class was followed by a lively Q&A about studying and working in Austria with Ms. Watson and former Vice-Ambassador to Austria, **Christopher Hoh**.

### ANNE RICHTAVSKY, SOPRANO

*Dov'è sono* - The Marriage of Figaro, W.A. Mozart 1756-1791

### MAGDALENA TRAVIS, MEZZO-SOPRANO

*Ich lade gern mir Gäste ein* - Die Fledermaus, J. Strauss 1825 - 1899

### RIA PATEL, SOPRANO

*Laue Sommernacht* - Fünf Lieder by Alma Mahler 1879-1964

### ORNELLA BOKOCH, SOPRANO

*ICI-bas* - 3 Mélodies by G. Faure 1845-1924

### SAMAN DE SILVA, BARITONE

*Sleep* - 6 Elizabethan Songs by Dominic Argento 1927 - 2019

This master class was hosted by Solmaaz Adeli & Voice Academy SOL



**To maximize your SFBC NATS membership and stay up-to-date on chapter news and events, be sure to:**

- Join our members-only Facebook group, **[SFBC-NATS \(San Francisco Bay Area Chapter, Nat'l Assoc Teachers of Singing\)](#)**, where members can share information, promotions, and discuss topics of singing.
- Visit and bookmark our website at **<https://sfbacnats.com/>** and check out the “Members Only” section at **[sfbacnats.com/members-only](https://sfbacnats.com/members-only)**, password **SFBACNATS2020** (case sensitive). The members only section is where you will find member exclusive information, including the SFBC Online Member Directory.
- Submit your professional information to be listed on the **[SFBC Voice Teacher Directory](#)**, available to the public through the SFBC website. Be sure to include your location, teaching modalities, and whether you are accepting new students!
- Follow our Facebook page, **[San Francisco Bay Area NATS](#)**.

**SFBAC NATS DIVERSITY and INCLUSION COMMITTEE**

On June 7, 2020, at our Annual General Meeting, our board presented a statement, a pledge, that our chapter will do everything in its power to condemn and reject systemic racism and anti-blackness at every turn possible, as well as encourage, seek, and welcome more Black, POC and LGBTQ+ voice teachers to our chapter, including other marginalized voices in our community. From this call to action, a **Diversity and Inclusion Committee** was formed, chaired by **Dr. Phillip Harris** and **Dr. Juanita Ulloa** along with many other members of our board and membership.

Immediate action is currently being taken to work on implementing our pledge.

**We can make an impact in our voice community and beyond!**

Would you like to join our Diversity and Inclusion Committee?

Email our Chairs **Dr. Phillip Harris** and **Dr. Juanita Ulloa**:

**[diversityandinclusion@sfbacnats.com](mailto:diversityandinclusion@sfbacnats.com)**

**SFBAC NATS ADVISORY COMMITTEE**

A committee of three board-appointed SFBC NATS members:

**Wendy Hillhouse, Kathleen Ludowise, Dr. Juanita Ulloa**

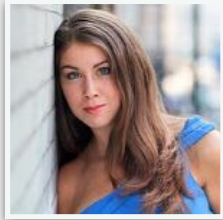
When called upon, the Advisory Committee provides council to the board, when advice is needed on questions regarding operational, ethical, and historical (such as interpreting the bylaws, etc.) matters.



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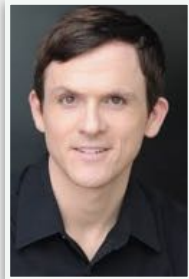
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**THE DEADLINE SUBMISSIONS FOR THE WINTER NEWSLETTER is December 5, 2021**  
Please email your materials to [newsletter@sfbacnats.com](mailto:newsletter@sfbacnats.com)