

André Chiang, D.M.A., PAVA-RV (he/him)
Assistant Professor of Music - Voice at Florida State University
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Chair – NATS Repertoire Initiatives Advisory Panel and NFMC Young Artist's Competition
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Biography

Baritone **André Chiang** has been described as “vocally commanding” (*Oregonian*), “handsome of voice” (*Opera News*), and lauded with “let’s hear more from this singer” (*Washington Post*). Chiang is an Assistant Professor of Voice at Florida State University, an Instructor of Voice at the Interlochen Summer Arts Camp, and maintains a private online and in-person studio teaching acoustic and amplified styles. As an administrator, Chiang was the Artistic Director of Opera NexGen and currently is the Chair of the NFMC Young Artist Competition for Man’s Voice, Treasurer of the Southwestern Region of CMS, and Secretary and board member of the Asian Opera Alliance. For NATS, he was the Vice President of the Las Vegas Chapter, the Webmaster for the TEXOMA Region, chaired the Art Song Coalition, served on the NATS Intern Committee, and currently serves as the Chair of the Repertoire Initiatives Advisory Council.

Chiang’s recent and upcoming performance engagements include **Ping** (*Turandot*) with OperaDelaware, **Marcello** (*La bohème*) with Opera Las Vegas and Opera Western Reserve, and **Captain Corcoran** (*H.M.S. Pinafore*) with Opera Las Vegas, Pacific Opera Project, and Opera Grand Rapids, **Escamillo** (*Carmen*) with Opera Western Reserve and Mobile Opera, and **Wáng Yuè/Nephew** (*Stuck Elevator*) with Knoxville Opera. Previous highlights include **Young Galileo/Salviati** (*Galileo Galilei*), for which he was commercially recorded, and **Ford** (*Falstaff*) with Portland Opera; **Anthony Hope** (*Sweeney Todd*) with Virginia Opera; **Lancelot** in the Young Artist Matinee of *Camelot* at the Glimmerglass Festival; and **Dandini** (*La cenerentola*) with Dayton Opera. Chiang has also been seen with Opera Theatre of Saint Louis, Opera Philadelphia, the Atlanta Opera, New Orleans Opera, Portland Opera, and Virginia Opera to name a few.

Competition honors include Regional Finalist for the Metropolitan Opera National Council Auditions, Winner of the 59th National Federation of Music Clubs (NFMC) 2017 Biennial Young Artist Award, and Winner of the 45th National Association of Teachers of Singing Artist Awards Competition (NATSAA). Chiang’s Stern Auditorium at Carnegie Hall debut came as the Baritone soloist in the World Premiere of Martin Palmeri’s *Gran Misa*. Chiang has also been seen in concert with the Louisiana Philharmonic, Las Vegas Philharmonic, Richmond Symphony, Baton Rouge Symphony, Missouri Symphony, Huntsville Symphony, and Canterbury Voices among others.

As an educator, Chiang was a **2018 National Association of Teachers of Singing (NATS) Intern**, designated a **2019 “National Center for Voice and Speech trained Vocologist”**, featured at the 2020, 2022, and 2024 NATS National Conference, and a part of the first cohort of **Pan American Vocology Association – Recognized Vocologists (PAVA-RV)** in 2022. He also attended the CCM Institute at Shenandoah Conservatory focusing on contemporary vocal techniques and amplified genre pedagogy. His research regarding new American art song, lower voice range extension, and inclusivity in the voice studio has been seen at national and international conferences for the NOA, NATS, PAVA, and the College Music Society (CMS). He has given recitals, master classes, and lectures at institutions such as the University of Minnesota, Twin Cities, Belmont University, Louisiana State University, Oklahoma City University, Penn State University, the Nanyang Academy of Fine Arts and University of the Arts Singapore, and the Sichuan Conservatory of Music in China to name a few. Notable student accomplishments include winning a district Metropolitan Opera Laffont Competition Audition; placing in state and regional NATS Auditions, and performing with the Glimmerglass Festival, Des Moines Metro Opera, Kentucky Opera, Opera Las Vegas, Baton Rouge Symphony, Onstage at the Freeland, Rivertown Theaters, and Swine Palace to name a few. Students have participated in the Seraphic Fire Choral Institute, the Stella Adler Studio of Acting, and studied music at the University of Miami, University

of Michigan, University of Illinois Urbana-Champaign, University of Northern Arizona, and musical theatre at Carnegie Mellon University and Oklahoma City University.

Throughout his career, Chiang has championed the creation of new art songs and has presented nationally on demystifying the commissioning process for song and opera. His debut art song album, *Choice Pages: Songs by Sterrs-Howard, Thompson, Malhotra, and Trần*, releases in August 2024, on [Spotify](#), [Apple Music](#), and other streaming platforms, and is composed of newly commissioned songs from a variety of composers. He has also been involved with world premiere operas singing **Artist Martinez/Ecce Homo** in Fowler's *Behold the Man* and **Pridament** in Cummings' *Again and Again and Again*. Chiang has also been featured in newer American operas singing roles such as **Older Thompson** (*Glory Denied*) and **Charlie** (*Three Decembers*) with Painted Sky Opera, **Clint** (*Fearless (workshop)*) with OperaDelaware, and **Captain Smith** (*A Capacity for Evil*) with Opera Las Vegas. In 2025, he led a panel to further promote new American opera composition in higher education and industry wide at the National Association of Teachers of Singing (NATS) and National Opera Association (NOA) joint national conference. Chiang has been granted multiple Love of Learning Awards from the Phi Kappa Phi Honor Society and received funding for commissioning and commercially recording new art song from a variety of underrepresented composers. He can also be heard on the commercial recording of Philip Glass' *Galileo Galilei*.

Chiang has also been published in a variety of magazines and journals. Recent publications include a chapter on vibrations and cancer cells in the new book published by the National Center for Voice and Speech (NCVS) entitled *Sing and Shout for Health: Scientific Insights and Future Directions for Vocology* and the article entitled "The Bound Breath: Transmasculine and Gender Nonconforming Singers' Perceived Effects of Chest Binding on Singing" with the *Journal of Voice*. He is also a frequent contributor to *Classical Singer* magazine curating a series of articles about voice tools and other student focused topics. More information can be found at his website: <https://www.andrechiangbaritone.com/>.

Vision Statement for the NATS Vice President for Outreach

I want to begin by letting the committee and membership know how humbled I am at the potential opportunity to serve NATS in this role and be a tangible part of the planning and movement of the organization into the future. It is truly a full circle moment. I have been a part of NATS basically since I started taking voice lessons at 15. I went to every state audition in Alabama while in high school and participated in two regional events. It was the first time I felt the thrill and nerves of singing in front of a large audience and the first time I met singers from around the state and region outside of Mobile, AL. I loved hearing all the repertoire and seeing singers grow each year, and I started understanding the importance it had on my growth and general idea of where I was in my own singing. Since that time, I have brought students to the same auditions I attended, adjudicated on multiple levels, won NATSAA, been a NATS Intern, and traveled around the country meeting members throughout the nation. NATS has always been with me in my singing and teaching journey, and I want to help it grow to help all future teachers and singers.

My vision for the Vice President for Outreach position is to help NATS and SNATS continue to grow in both the quality of programming and the community available to singers and teachers. My connection with SNATS was with the chapter at LSU and UNLV. At LSU, a few doctoral students, myself included, wanted to reinvigorate the chapter. We planned our own fundraiser golf outing, master class series, and student run opera scenes for undergraduates. We had a great turnout for the events and gained momentum; the chapter even produced its own *Suor Angelica* in Baton Rouge a few years later. I believe this level of growth is what we want for our SNATS chapters. I see chapters dedicated to the fullness of vocal music providing opportunities for classical and amplified singers together. It directly ties in with my dream for NATS. My strategy for membership growth with the new NATS levels hinges around strengthening and growing our SNATS programs.

My aim is to create materials and hold online gatherings to help likeminded people understand how much is possible with the right coordinated energy and mindset. I want to equip chapters and their members with abundant resources. Some of these resources include organizational strategies, ideas for events and programs, templates for constitutions and other documents, and a framing of values to help them grow and flourish. These resources would live on the NATS webpage and be easily accessible for all members but particularly student members of NATS. Access to them would empower SNATS members to grow their chapters and create a natural pathway into full membership in NATS as a valuable resource. The goal is to create energy and joy for SNATS that would then translate into energy for the broader NATS organization.

I would love to amplify the existing programming of SNATS, as well as SNATS' social media presence with other efforts to promote their events and gatherings. Some ideas for increased programming include: a student poster session focusing on the distinct needs of students, a research session block with student presentations, SNATS chats that focus on student success, NATS chats dedicated to information specifically for budding voice teachers, a SNATS section in *Inter Nos* and other email outreach, and resources to aid students as they navigate into a career in the arts with all the stressors that accompany it. Regarding social media, SNATS should not only be working with our NATS social media team but have their own distinct social media presence. This presence could assist in increasing messaging about SNATS Grants (including yearly giving to support the grants) as well as celebrate chapter projects, programs, and events around the country. I see SNATS as a feeder into NATS and an avenue for the membership to connect with students in a different way. We can further boost the development of the next generation of talent in our field if we provide abundant resources and uplift our full community.