



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

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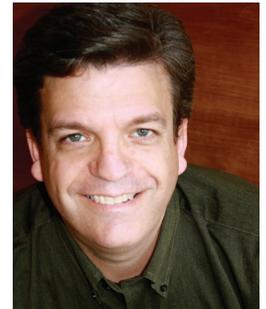
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ASSOCIATION NOTES

The Legacy of NATS: Past, Present, Future

In this Issue of *Inter Nos* I am taking the opportunity to print my comments from the opening session of the 2016 NATS National Conference in Chicago this past July.

Sixty-five years ago in 1951, NATS held its very first independent national conference here in Chicago with 228 attendees. Still an organization in its infancy, NATS had just over 1,000 members and had recently issued and published a report entitled "Proposed Curriculum for Training Teachers of Singing in Universities and Schools of Music" which was printed and distributed to over 1200 institutions. While its leaders had big plans for its future little did they know that we would return to the great city of Chicago in 2016 with 7,000 members and a record conference attendance of over 1,300. The legacy of leadership and influence of your professional organization over the years influenced the creation of standards for the very first degrees created specifically to train the teacher of singing and led to the creation of the doctor of musical arts degree in voice and voice pedagogy. We returned to this topic this year in one of our pre-conference workshops to assess where we are and how we want to continue to influence the future preparation of the singer and the teacher of singing.



Allen Henderson
NATS Executive Director

Through creative leadership and the financial support of our membership as a whole through their yearly dues and from special and significant financial support from particular members and friends, NATS has impacted countless careers of singers and teachers of singing and today at this opening session we highlight just a few of the ways this impact has been felt.

"Life changing," "career altering," and "absolutely transformational." These are repeated exclamations we hear from annual participants in the NATS Intern

2017 Membership Renewal Begins Oct.1 at www.NATS.org

Dues season will begin soon, with renewal for 2017 opening on Oct. 1 and continuing through Dec. 31. A \$20 late fee will apply beginning Feb. 1, with any member not yet renewed by March 1 being deactivated from the NATS membership list. A \$20 reactivation fee will apply from March 1-Sept. 30, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31. The renewal process:

- Log in to the [NATS website](http://www.NATS.org) with your e-mail address and password.
- Visit the [Member Home](#) area at the top of the website
- Click on the red renew button that will allow you to process your renewal instantly, even if paying by check!



Renewing online is simple and easy, and it allows members to check their profile to ensure that all personal information is correct. Need assistance? Call us at 904.992.9101, Monday-Friday 8 a.m. - 4 p.m. Eastern Time.

ARE YOU A LAPSED MEMBER WHO NEEDS TO REACTIVATE?

Any member who fails to renew by March 1, 2017, will be considered lapsed and require reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. A \$20 reactivation fee is required, in addition to full dues for the current year in order to be reinstated (March 1-Sept. 30). A \$50 reactivation fee is assessed, in addition to dues for the coming year, from Oct. 1-Dec. 31. Reinstatement must be completed at nats.org.

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Program. This year marked the 25th year of the NATS Intern Program. Since its inception in 1991, 300 interns have completed the program, and 80 master teachers have created life and career altering experiences for each year's class of 12 interns. The legacy of this program extends far beyond the ten-day experience of the program. Many chapter, region and national officers have shared the influence the Intern Program had on their desire to accept future leadership roles and give back to the organization that significantly impacted their success. Some of today's leading pedagogues, researchers and writers claim alumni status in the Intern Program. Of course, most significantly, thousands of students have been positively impacted by alumni of the program since its inception. If you are an alumnus of the program or have served as a master teacher would you please stand. Today we announce an expansion of the Intern Program. Recognizing that collaborative pianists are our partners in creating and sustaining compelling performances, both for ourselves and our students, the NATS Board of Directors approved this week the addition of several collaborative pianist interns and a collaborative pianist master teacher beginning in 2017. The applications for the 2017 program to be held at the University of Toronto next June will be available soon so encourage those young teachers and collaborative pianists you know to apply.

A more recent program that has served our membership is the



NATS Executive Director Allen Henderson, Joan Frey Boytym and NATS President Norman Spivey in Chicago.

NATS Independent Teacher Fellowship. From its inception in 2010, it sought to provide support for those members who derive a majority of their income in the independent studio environment, assisting them in attending the NATS National Conference through a waived registration fee. For the first three iterations of this program, the Board continually sought

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ways to fund the program more adequately but were unable to UNTIL this year, through the NATS Foundation, our friend and fellow member Joan Frey Boytim stepped forward to generously fund \$1,000 awards for each of the 14 recipients this year and has agreed to do so in perpetuity. For this reason the Board renamed the program the Joan Frey Boytim Awards for Independent Teachers. We will have more words about Joan later in the conference and she will have the opportunity to share her story of NATS involvement at our gala event on Monday evening. If you do not already have a ticket, get one. It will be a special evening. Today we simply say thanks Joan for your many contributions and for your lasting gift that will impact future generations.

In 1955, The NATS National Conference would return to Chicago where the very first Singer of the Year Competition was held. Later renamed the NATS Artist Awards, NATSAA, the competition has been won by artists who would go on to have or are having sustained careers such as Robert Hale, Jonathan Mack, Stephen Morscheck, William Parker, Kay Griffel, and others. We are fortunate to have on our NATSAA judging panels this year two other former winners with successful careers, Wendy Hillhouse, and Marcia Porter. Through additional support from the NATS Foundation and generous donors, NATSAA awards over \$50,000 in cash and other prizes at each competition.

In 2012, after several years of planning, NATS launched the very first NATIONAL Music Theater Competition for emerging artists in the music theater field. An immediate success, connections made through the first competition led to success for first place winner Jacob Watson who debuted on Broadway in *Violet* opposite Sutton Foster and has received rave reviews for his appearances as Amos in several tours of *Chicago*. Third place winner in 2012 Linedy Genao rode her prize to a



Bill and Susan Hayes joined NATS in Chicago.

workshop role in the developing musical now known as *On Your Feet*. The day after the workshop was over she was asked to continue in the cast playing Gloria Estefan's sister and then was cast as the understudy for Gloria as the show headed to Broadway. She is 'living her dream' as she says. If you keep up with her on social media, you will know that over the past several months she has gone on as Gloria quite a few times. There are few I know who express the unbridled joy on social media of just living in the moment than Linedy, so I encourage you to follow her. Two weeks ago she also appeared on the Tony Awards. 2014 winner Michael Maliakel was recently the Gold Medal Winner of the American Traditions Competition in Savannah and has

just completed the second read of a Broadway Bound musical *Monsoon Wedding*. After two iterations, I would say that is a pretty good track record for our winners.

After much discussion over several years the NATS Board approved a change in both of these major competitions. Effective in the next cycle the 2018 finals will move to New York and be affiliated with the NATS Winter Workshop held every January. A New York venue provides an even greater opportunity for the work of NATS and the NATS Foundation to be highlighted, eliminates ongoing competitor conflicts with summer program performance opportunities, and most importantly provides higher profile venues for exposure for the fine performing artists who enter these competitions.

I have already heard it in the short time we have been here... "Did you see Doug and Julie?" "Was that Doug and Julie?" Well yes it was -- and yes it is. Almost everyone who has flipped across the daytime TV channels over the last 50 plus years has come across the daytime TV couple Doug and Julie from the town of Salem featured on *Days of Our Lives*. They are also a real life couple, Bill and Susan Seaforth Hayes. Over the

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years, Bill's singing voice has also made regular appearances on the show and this long-standing gig has now overshadowed his early career as a cast member of the first national tour of *Carousel* and his involvement in the "new medium" of television in the late 1940s. Bill and Susan have a wonderful NATS connection in the form of their niece Joann Bozeman and her husband Ken. A recent effort led by them has resulted in contributions to the NATS foundation of over \$15,000 and growing to fund the Bill Hayes Prize for the National Music Theater Competition. We are honored to have them present with us today and throughout the conference. More will be shared about Bill at our gala banquet as well.

Nothing has garnered more discussion in almost every corner of the NATS nation in recent years than the word "copyright." I see folks shuddering as I say the word. NATS' support of copyright laws through its policies for all its competitions and auditions is sometimes viewed in a negative light but it is the law. Despite its outdated provisions, its revision has been locked in the halls of inaction in Washington for several years now. We appreciate our friend and supporter Rick Walters, VP of Hal Leonard Corporation for his willingness to say a few words to us on this important topic. Thank you Rick for your unwavering support of NATS and for your tireless efforts to provide affordable and easily accessible music for all of us to perform.

The good news just keeps on coming folks. The NATS Art Song Composition Award has fostered the composition of new art song for many years. The coordinator for many years, Carol Mikkelson, has championed the importance of this award and many new works have been recognized over the years. Noted composer Lori Laitman has also served as an advisor to the program. Previously a biennial award, we are happy to announce that Lori has stepped forward and agreed to underwrite the cash prizes for the Art Song Composition Award allowing this program to become an ANNUAL award and we will have the pleasure of hearing two winning performances at our next national conference. Thank you Lori for your generous spirit, your love of the singing voice, and your wonderful compositions.

The NATS Foundation is an integral partner in our work as an association. Its philanthropic efforts support not only the programs we have already mentioned but several other programs including the Van Lawrence Fellowship, a joint Award presented with the Voice Foundation which supports a NATS member who is conducting research on the voice. This year's recipient of the Van Lawrence Award is Dr. Matthew Hoch.

In addition to some of the major gifts to the foundation we

Finalists from the 2016 NATSAA Competition in Chicago — (From left) NATS Executive Director Allen Henderson, Mathilda Edge, Rebecca Sacks, Bridget Moriarty, Rachel Schutz, Heather Hawk, Thomas Gunther and NATS Foundation President Brian Horne



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have announced recently, all members are invited annually to contribute to the Foundation during the membership dues renewal period. Due to our efforts in the NATS office to more actively assist the Foundation, over the past two years NATS members contributed a total of just over \$62,000 to the Foundation. This is the largest two-year total ever. Your contributions over the past two years surpass the total of the previous FOUR years combined. Your contributions large and small DO make a difference. Would the members of the NATS Foundation Board of Directors please stand? As you run into them this week thank them for their work, grease their palms with a \$20, \$50, \$100, or \$1000, for the Foundation of course, OR you can take your mobile device out right now and go to www.nats.org and click on the donate now icon on the bottom left. You will hear more about the work of the Foundation from Brian Horne at the NATS Artist Award Finals tonight.

The legacy of NATS past present and future rests first with its people. Legendary basketball coach Pat Head Summitt changed the face of women's basketball, and some would say all of basketball, in her legendary career that was cut short last



National Music Theater Competition finalist Jimmy Mavrikes

week by early onset dementia. Although in her context it was about basketball one of her most famous quotes, and I suspect she knew that with the change of a couple of words this quote would be universal, is "You win in life with people... it's all about the people you surround yourself with and what they bring to the court, to the game, and to understanding that it is a team concept and you have to do it together. Look in the mirror, and see yourself and challenge yourself to be the very best and to always do the right thing. Never compromise your principles. Never lower your standards. Whatever it is that you desire to do in life have the courage and commitment to do it and to do it at your absolute best. And always, always know that you have to believe it to do it."

From its inception to today, the people of NATS, whether the great names of our profession or the lesser known names in the trenches doing tremendous work, ARE what makes NATS a winning association and an association of winners. Speaking of winners, we have a special message today from a NATS friend who holds the title Singer of the World. (This video welcome was

2017 Van L. Lawrence Fellowship • Application Deadline: Nov. 15, 2016

The Van L. Lawrence Fellowship was created to honor Van L. Lawrence, M.D. for his outstanding contribution to voice, and particularly to recognize the importance of the interdisciplinary education he fostered among laryngologists and singing teachers. It is awarded jointly by the Voice Foundation and the National Association of Teachers of Singing Foundation.

Candidates for the Van L. Lawrence fellowship shall be:

- 1) A member of the National Association of Teachers of Singing who is actively engaged in teaching.
- 2) The Fellowship shall be awarded to candidates who have demonstrated excellence in their professions as singing teachers, and who have shown interest in and knowledge of voice science.

Applications should be mailed or e-mailed to The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103.

Applications should arrive or be postmarked by November 15, 2016. The 45th Annual Symposium: Care of the Professional Voice will be held May 31-June 4, 2017, in Philadelphia. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 (phone) or office@voicefoundation.org. Visit www.nats.org or voicefoundation.org to find complete application instructions.

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prepared by Jamie Barton in which she not only welcomed us to Chicago but shared the important role NATS has played in her development).

The profession you have chosen to devote yourselves to, despite its crazy schedules and sometimes frustrating and exasperating elements, makes a difference in the lives of individuals. YOU make a difference. When you share your expertise and give of yourselves you make a difference. When you teach and communicate with students and colleagues in a giving manner and with the highest ethical principles, you elevate all those around you and your profession.

What will your individual legacy be within the profession? As I think about my vocal family tree: Thomas Teague at Carson Newman College, George Bitzas at the University of Tennessee, and the late Patricia Berlin at CCM - although I learned a great deal about our art form and about singing from them, the most memorable and life altering moments with them had little to do with music but about life. One day during my senior year after I had already decided a direction for graduate school which would lead me away from a performance and teaching career, Dr. Teague told me that someone had heard me at our recent NATS auditions and wanted me to come sing for him. I wasn't really interested. He said I should explore all the open doors available to me before deciding which one to walk through. "Don't close a door open to you until you understand what might be on the other side," he said. More out of respect for him and his advice than anything, I took that audition and was immediately offered a graduate assistantship and apprenticeship with the Knoxville Opera. Life trajectory altered! A couple of years later I was thinking about doctoral programs, George says to me, "I hear a lot of great things about Patricia Berlin at CCM, you should check out that program and her teaching." Now this was quite a few years before the internet was en vogue so considerable effort was taken on his part to make sure he was passing me on to someone who was a fit for me and my needs as a young singer and artist. Miss Berlin previously had a successful career in Germany and came back to the states, raised children and tended to her garden of voice students. Her perspectives on balancing career and family and her example as a steady calm force in a whirlwind of a competitive conservatory



Journal of Singing Editor Dick Sjoerdsma

environment have resonated with me to this day. I am fortunate to have been able to thank Tom and George many times for their guidance and care and before the disease ALS took Pat from us far too soon, I had the opportunity to converse with her a number of times thanking her for her guidance. These three alone weren't the only ones who cared as there were many other coaches, professors, and guides along the way but the one on one mentorship of a voice teacher is like few other relationships in this world due to the fact that our instrument is within us and an inseparable part of our being.

You win with people—some of the people we as individuals and we collectively as an association have surrounded ourselves with, who have helped us and shaped us and who continue to shape us

are around us this week — whether program personalities, breakout presenters, present and former colleagues, current and former teachers, and family members. As you renew friendships, seek counsel, and acquire an expanded vision of our profession, take the time to say thank you. Thank you for being on my winning team!

Our final area of focus in this opening session recognizes the enormous influence and legacy NATS has in building the global community surrounding the voice. Many years ago wise leaders in NATS debated the question of whether NATS should indeed seek to be the WORLDWIDE organization for voice teachers. They determined that the voice community would be much better served across the globe if NATS lent its expertise and years of

experience in becoming the leading professional association for voice teachers, shared best practices, and planted seeds and tended them among and with our colleagues in other countries. As a result NATS has helped birth nearly THIRTY sister organizations. The current total membership of those organizations worldwide exceeds 12,000 individuals and is a testament to the decision made years ago. Integral to this growth is a wise shepherd Marvin Keenze who has travelled the world as NATS' representative and helped birth many of these sister organizations. In addition, he was integral to the development of the International Congress of Voice Teachers. Marvin is joined by Ann Christine Wilund and Jaqueline Delman for a special invitation to join them in Stockholm next summer.

As always I welcome your comments and feedback.

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