

NATIONAL ASSOCIATION of TEACHERS of SINGING



2021 National Student Auditions Adjudicator Bios

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American Negro Spiritual Adjudicator Bios:

Barbara Hill Moore, Meadows Foundation Distinguished Teaching Professor of Voice in Meadows School of the Arts at Southern Methodist University, has taught at SMU since 1974 and served as department chair from 1977 through 1992.

Prior to her SMU appointment (1969-74), Professor Hill Moore taught at Millikin University in Decatur, Ill., the St. Louis Public School System and the St. Louis Archdiocese. She received a B.S. from Lincoln University of Missouri and an M.S. as a graduate Fellow from the University of Illinois in Champaign, Illinois.

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Hill Moore has performed with orchestras throughout the United States and Europe. She has performed frequently in Western Europe, especially Germany, where she sang in opera, concert and recital, premiering the works of many American composers. She sang in Theater Des Westens in Berlin, was guest with the Nürnberg and Kiel Symphony Orchestras and sang concerts of American music annually from 1983 through 2009. A frequent performer in the Schleswig Holstein Musik Festival and throughout northern Germany, Hill Moore sang with such international artists as Justus Franz and Leonard Bernstein on the celebration of his 70th birthday. She was frequently invited to the Zelt Music Festival in Freiburg, Germany where she premiered songs composed for her by American composer Simon Sargon. Opera lovers in Berlin know Hill Moore for her interpretation of Jenny in Kurt Weill's *Three Penny Opera*, which she sang in more than 50 performances in Berlin and Cologne, repeating the role with the Pittsburg Opera in Philadelphia. She sang the role of Serena in the 50th anniversary performances of Gershwin's *Porgy and Bess* in Charleston, South Carolina. Afterward, she sang the role of Bess in concert and in opera productions throughout Europe and North America. Other roles include Donna Elvira in *Don Giovanni* and the title roles in *Dido and Aeneas* and *Aida*. Recent performances include the *Berlioz Les Nuits D'été* with the Sherman Symphony of Sherman, Texas, *Porgy and Bess* with the Victoria Symphony of Victoria, Texas and solo recitals in Nürnberg, Hannover, Hameln and Heilbronn, Germany and Numana and Ancona, Italy.

Professor Hill Moore has presented master classes throughout North America, Europe, Asia and Africa. Students of Hill Moore will sing this year with opera companies throughout the world, including the Houston Opera, Dallas Opera, New York City Opera, La Scala, Salzburg Opera, San Francisco Opera, Chicago Opera, Paris Opera, Berlin Opera, Santa Fe Opera, Fort Worth Opera and Cape Town Opera.

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Everett McCorvey, tenor, is a native of Montgomery, Alabama. He received his degrees from the University of Alabama, including a Doctorate of Musical Arts. He has performed in many cities around the world and theaters across the country, including the Metropolitan Opera, the Kennedy Center, Aspen Music Festival, Radio City Music hall, Birmingham Opera Theater, Teatro Comunale in Florence, Italy, Queen Elizabeth Hall in London, England, as well as performances throughout Spain, the Czech and Slovak Republics, Austria, Japan, China, Brazil, Ireland, Poland, Portugal and Hungary, Mexico, Peru, and France. He joined the Tony Award winning Sherwin Goldman Production of *PORGY AND BESS* at Radio City Music Hall in 1982 and was also part of the Metropolitan Opera's Debut Production of *Porgy and Bess* in 1985.

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McCorvey's career has spanned all areas of the performing arts business from performer to musical director, voice teacher, producer, impresario, conductor, union representative, administrator, and mentor. He also has appeared in television movies and feature films including *The Long Walk Home*. Dr. McCorvey's operatic roles include Don Jose in *Carmen*, Ferrando in *Così Fan Tutte*, Don Ottavio in *Don Giovanni*, Fenton in *Falstaff*, Eisenstein in *Die Fledermaus*, and many others.

As a teacher, he has given masterclasses and vocal workshops throughout the United States, Europe, South America, China, Japan, and Poland. McCorvey is the founder and Music Director of the American Spiritual Ensemble, a group of 24 professional singers performing spirituals and other compositions of African-American composers dedicated to keeping the American Negro Spiritual alive.

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Award-winning soprano **Marcía Porter** made her New York solo recital debut in Weill Recital Hall at Carnegie Hall. An engaging performer, she has sung with various national and international orchestras and maintains an active recital schedule.

Porter received degrees from Northwestern University and the University of Michigan, where she studied with Shirley Verrett. Dr. Porter is a Professor of Voice at the Florida State University College of Music and teaches applied voice and graduate courses on Contemporary American and British vocal literature. Porter, a Fulbright scholar, served as a visiting Professor of Voice at Universidade de São Paulo where she co-caught a course on African American Spirituals and Brazilian art song literature.

Porter, a past NATS Artist Award winner and NATS Intern participant, has served as Southeastern Region Governor and a national board member (2018-2022). She is an editorial advisor for *Emergence*, a publication of the National Association of Negro Musicians.

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From Mme. de Croissy of Poulenc's *Dialogue of the Carmelites* and Dritte Dame of Mozart's *Die Zauberflöte*, to Frugola of Puccini's *Il Tabarro* and the High Priestess of Verdi's *Aida*, American mezzo-soprano **Alexis Davis-Hazell** has earned accolades for the size and quality of her instrument, and the dramatic intensity she brings to supporting characters. She has been an active performer and experienced teaching artist in the Southwest United States and on the international opera stage, having performed in upwards of 70 productions of 41 different operas and musicals in six languages.

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Davis-Hazell joined the University of Alabama voice faculty in the fall of 2018. The Philadelphia native brought her stage experience to the studio and the classroom in Phoenix, Arizona, for 14 years, serving on the voice faculties at Grand Canyon University and Chandler-Gilbert Community College.

Dr. Davis-Hazell has participated in more than 120 performances of The Gershwins' masterwork *Porgy and Bess* since 2008 in a variety of capacities, including those produced on the eight-show per week musical theater-touring model. On tour, she performed at each level ranging from ensemble understudy to principal character. She has sung the roles of Maria, Lily and Strawberry Woman in houses throughout Germany, Russia, Poland, Greece, Latvia, Switzerland and North America.

Davis-Hazell exercises her fluency in a diversity of repertoire as a musical director in theatre (*I love You, You're Perfect, Now Change* and Monty Python's *Spamalot*,) and jazz cabarets, as well as a concert soloist and performer of opera's dramatic repertoire.

Davis-Hazell continues to actively serve the National Association of Teachers of Singing (NATS) as a representative on the national membership committee and regional nominating committees, in addition to being a Past-President and Advisor to the Phoenix metro area Executive Board. Davis-Hazell is also an artist entrepreneur and Creative Director of the innovative production company Jazzoperetry, Inc, co-founded with her husband, basso cantante singer and composer/arranger, Earl Hazell.

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Classical Adjudicator Bios:

Carole Choate Blankenship, soprano, is Professor of Music, and Chair of the Department of Music at Rhodes College, Memphis, Tennessee. Dr. Blankenship is a frequent performer of art song, chamber music, and oratorio. Additionally, she has performed art song recitals in Sintra, Portugal; Marktoberdorf, Germany; The Foundling Museum, London; The Cell Theatre, New York, NY; The American Legation in Tangier, Morocco; and on many other concert series. She has presented papers and lecture recitals at the University of Lisbon, Portugal; Queensland Conservatorium, Brisbane, Australia; The Royal College of Music, Stockholm, Sweden; and in the U.S. at Dartmouth and Providence Colleges (2016) and on a tour of the American Language Centers of Morocco (2019). Blankenship has led voice masterclasses throughout the United States and in Australia. Blankenship's research is focused on the songs composed for the Composers Forum Laboratory in New York, 1935-1939, and the unpublished songs of

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Paul Frederic Bowles, 1910-1990. With Irene Herrmann (Executor of the Paul Bowles Music Estate), she co-edited two sets of songs by Paul Bowles for Classical Vocal Reprints and maintains research in American Song. She has served the National Association of Teachers of Singing in many positions including President of the Memphis Chapter (2002-2010), Volunteer Coordinator for two National Conferences (2006 and 2008), Vice President for Auditions (2012-2016), President Elect (2018-2020), and currently as President (2020-2022).

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McCorvey's career has spanned all areas of the performing arts business from performer to musical director, voice teacher, producer, impresario, conductor, union representative, administrator, and mentor. He also has appeared in television movies and feature films including *The Long Walk Home*. Dr. McCorvey's operatic roles include Don Jose in *Carmen*, Ferrando in *Così fan Tutte*, Don Ottavio in *Don Giovanni*, Fenton in *Falstaff*, Eisenstein in *Die Fledermaus*, and many others.

As a teacher, he has given masterclasses and vocal workshops throughout the United States, Europe, South America, China, Japan, and Poland. McCorvey is the founder and Music Director of the American Spiritual Ensemble, a group of 24 professional singers performing spirituals and other compositions of African-American composers dedicated to keeping the American Negro Spiritual alive.

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W. Stephen Smith joined the voice faculty at Northwestern University in 2011 after 13 years at The Juilliard School. He was on the voice faculty of the Aspen Music Festival and School from 1996 to 2018. Mr. Smith's book, *The Naked Voice: A Wholistic Approach to Singing*, was published by Oxford University Press in 2007.

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His voice students have performed leading roles in most of the major opera houses and concert halls around the world. Mr. Smith was on the staff of Houston Grand Opera as Voice Instructor for the Houston Opera Studio from 1990 to 2003. He has taught at Santa Fe Opera, Opera on the Avalon, Curtis Institute of Music, Teachers College of Columbia University, University of Southern California, Los Angeles Young Artist Program, and the Metropolitan Opera's Lindemann Young Artist Program. He has given master classes and clinics throughout the United States and has been a guest lecturer at the Universidade Federal do Rio Grande do Sul in Porto Alegre, Brazil, at Yonsei University in Seoul, Republic of Korea, and at the Music Academies of Poznan, Krakow, and Wroclaw in Poland.

Mr. Smith, a baritone, has performed has more than 40 roles in opera and musical theater including eight title roles. Possessing talents in addition to voice teaching and singing, Mr. Smith has stage-directed twenty-one different productions and served as musical director/conductor for several. Also an accomplished pianist and clarinetist, Smith is married to the former Carol Christine Mannen, a pianist and vocal coach. They have two daughters and two grandchildren.

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Musical Theatre Adjudicator Bios:

Michelle Markwart Deveaux is the CEO of FaithCultureKiss Studios and Founder of The Speakeasy Cooperative. When she's not teaching singers, actors, podcasters, and influencers to use their voice to change the world, Michelle revels in the nitty-gritty of entrepreneurship, business shenanigans, and personal development.

Put simply? She runs a company that shows people how to be who they are meant to be, so they can run the businesses they were born to run (while having a helluvalotta fun doing it.)

She's been featured on the likes of "What Works" with Tara McMullin, "Rebel Therapist," "The Women's Advocate," "Dr. Dan's Voice Essentials," "Vocal Fri," "The Naked Vocalist," "The Voice Culture Podcast," and "The Full Voice."

A frequent speaker and workshop leader, Michelle has led seminars for places like Vocology in Practice International, NATS (National and Chapter level), University of Utah, New England Conservatory, The What Works Network, and Expand Online.

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Degrees? SURE! BA in Music from Patten University, MA in Worship, Theology, and the Arts from Fuller Theological Seminary. She cut formal education teeth at University of Northern Colorado in Musical Theatre and Vocal Performance.

Based in Rancho Cordova, California, Michelle and her husband are raising their two amazing kiddos to be deep thinkers and strong leaders through careful study of The Fugees, Star Trek, and the MCU. She is currently experimenting with a new set of magnetic eyelashes and will report back once they've passed the Incredicoaster Test.

Michelle Markwart Deveaux hates writing her bio, but she likes telling her story: For more information about my teaching, come hang out with me at www.faithculturekiss.com. For more information about The SpeakEasy Cooperative (for voice-related entrepreneurs!), visit me at www.thespeakeasycoop.com.

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Edrie Means Weekly, "rock star of vocal crossover" (The Cultural Feed), is an internationally recognized expert in training singers in all vocal styles and an active professional singer. She is the recipient of the 2021 Van Lawrence Fellowship Award. Edrie was a Master Teacher for the NATS Intern Program in 2013 and is the Co-Founder of the Contemporary Commercial Music (CCM) Vocal Pedagogy Institute. Edrie has presented numerous papers, countless workshops and master classes at national and international conferences. She regularly presents at the Voice Foundation Symposium, NATS National Conference, Pan-American Vocology Association, the Southeastern Theatre Conference, Mid-Atlantic NATS, Northwestern NATS, and universities throughout the United States. She serves as a peer editor for various professional journals and publishers. As a leading researcher in functional voice training and healthy vocal production, she has authored research publications in *The Journal of Voice* regarding the teaching of the Broadway voice. Edrie's first publication in the *The Journal of Voice* (2003), led to establishing the Shenandoah University's CCM Vocal Pedagogy Institute. She is a contributing author for four books; *Teaching Singing in the 21st Century*, *The Vocal Athlete* (second edition), *The Voice Teacher's Cookbook: Creative Recipes for Teachers of Singing* and *Training Contemporary Commercial Singers*. Edrie is on the Advisory Boards for the NATS National Musical Theatre Competition and NATS National Student Auditions, the Voice Foundation, the Pan American Vocology Association and the Musical Theatre Educator's Association. Edrie is the biological daughter of The King of Bluegrass, Jimmy Martin.

Her students can be heard on Grammy Award recordings, on Broadway, Off-Broadway, national and international tours, regional theatre, TV (including "The Voice," "American

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Idol," "Kidz Star USA"), recordings, cruise ships, theme parks, films, NYC and regional cabaret venues, concert halls and opera houses worldwide.

Edrie has been in demand as a contemporary music specialist. She has sung lead roles in the world premieres of works by Philip Glass, Dominick Argento, Jacob Druckman, and in *Kaballah* by Stewart Wallace, in which the role of Binah was written for her and a CD recording made with Koch Records. NPR broadcast Dominick Argento's *The Dream of Valentino*, in which she created the role of Jean Aker and PBS broadcast Philip Glass' *The Making of The Representative of Planet 8*, in which she created the role of Klin. Nationally and internationally, she has appeared in leading roles with the Houston Grand Opera, Washington Opera, Wolf Trap Opera, Cleveland Opera, Des Moines Metro Opera, Opera Mid-Michigan, Opera Grand Rapids, Pittsburgh Playhouse, and the State Opera of Cairo, Egypt. Her many performances have been broadcast internationally on NPR and PBS. She last appeared nationally and internationally on TV in the role of Suzy in the opera *La Rondine* directed by Marta Domingo that was released on DVD by Decca.

In addition to her operatic roles she has sung extensively in leading roles of musical and operetta production, including *Follies*, *My Fair Lady*, *Carousel*, *The King and I*, *West Side Story*, *Show Boat*, *The Sound of Music*, *The Merry Widow* and *Zorba*. Recitals in the United States and Canada include a New York City debut in the New York Festival of Songs Series with pianist Michael Barrett and Guest artist with symphony orchestras of Houston, Cleveland, Corpus Christi, Victoria, and the National Symphony. Edrie was standby for Patti LuPone in the title role of *Regina* at the Kennedy Center and was a member of the Sondheim production of *Follies* starring Bernadette Peters. She has been standby for Broadway stars Elaine Paige, Linda Lavin and Terry White. She returned recently to the Kennedy Center in *My Fair Lady* with Jonathan Pryce and Cloris Leachman.

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Kevin Wilson's teaching is influenced by over 19 years of study of anatomy and physiology, historical pedagogies, voice and speech, and acting. Whether in the voice studio, classroom, or workshop, Kevin's approach is to help students and teachers alike "get physical and emotional" with their voice, remove fear from taking risks and making noises, and to integrate text with an emotional stimulus from the body. Ultimately, he is most interested in habilitating a sustainable technique that allows a singer to become purely expressive both physically and emotionally in ANY genre.

Kevin travels the world as a clinician, adjudicator, and lecturer and gives masterclasses on vocal health, and musical theater and classical pedagogies. He often presents on *Securing Belt, Mix, and Legit for Musical Theatre*, *Foundations of*

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Voice Teaching, and Navigating the Filter teaching how to prepare students to make vocal adjustments for a variety of singing opportunities from classical to contemporary musical theatre. Kevin serves as a peer editor for various professional journals and publishers and has been published in *Training Contemporary Commercial Singers* (Compton 2019) In 2019 he received the honor of being a Master Teacher for the prestigious National Association for Teachers of Singing Intern Program.

His current and previous students have appeared in over 30 Broadway productions originating four roles, numerous national tours, regional theaters, and in venues including the Metropolitan Opera, Boston Lyric, Chicago Lyric, Handel and Haydn Society, Boston Symphony Orchestra, Boston Baroque, and the Oregon and Carmel Bach Festivals. His students have been finalists and winners in the Tafelmusik Baroque Competition, Metropolitan Opera National Council Auditions, the NATS Boston/National Voice Competitions, Classical Singer Competition, and received multiple prestigious regional nominations and awards for performance. His pedagogy students are teaching at conservatories and universities all over the United States.

Kevin joined the Boston Conservatory's voice faculty in 2008 where he created the Master of Music in Vocal Pedagogy and the Master of Fine Arts in Musical Theatre Vocal Pedagogy programs. He is currently the director of Vocal Pedagogy and an Associate Professor of Voice. In addition to teaching voice for musical theater and vocal performance students, he teaches Structure and Function of the Singing Mechanism, Vocal Pedagogy, Applied Teaching Practicum, Foundations of Voice Technique, and Cross-Training in the Voice Studio. He is the creative director of the conservatory's annual Vocal Pedagogy Professional Workshop, now in its 10th year.

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