

the summer workshops 1969



RHODE ISLAND UNIVERSITY, KINGSTON, R. I., JULY 6-11; WARD ABUSAMRA, *Director;* MARY WOLFMAN, *Co-Director.*

WITTENBERG UNIVERSITY, SPRINGFIELD, OHIO, JULY 13-18; ORCENITH S. SMITH, *Director;* MARGARET KOMMEL, *Co-Director.*

Both workshops are reported below in a single article by John B. d'Armand.

CHILDREN ARE MAGNETIC, especially when they sing. At the opening NATS Workshop for 1969, held at the University of Rhode Island in Kingston, Glory Perethian added her own personal magnetism to that of five of her young students to give a sparkling demonstration-lecture on the child singer through adolescence. She is concerned with the guidance of a voice from the time it begins to be used somewhat regularly for singing [age 5, 6, or 7]. Teachers without knowledge of the young voice often force its range, causing, not only laryngitis, but inhibitions.

With students of this age, Miss Perethian has the advantage of time and can afford to be patient, increasing range slowly and gently as correct posture, breathing, laryngeal freedom, and clarity of diction become second nature. Particularly concerned with the maturation of boys' voices during puberty, she brings the range down slowly, semitone by semitone, over a period of months.

An eight-year-old girl sang "Do re mi," from *The Sound of Music,* the type of melodic music, with easy rhythm, which is enjoyable for the youngest students, thus keeping their interest alive. As the students progress, they learn the technical aspects of music [meter, solfeggio, appoggiatura, etc.] and are introduced to art songs in German, French, Italian, and Spanish.

A further aspect of the child voice was considered the following day by Guy Carpenter, founder and conductor of the Barrington Boys' Choir. He prefers the natural tone of Vienna to the falsetto of England. One of his singers demonstrated the idea of using *umlaut* on the forward vowels to keep them from sounding too bright.

Unison singing bores the boys. In the early stages of musical development, they sing easy and attractive music, but in two- and three-parts. Even

Upper Left—RHODE ISLAND UNIVERSITY; *Lower Left*—WITTENBERG UNIVERSITY.

the warm-up exercises are often in two- and three-part canon.

The social aspect of the boys' choir is important. Congeniality is a major factor in the choice of members. Furthermore, a boy is dropped after the ninth grade, whether his voice has changed or not. Because of the inevitable maturation of voices, the choir suffers a large and unpredictable turnover.

Interest is the most important factor in keeping the choir alive. There must be performance objectives [such as club dates, television shows, and church services] to provide incentive for rehearsal. The boys keep their interest if the quality of the choir grows. They prepare a secular repertoire in addition to the sacred in order to perform at secular functions, for applause encourages them. Furthermore, no matter how well they sing, the audience always notices how cute they are. Mr. Carpenter's advice to other directors: "Have them practice looking cute!"

Geoffrey Gibbs, trained as a composer and pianist, has a beautiful baritone voice, which he used to demonstrate some of the unusual scale structures used in the modern art song. After stumbling over note after note in reading exotic and synthetic scales, the audience found itself in agreement with Mr. Gibbs' contention that "we spend hours and hours teaching *do-re-mi,* when what we really should be teaching is intervals." In spite of the extraordinary number of scale possibilities, we continue to vocalize over a quite limited number.

Modern song is full of exciting compositional devices, such as polychords, parallelism [from Debussy], foreign modulations [by certain Russians], pandiatonicism [where any note can sound consonant against any other note], asymmetric meters, additive rhythm [of Messiaen], aleatory forms, and even new [such as gutteral] treatments of the voice. At the same time, the old devices [hemiola, ostinato, inversion, etc.] are employed with new flavor.

Still, says Mr. Gibbs, many people cling to the pseudo-Romantic songs of the twenties and thirties, an idiom expressed earlier and much more effectively by such composers as Richard Strauss and Hugo Wolf.

"Let go and let God!" says Chloe Owen, who considers herself basically an instinctive teacher. Her five days of demonstration lessons began with strenuous exercise of the entire singing apparatus in order to find which points needed relaxation. Her breathing exercises center around exhalation, emphasizing the use of the lower abdomen and low back for support, with a straight spine for full lung power. "Don't believe any student who tells you he's out of air," she says. "You just can't run out of air!"

"What we're after is the augmented action of the body for singing." With this she explained the anatomy involved and put her students through a series of calisthenics designed to exercise the muscles involved in singing while disengaging those not needed.

She advocates articulation of consonants with the tip of the tongue at the teeth [involving no action of the jaw], vowel formation with a cupping action at the back of the tongue, and the use of a controlled yawn to create space in the throat. She advises teachers not to generalize about vocal problems, but to pinpoint the difficulty. In doing so we should avoid words with negative connotations. For example, we probably will obtain a better result by advising a student to "apply a slight pressure," rather than to "force," "drive," "push," or the like.

Miss Owen closed her series of demonstration lessons with a demonstration of her own singing. She professes to teach mostly from sensation, and the most concise thing that can be said about her own prowess as a singer is that it too, as those who heard her at the Portland convention will remember, is *sensational!*

Oren Brown delivered a series of lectures on voice problems at the University of Rhode Island and at the following workshop at Wittenberg University in Springfield, Ohio. He emphasized that such problems could grow out of hyper- or hypo-function of the physical elements involved in singing.

A singer can sing too loudly, too high, too low, for too long a time, with insufficient warm-up, without exercising the full range, with too little vitality, etc. He may expend his energy elsewhere and have little left with which to sing. We must *think* what we want the voice to do, then *let* it happen. Our objective in developing a voice is to create an area of non-interference.

The natural human sound is a cry, moan, groan, laugh, etc., but singing is a man-made invention. We have to build the coordination and strength of the muscles involved as though we were athletes in training. The first concern is to speak properly. Even so, speech uses only about a third of the range we attempt to develop for singing.

The source of a vocal problem can be physical or psychological. "If we're worried, we sound worried." Sometimes we may be stumped in trying to diagnose a vocal problem. It helps, in making a diagnosis, to know the background of the singer along with his own feeling about his singing. "Let's not play doctor!" advises Mr. Brown. "Let's make sure we have an examination by a competent otolaryngologist first." If our diagnosis is incorrect, our attempt at correction of the problem will be by clumsy trial and error.

In order to demonstrate his technique of trouble-shooting, Mr. Brown spent a large portion of his allotted time working with people whose singing and speech represented a variety of problems. His apparent magic in achieving significant, and often dramatic, results seemed to be the result of an astute diagnosis followed by a remarkable simplicity in offering a solution.

With one student, at Rhode Island, he allowed himself a maximum of five minutes for vocalization. "If we don't do much, we're going to do it completely." He emphasized that each singer must know his own pace for warm-up and that the warm-up should always be gentle, even under the pressure of time. With this particular student he concentrated on an increased flow of air, having her flutter her lips or the tip of her tongue [the latter producing a rolled R] to ensure a strong and steady flow of air. He emphasized that the energy of the air flow should be a bit more than the energy of the muscular [laryngeal] adjustment. He insisted that her throat be loose enough to let the air come through to the focal point of the lip or the tip of the tongue, thus letting the vocal sound itself be a secondary consideration.

Well, this lovely lady was so impressed by the almost instantaneous improvement in her tone and vocal ease, she embraced Mr. Brown immediately and planted a grateful kiss on his cheek, thereby substantiating the contention that effective teaching reaps a variety of rewards! [*Please turn the page.*]



Gibner King, musical coach at all five workshops this year, proves himself to be instructive in a most eloquent, concise, and poetic way. For example, when working with a Verdi aria at Wittenberg, he said, "There are times when Italian has the precision of carpet tacks, but, in between, it's like syrup."

His humor was quite descriptive as he spoke of a famous singer's being "as big as a busted sofa." One teacher at Rhode Island complained of a gospel-singing student who carried her chest voice too high. "She has to be trained to less religion—that's all!" replied Mr. King.

His instructions to singers rarely waste words: "Not so small as nothing at all!" or "It's too smoky; it's too fluffy!" He emphasizes the theatre value in opera and points out its appropriateness in all vocal music. Of *Silent Noon,* by Vaughan Williams, he said, "Theatre has a thousand aspects, and one of them will fit that song."

He is knowledgeable in all the major languages of vocal music. "Don't assume your native language will take care of itself. It's the sacred obligation of every singer to rid himself as quickly as possible of every vestige of colloquialism." He encourages singers to "read and read poetry until the shape of the language is absolutely a song without any notes."

Mr. King seems most at home in Impressionism. His standards for its interpretation are quite high: "There is no medium in voice repertoire that demands a higher meticulous observance of voice, impostation, diction, and pulse, to the last hair's breadth, than Impressionism. You don't have one iota of freedom!" He speaks of Debussy as being more exact about his wishes than any other composer. He accused one singer of "a little habit of emotionalizing the text according to what you feel it should be. Do just what Mr. Debussy wants!" His idea of the interpretation of the "Air de Lia" is that "though no one in the house should understand French, he would know it as a cry out of the heart." Of another Debussy song, he said, "It's screaming with suppressed Romanticism!"

It seems frequently to be the tempta-

Upper Left—University of Montana; *Middle*—St. Cloud State College; *Lower Left*—Weber State College.

tion of the singer to give a dreamy effect by dreaming himself. "You can't dream in public and deliver what you intend!" warns Mr. King. "Impressionism seems to swim, but it can never swim mechanically or vocally."

With the eagerness of purpose Mr. King brought to his coaching sessions, he provided much of this year's fuel for what Dr. Coffin calls "the precious flames of enthusiasm and dedication which have been fanned at the workshops."

Hubert Kockritz held a fascinating series of classes at Wittenberg University, offering phonetics as a solution to the language barrier. He began by presenting the International Phonetic Alphabet, seventeen of whose characters exist in our own alphabet. He was bold enough to assign homework the first day, asking for a phonetic transcription of a 28-word sentence which included almost every IPA symbol. The class showed an amazingly quick and thorough grasp of the system.

A couple of days were spent on Italian phonetics, and Mr. Kockritz brought out many subtle points, which most singers overlook, but which give the language its distinct flavor. One key to its individuality is a generally higher placement of the tongue. Mr. Kockritz teaches the Tuscan dialect, the true stage diction of Italy.

He has an acute ear for the distinctive characteristics of a language, even of a language which he confesses not to know grammatically. For example, he offered accurate suggestions for the pronunciation of Russian to one student who had studied the language with natives but had been unable to understand just how certain sounds were formed.

Mr. Kockritz, in his final lectures, treated the phonetics of French and German in some detail. He was even found making phonetic transcriptions in the company of some Oriental students. The next day, he was asking, in Japanese and with a twinkle beneath his heavy eyebrows, "Is there a doctor in the house?"

Bronchitis kept Jean Ludman away from the Rhode Island workshop, but she fought through her illness to talk about Henry Purcell and to sing some of his songs at Wittenberg University. She points to the fact that this great composer, who set texts of our own language, is much neglected in this country. "Purcell seems to have been able to fashion a memorable tune for practically any poetic line. In fact, some of his finest melodies are triumphs over inept words."

Purcell's vast output of music during his short lifetime includes hundreds of songs. According to Mrs. Ludman, he was "particularly admired for his vocal music, having a peculiar genius to express the energy of English words."

Most interesting was her discussion of the proper interpretation of Purcell's songs. "The songs must not be sung as museum pieces or illustrations of an outmoded style. They must be presented for their own worth in concert programs for today's audiences." In the realization of the figured bass, the range of the piano should be exploited. The accompaniment should sound below and above the voice and should enhance the voice, but it seldom does.

Mrs. Ludman cites John Edmunds, an American, as one of the finest editors of Purcell songs. The differences between editions were made clear as she sang five or six realizations of a single song. She distributed a bibliography and list of editions of Purcell songs, which should be valuable to all the voice teachers who received it.

Philip Duey gave a single lecture, at Wittenberg University, on the ornamentation of vocal music. He feels ornamentation is fundamental to self-expression in man. Bach wrote in most of his ornamentation, but other composers assumed it would be supplied by the singer. Vivaldi often wrote in the word "passaggio" without indicating the exact ornamentation to be used.

With the growth of the *da capo* aria, the repeat of the opening section was embellished lavishly as a matter of course. One of Mr. Duey's students demonstrated this practice with a rendition of Handel's *Dove sei*. To comfort us somewhat in our agony over the rules for the use of the appoggiatura in Baroque music, Mr. Duey says it is safe to assume it was never omitted.

Aurora Smith, assisted by Sara Fletcher, gave a demonstration lecture on Spanish music, principally of the fifteenth through eighteenth centuries. She distributed a useful bibliography along with a list of suggested repertoire. Although she claimed not to have sung for years, she presented a lovely lyric soprano in a performance of several unfamiliar songs from the list.

The study of the Spanish language is not stressed for music research or singing, but, according to Mrs. Smith, the growth of mankind and his music cannot be described adequately without reference to the contributions of Spain. We tend to remember Spanish music for its rhythm and catchiness, but it covers the whole spectrum of emotions.

Panel discussions were held at both Rhode Island and Wittenberg. Annemarie Gerts, as moderator at Wittenberg, kept things moving at a fast and efficient pace. A discussion of the psychology of performance was prompted by a previous evening's television taping of individual singers, with each one then criticizing his own performance after the playback. We were reminded that vocal technique is only one of the many aspects of vocal performance. This same point was brought up during exhilarating discussions of adjudication at both workshops. This became a hot issue, which led to the observation that adjucation, almost a profession in itself, needs a general upgrading.

Entertainment was plentiful at Rhode Island, where David Laurent sang *Die schöne Müllerin*, a young couple from the Rhode Island State Ballet presented an enlightening demonstration of dance techniques, Ward Abusamra [Director of the workshop] held a Shish Kebab at his home [made a howling success by the dialect stories of Co-Director Mary Wolfman], and Rose Wildes gave a full recital.

Miss Wildes sang again with the Springfield Symphony Orchestra on the opening day of the Wittenberg workshop. As winner of the 1968 Artist Award, she represents NATS very well with her gorgeous voice and her artistic flair. Though she seems a bit aloof at the start of a program, she always warms up to her audience, as listeners find her giving new meaning to the warhorses of vocal repertoire. Although her voice is effective throughout its range, she is most at home in her beautifully balanced and full-colored high voice. She seems to be a bit uncomfortable with melismas and upward leaps in the middle voice, but she is on the right track, and we look forward to a brilliant career for her.

Both of the first two workshops involved some choral reading, including

[Please turn the page.]

Ann Jones' energetic rehearsal of the Verdi *Stabat Mater* at Wittenberg. Orcenith Smith, with the help of Margaret Kommel, proved to be a very calm and efficient director of the Wittenberg workshop. He showed faint signs of losing his cool only when the chartered bus lost its cooling system on the way to the Cincinnati Zoo Opera on a hot night, then ran out of gas on the way back. But this is now part of the happy memory of a very pleasant and successful workshop.

We are listing the names of those pictured in the Rhode Island Workshop so that you may identify your workshop friends—all listings read from left to right:

First Row: Gibner King, Geoffrey Gibbs, Chloe Owen, Mary Wolfman, Glory Perethian, Oren Brown, Katherine Hansel, Betsy Mead, Ward Abusamra.

Second Row: Judith Phair, Ida Green, Margaret Bond, Louise Zezenski, Camille Audette, Armeline Cote, Lauria P. Grandey.

Third Row: Alice Peckham, Laura Marble, Mardia Melrov, Malama Providakes, Nola Frink, Josephine Thompson, Florence Kearney.

Fourth Row: Arthur N. Smith, Barbara Karp, Rachel Koerner, Bessie E. Twichell, Hedi Kay, Peggy Russell, Estelle Segall, Joseph Kling, William Holdridge.

Fifth Row: Robert Grooters, Kathleen Watt, Priscilla Cripps, Kristina Watt, Avon Stuart.

Sixth Row: Jeanne Bloom, Jean Harper, Muriel Watt, Ellalou Dimmock, Neal K. Resch, John d'Armand.

The following were in attendance but were not present at the time the picture was taken:

Al Alton, Irma Collins, Mother John, Bertha Kazanowski, Mrs. Donald Malone, Margaret Malone, Lucy Martieslan, Marjorie Ogilvie, Mother Paul, Alice Pellegrino, Mr. & Mrs. Dolf Swing, Dorothy Towne, Rose Wildes, Gretchen d'Armand.

Pictured in the Wittenberg University NATS Workshop, reading left to right are:

First Row: Orcenith Smith, Hubert Kockritz, Mrs. Aurora Smith, Gibner King, Jean Ludman, Oren Brown, Margaret Kommel, Mrs. Ann Jones.

Second Row: Mrs. George Newton, Mrs. Catherine Shanahan, Mrs. Faye Ewing, Mrs. Gladys Kearns, Agnes McNiven, Sandra Dixon, Helen Mickey.

Third Row: George Newton, Mrs. Zerline Muhlman Metzger, Rosalie Loeding, Mrs. Joan Boytim, Mrs. Carol Marty, Mrs. Janice Clarke.

Fourth Row: John Bennett Ham, Lavan Robinson, Earl D. Miller, Mrs. Albert Kaufman.

Fifth Row: James King, Margaret Franzone, Mrs. Christine Purvis, Mrs. J. Carroll Notestine, Josephine D'Arpa, Mrs. Berenice Yingling.

Sixth Row: John W. Williams, Irvin Bushman, John P. Sorenson, John B. d'Armand, Lee Cass, Mrs. Merrily Culwell, Charles Williamson, Joel K. Ebersole, Bill Cobb, Lewis Woodward, Mrs. Hazel Nordsieck.

UNIVERSITY OF MONTANA, MISSOULA, JULY 27-AUGUST 1; GEORGE D. LEWIS, *Director;* JOHN LESTER, *Co-Director*; JANE HEVENER LEA, *Registrar;* BETTY JO BASKERVILLE, *reporting.*

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THE NORTHWESTERN REGION Voice and Choral Workshop was held in the School of Fine Arts at the University of Montana in Missoula. George D. Lewis of the University of Montana, who provided the very able direction of this most successful venture, was assisted by John L. Lester also of the University of Montana. Our governor, Margaret Enrico, was also present to perform her many chores with cheerful and efficient dispatch. Singers and teachers of singing who attended enjoyed the congeniality of old and new friends, pleasant accommodations, beautiful surroundings and perfect hot, dry weather.

As is a tradition with the Northwestern Region, a number of wonderful young people attended meetings and sang in demonstration lectures. The winners of the Student Auditions: Brian Roberts, *Cascade*; Marcia Weller, *Cascade*; Rick Stewart, *Big Sky*; Sharon Gillenwater, *Cascade*; and Donald Collins, *Big Sky*, sang a lovely recital on Wednesday evening. [Larry Martin, *Cascade* and Nancy Wilson, *Big Sky*, were unable to be there.] There were other fine young singers from Montana who also helped in demonstrations and provided a chorus for Dr. Christy.

Fun and entertainment were ours in abundance. Members furnished a good deal of their own excitement outside sessions through a constant exchange of ideas. Our Montana hosts and directors arranged a picnic on Tuesday at the beautiful National Bison Range Park which was followed by a breathtaking sight-seeing trip of the Mission Range of the Rockies and the irrigated valley below. Thursday evening the University of Montana presented a very professional performance of the musical, *The Apple Tree,* with Joanna Lester, John Lester's attractive and gifted daughter and Donald Collins in the starring roles.

The first evening, Sunday July 27, Nora Needham, *mezzo-soprano,* of Lethbridge, Canada, sang a recital which was followed by a "get-acquainted" reception, and on Monday morning our sessions began. A fine faculty of six people: Gibner King, Jean Ludman, Dr. Van A. Christy, Weldon Whitlock, John Lester and Dr. Joseph Mussulman instructed and inspired their audience throughout the following five days.

On the first day, Mr. King lectured about the requisites necessary to the accompanist of the vocalist: first, as he put it, "a fanatic love of singing," then, a love and knowledge of the repertoire for the voice, an interest in and knowledge of the techniqhes of singing, a high degree of piano technique and precise sight-reading ability, the ability to provide the musical structure of the song in the manner of a conductor, and finally, [perhaps one of Mr. King's greatest gifts] a knowledge of language, not just its meaning but the flow and innate music of each: English, French, German, Italian, etc. The accompanist must share with the singer the feel of the words of poetry and together, through the alertness to language, they must develop the sensitivity and ensemble which is so necessary to the chamber music performer.

On the following days of the week Mr. King amply demonstrated his tremendous talent as coach and accompanist as he worked with singers on Lieder, French, British and American art song, and opera.

Mrs. Ludman is a specialist in the vocal music of Henry Purcell and shared the fruits of her research with us. She has studied the realizations of Purcell's music [he wrote only the melody with figured bass] as worked out by various composers. She values a realization which enhances the curve of the melody and, more important, one which illuminates the text. It is Mrs. Ludman's singing, however, which really illuminates Purcell's music. Her beautiful contralto voice of fantastic range and flexibility, was the perfect instrument to convey her tremendous artistry. Tears or silence always seemed a more appropriate response to her performance than the applause which she received. With Mr. King's assistance she performed most

generously during the week, not only her scheduled lecture-performances of Purcell songs, but also three American songs during Mr. King's Thursday session on American song: *The Vagabond Song* by Ernest Bloch, *Viennese Waltz*, by John Duke and *Roof-Tops* by Davis Stanley Smith; and a special recital on Thursday afternoon: part of the song-cycle, *Maud*, poems by Tennyson set to music by Arthur Somervell, and *Enoch Arden* by Tennyson, read by Mrs. Ludman with Mr. King playing the musical setting written for the poem by Richard Strauss.

Dr. Christy lectured each day of the week on vocal pedagogy ending each session with an actual demonstration of his techniques as he carefully worked them out with specific songs in his series of textbooks. For example, we sang songs chosen to help develop resonance, flexibility, dark and bright tone color, etc. Twice a chorus of young people performed as a demonstration group before the audience of teachers.

Mr. Whitlock lectured the first day and then used students for demonstration purposes. Most memorable and helpful is his approach to the problem of bridging the *passaggio* or "break" in the voice. His work with young male voices provided tremendous insight into solutions for this problem and he worked most successfully with young women too. We came away with effective vocal exercises, new imagery expressed in a colorful vocabulary, and fresh enthusiasm and inspiration for our teaching.

Mr. Lester lectured twice. Each time he talked about the singing actor's search for truth in his actions. Each action must be honest and simple and natural for the person performing it. If the body can be liberated, through honest expression of the emotion of the text, singing technique can develop more rapidly. On Friday Mr. Lester's daughter, Joanna, joined him to talk about the singer's acting in musical comedy.

Dr. Mussulman spoke twice about popular and avantgarde music in the church worship service. A real departure from traditional forms is taking place here. We listened to such music on records and were permitted to perform some of it ourselves. These two hours proved to be somewhat shocking but very interesting and exciting.

When our instruction sessions drew to a close we were bade "au revoir" by Stanley Hoban, National Director of the Workshops. In his summation, he called our attention to the fact that a central idea seemed to have run through the lectures of all our faculty. If song is approached through the poetry or text, using the music as the illumination of the text, we will make music as a creative act and not merely "perform" it.

Mr. Lewis' farewell to us was most thoughtful and sentimental. He passed song copies to each person present and together we sang Schubert's *An die Musik*—thus bringing to an end a happy and exhilarating week.

If you will turn to the University of Montana Workshop picture, you will find the following pictured there; the identification is from left to right:

First Row: John Lester, Gibner King, Weldon Whitlock, Jean Ludman, Stanley Hoban, Van Christy, Margaret Enrico, Josseph Mussulman, George Lewis.

Second Row: Florence Bowman, Ellen Moore, Josephine Spalding, Ann Slifer, Betty Jo Baskerville, Sharon Gillenwater, Adrienne Dussault, Helen Hunter, Rick Stewart.

Third Row: Pearl White, Winifred Sloop Hills, Jeanne Kostelic, Marcia Weller, Janice Patrick, Tom Helmbrecht, Lillian Bosworth, Donald Collins.

Fourth Row: Brian Roberts, E. U. Testerman, Harold Ramsay, Norman Logan, Donald Pihlaja, Russell Abbott, Joanna Lester Sievers.

The following individuals participated in the workshop but were not present for picture-taking:

Ruth Almandinger, Jack Bowman, J. Neil Dahlstrom, Earl Dahlstrom, Dorothy Dahlstrom, Carol Durant, Tom Larson, Janet Mallick, Betty Museus.

ST. CLOUD STATE COLLEGE, ST. CLOUD, MINNESOTA, AUGUST 10-15; THOMAS D. ABBOTT, *Director;* HELEN STEEN HULS, *Co-Director;* HELEN STEEN HULS, *reporting.*

"BEAUTIFUL WEATHER! Excellent program! Fine facilities! Wonderful group of people!" These were some of the comments heard as the workshop drew to a close, after a happy and busy week. On Monday, a brief ceremony opened with the singing of *America the Beautiful* and Schubert's *An die Musik*, followed by greetings from the mayor of St. Cloud; by Dr. Donald Sikkink, Dean of the School of Arts and Sciences; by Dr. Roger Barrett, chairman of the music department.

The subject of prosody and of many aspects of poetry was well-presented

[Please turn the page.]

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by John Rylander of the English Department of St. Cloud State. He showed the organic relationship between form and content in poetry; ratio between stressed and unstressed syllables; meter and rhythm; articulation systems. Sound-coloration tests were also given to the group.

Voice class procedures and techniques; adjudication of vocal performance; solo and choral singing—these were Paul Peterson's subjects for several sessions. A recognized authority, Mr. Peterson has taught for some years at Salem College, Winston-Salem, N.C. There were enthusiastic group-participation and free discussion in his classes, and much singing experience. His own adjudication charts were fully demonstrated in group-judging of student singers. Advantages of voice classes were emphasized; the many psychological and physical factors were discussed.

Lectures on Swedish, Norwegian, Danish, and Finnish art-song—something of an innovation for workshops—were ably presented by Hazel Peterson, of Bradley University, Peoria, Ill. They proved to be stimulating to many, as northern European music is not very familiar to Americans. Swedish songs, recorded by Lois-Eve Anderson, included those by Peterson-Berger, Rosenberg, de Frumerie; Norwegian songs [Grieg, Nystedt, etc.] were sung by Alice Clark of St. Louis, and Mabeth Saure of St. Cloud. Recorded by Aksel Schiotz, Danish songs of Carl Nielsen, Lange-Müller and others were presented; while Finnish literature by Sibelius and Kilpinen were sung by Alice Clark.

Vocal aspects of choral singing were explored in depth by Dr. Kenneth Jennings, conductor of the St. Olaf Choir, Northfield, Minn. The styles of various historical periods were shown to have strong influence on the several philosophies of choral tone: In the Renaissance, singers were professionally trained; Baroque choirs were vocally untrained, but had better musicianship; 19th century Romanticism had a soloistic and operatic approach. Dr. Jennings discussed various present-day schools of thought, and the many factors involved in choral situations; he showed how a choir can adapt itself to the many diverse styles of music and sing equally well in all.

Gibner King, top-ranking coach-accompanist, who was the concert accompanist for Ezio Pinza and other great artists, gave master-classes each day. Equally effective in coaching young students and professional singers, he won the hearts of everyone. Nearly all styles of music were presented; he was eloquent in imparting to each singer the ideas for improvement. He stressed these factors in accompaniments: artistic sensitivity; love of language; magnetism; communication with audiences; high alertness to differences in musical style. He demonstrated all of these in his own playing of accompaniments.

Song recitals were events of two evenings: One by Dr. Mabeth Saure, soprano of St. Cloud State College, who was accompanied fluently by Ann Schaffert Miller, also of St. Cloud State. Works by Handel, Mozart, and Mahler were most effectively presented. The second recital was given by tenor John Patton, voice instructor at Macalester College, St. Paul, with Gibner King at the piano. A program of songs varying from 18th century to contemporary, was greatly enjoyed by the audience. A Minneapolis composer, Virginia Kendrick, was in the audience to hear his singing of her soon-to-be-published song, *Music is Beauty*. Mr. Patton's rendition of spirituals is reminiscent of those of the great Roland Hayes.

Some demonstration lessons were given by two members, Oliver Mogck, of St. Paul, and Peggy Fisher of Kansas City. St. Cloud students served as "guinea-pigs." Many workshoppers and students sang for Mr. King, also; all agreed that they had learned much from him.

Other activities occupied two evenings: On Monday, the group drove to two nearby colleges for tours of their facilities. At the College of St. Benedict, a conducted tour of the Benedicta Arts Center was taken; this is one of the finest auditoriums in Minnesota, from the acoustical viewpoint, and the music facilities are very fine. Then, a few miles away, a tour was made at the St. John's Abbey church, guided by Brother Cyprian. This is architecturally famous; designed a few years ago by the Belgian architect, Marcel Breuer, it is of most compelling beauty.

On Wednesday, the weather cooperated for an ideal picnic-evening. The group adjourned across the Mississippi River to a city park, where the picnic was enjoyed amid beautiful flower gardens and pine trees. All agreed that it was a perfect setting.

A personal note here [if I may]: In 1949, I attended the first NATS Workshop at Indiana University. In the past 20 years, I have attended 15 workshops, have served on the faculties of some, and was National Chairman for three years. This was my first experience as a Co-Director, and if I have seemed to "brag" a bit, it is because I felt that St. Cloud has continued the NATS reputation of good fellowship, good study-programs, happy experiences—all to a high degree. I am proud to have been a part of this workshop!

The following people were present for our picture; they are listed from left to right:

First Row: Peggy Fisher, Helen Huls, Gibner King, Kenneth Jennings, Hazel Peterson, Paul Peterson, Thomas Abbott.

Second Row: Gwen Pike, Geneva Eschweiler, Alice Thompson, Edward Thompson, Joseph Spencer, Sister Mary Cecelius.

Third Row: Walter Hinds, Helen Finley, Mabel Henderson, D. Sterner, Barbara Wilson, Virginia Morrow, Lois Harchanko, Agnes Kise.

Fourth Row: Harrell Biard, Alice Clark, Virginia Olson, Lenore Schmidt, Burton Mahle, Sister Mary Helene, Dorothy Roberts.

Fifth Row: Wesley Snyder, Paul Anderson, Charles Hough, Glen Peterson, Sister Verene, Sister Loretto Marie, George Hansler.

Sixth Row: Oliver Mogck, Gloria Votapka, Philip Peterson, Edward Wise, Artur Cavara, Janice Gustafson, Philipp Gustafson.

The following workshop participants were not present when the picture was taken:

Bruce Carlson, Dennis Dahlman, Ethel De Long, Floyd Doub, Karen Engelson, Mr. & Mrs. A. B. Engen, Mary Fall, Adrian Johnson, Thomas Kujawa, Jenn Ludman, Arthur Meier, Dorothy Olson, John Patton, Jean Precht, Ella Hjertaas Roe, Beverly Rolfsrud, Mabeth Saure, Thea Sikora, Victor Sporleder, David Stark, Lenh Tingblad, Elliott Wold.

WEBER STATE COLLEGE, OGDEN, UTAH, AUGUST 17-22; LYNEER C. SMITH, *Director*; JESSIE M. PERRY, *Co-Director*; JESSIE M. PERRY, *reporting.*

THE WORKSHOP at Weber State College was attended by 84, with fully two-thirds registered for the entire week and the balance attending part time. Student participation brought the total to approximately 100. The following states were represented: Florida, Idaho, California, Wisconsin, Colorado, Kentucky, Arkansas, Kansas, Texas, Montana, Iowa, Michigan, Oregon, Washington, and Utah. On a balmy Sunday evening with the Wasatch Mountains spread out as a majestic backdrop, the faculty, members and

guests enjoyed a garden reception at the home of Mr. and Mrs. Lynn Harris. Joint hosts were the members of the Utah Chapter, bringing to the evening an atmosphere of friendship and welcome.

Promptly at nine on Monday morning after a busy hour at the registration tables, the workshop was officially opened by Lyneer Smith, *Director;* choral director of Weber State College. First in introductions was Academic Vice-President of Weber State, Dr. Helmat Hoffman, who gave a warm welcome to the large group of interested teachers already assembled. Following Dr. Hoffman's remarks, the faculty for the workshop was introduced by Jessie M. Perry, *Co-Director*. First, Gibner King, one of America's finest vocal coaches and accompanists, already having appeared at Rhode Island, Ohio, Montana and Minnesota. Returning from Meadow Brook Summer School was William Vennard, a past President of NATS and head of the voice department at the University of Southern California. Gean Greenwell, a native of Ogden, Utah, now chairman of the voice department, Michigan State University, and serving NATS as Vice-President, and National Co-ordinator of NATS Artist Auditions. Larra Browning, making her first appearance on a NATS workshop. Miss Browning has taught at Manhattan School of Music, New York; Redlands University, California; and will shortly join the faculty of San Francisco Conservatory of Music. Other faculty members introduced were: Dr. John R. Halliday, Professor of Music, Brigham Young University, and Dr. Newell B. Weight, chairman of music department, University of Utah.

Lyneer Smith, our congenial and dynamic director, had an efficient group of Weber State College music students well organized to serve. They projected a friendliness and a concern for the welfare of all, giving the workshop an added dimension and appreciated by all. Their amiable leader was Ken Becroft, who served as general factotum, guide and chauffeur in a most efficient manner. Weber Workshop was honored by the presence of President Berton Coffin for two days. In a short address he spoke about the NATS organization and its future. President Coffin's enthusiasm and interest are potent factors in the growth and expansion of NATS organization. The workshop was also honored to have present for the entire week, the National Chairman of Workshops, Stanley J. Hoban. His understanding and assistance projected confidence and assurance into the successful working out of the program. In a most friendly manner, Stanley Hoban conducted two Quiz Cove sessions. Questions for these sessions were presented in written form and were very much to the point and pertinent to the instruction of the sessions. The faculty, in round-table manner answered and discussed the questions. In fact, Quiz Cove was so successful and interesting that some additional questions had to be answered by each faculty member in their final sessions.

Twenty-five or more members and students appeared in coaching or singing lessons and in demonstrations of group instruction. It would be most difficult to say which sessions were most enjoyed, for all were warmly received by members and students alike. However, we were quickly to sense the eagerness and intense interest given to the wonderful coaching sessions of Gibner King. Each singer being instructed, left the stage with reluctance. All were happily aware of the richness of directions and the splendid insights they were given, into songs and arias alike. Most impressive was the beautiful balance emphasized between words and music, by this artist coach.

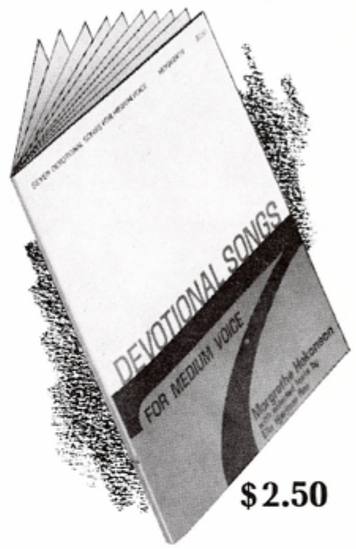
Members were eager for more of the information presented by William Vennard. An evening session was devoted to his film on *laryngeal functions,* with a lecture the following day on *Electromyographic Information on the Subject of Registration.* Both were made intensely interesting and well received. Mr. Vennard's keen insight and scholarly understanding of vocal problems were further expanded in demonstration lessons, and two more lectures: *Three Pedagogical Approaches to the Subject of Registration,* and *What is Resonance* and *What is its Relationship to Registration.*

Gean Greenwell started his activities for the week by sharing a Monday evening recital with Janice Scheurn, *mezzo-soprano,* with Gibner King at the piano. This recital was a special *welcome home* for Mr. Greenwell, and also for Janice, now living in Los

[Please turn the page.]

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Angeles where she is studying with Mr. Vennard. The public was invited to join workshop members at this gala event and the result was a fine audience for a splendid recital. On each day that followed, Mr. Greenwell was greatly enjoyed in demonstration lessons—with emphasis on the problems of the younger singer. He also presented sessions on group voice instruction and recitatives from oratorio.

Larra Browning presented techniques of teaching singing. She was most generous with her information and pleased all members with the progress made by two students whom she directed through the five days of the workshop. She also appealed to us greatly in a session on opera coaching. Her comments on the production of opera involving singers who are too young for this exacting activity were more than welcomed.

Dr. John Halliday gave us an intensely interesting session on the Songs of Spain. He presented, by way of recordings with some of the outstanding interpreters, including Victoria de los Angeles, some songs of various types and also gave an interesting history of Spanish songs from medieval times, through the Renaissance, the Baroque and Classic era to songs of the Modern School.

Dr. Newell B. Weight presented an exciting demonstration and commentary on *The Solo Singer in Choral Organizations.* He also gave a second session on *Choral Singing Involved with Orchestral Performance.* In this he had the assistance of Ronald Wooden and John Marlowe Nielson. Our workshop reached out into the community through the recital on Monday evening, and through a thoughtfully planned dinner at Greycliff, in beautiful Ogden Canyon, just ten miles from Weber College. Preceding the dinner several carloads of interested persons were taken on a short tour of the canyon. On Thursday evening, a large group of workshop members enjoyed a trip to Salt Lake City and the Mormon Tabernacle. After visiting the buildings and grounds, we attended a rehearsal of the Tabernacle Choir. Choir Director, Richard Condie, welcomed President Berton Coffin, Gibner King, William Vennard, Stanley Hoban and members of the workshop, from the podium. Following the rehearsal our group attended an open-air performance of a musical play, *The Promised Valley,* which depicted vividly the route of the Mormon Pioneers and their experiences on the way.

Our workshop ended on one of the strongest sessions; two hours of coaching opera by Gibner King, and with the majority of the workshop present to enjoy more inspiration from Mr. King. We were pleased that Mr. King was adamant in the matter of singers not getting out of their depths in repertoire. "It is one thing," said Mr. King, "to like an aria—it is quite another thing to be able to sing it."

Following this was a recital by four young singers, Wanda Lloyd, *soprano;* Lowell Murdock, *baritone;* Renetta West, *soprano;* and Kathleen Hughes, *soprano.* The program was first presented as a part of the year's program of the Utah Chapter. The singers were introduced by Flora Nielson, chapter president.

With regret we then went our different ways after having enjoyed a rich program of instruction and a campus that was delightful in accommodations and in genuine friendliness.

Listed below are those pictured in the Weber State College Workshop. The second row will have to be followed with care since it is so irregular. All listings read from left to right.

FIRST ROW: Lyneer Smith, Newell B. Weight, Larra Browning, Berton Coffin, Gibner King, Stanley Hoban, William Vennard, Gean Greenwell, Marlowe Nielson.

SECOND ROW: Genevieve L. Parkin, Mary Lee Memmott, Blanche M. Christensen, Carolyn Jacobson, Jessie M. Perry, Shirley Windward, Helen B. Weeks, Joyce T. Wilcox, Edward Richmond, Nadine Smith, Flora Nielsen, Clara McMasters, Ronald Wooden.

THIRD ROW: Cohleen Bischoff, Ellen Christensen, Esther Scherman, Vivian Wheeland, Jannie A. O'Connor, Joan Alder, Carole Tucker, Darlene Wood.

FOURTH ROW: Mary C. Anderson, Freida Kenney, Janice Scheurn, Inga Smith, Olive Shepherd, Leona Vennard, Helen Lyon, Ruth Norton Mende, Veronica Abel, Lois Huff Cepparo, Jewel Cutler.

FIFTH ROW: Sue Henry, Erwin Windward, Harold Christensen, Betty Jean Chipman, Jerold Shepherd, Creston Klingman, Vernon Tarrell, Karen Stevens, Vernon Yenne, Raymond A. Moses, Kent Vaughn, Ora Fay Oviatt, Ollie Eames, Paul Abel, Leon Dean, Patricia Maughn.

SIXTH ROW: John Halliday, Alfred Kenney, Donald Pihlaya, Marlin Hill, Dallas Quick, Paul Jacobson, Bill Goeglein, Melvin Burton, McLoyd Ericksen, Roy Krogh, Eugene Tueller, Ken Becroft.

The following persons were not present for the picture, but were in attendance at the workshop:

Richard Barker, Karla M. Bennion, Celia Bondine, Marjean Brown, Margaret Crawford, Leslie A. Davis, Roy Ellefson, Edward B. Freestone, Olga Gardner, Reed M. Hansen, Richard M. Jansen, Judy Law, Vicki Lee, Sterling J. Morris, Roka T. Raymond, Christine L. Reber, Elizabeth H. Simpson, Marjorie Smith, Gordon L. Steed, Ann W. Stephens, Karen A. Stock, Frances A. Thomas, Grace N. Wright, Reva B. Blair, Thomas D. East, Evelyn M. Harris, Kurt Weinsinger. □□

interdisciplinary information

A report by THE NATS INTERDISCIPLINARY COMMITTEE: *John Large, Chairman; Lorna Adams, George Cox, Dwight Jack, Barbara Kinsey, Hubert Kockritz, and Neil Wilson.*

SINGING AND vocal pedagogy are related tangentially to other disciplines including physiology, acoustics, psychology, phonetics, poetry, and aesthetics. There exists a wealth of literature in these fields dealing with various aspects of singing. The purpose of this report is to emphasize this relatedness by presenting six abstracts of selected articles—one from the journal literature of each discipline, represented by the following publications:

PHYSIOLOGY:	*Journal of Applied Physiology.*
ACOUSTICS:	*The Journal of the Acoustical Society of America.*
PSYCHOLOGY:	*Psychological Monographs.*
PHONETICS:	*Proceedings of the Fourth International Congress of Phonetic Sciences.*
POETRY:	*PMLA*
AESTHETICS:	*Journal of Aesthetics and Art Criticism*

Each abstract is a 300-word [maximum] objective summary of the information to be found in its respective article. Within these limitations it is, of course, not possible to tell everything about the article. The reader should scan the abstract to determine whether it is related to his/her general or special interests; if interested, the reader should then secure the original article through the local library or through an inter-library loan service.

It is also not possible to define all terminology or put every concept into simpler words. If some term is unfamiliar, the interested reader should either consult a general or special reference work or try to determine its meaning from the context within the original article. For example, most NATS members on reading abstract no. 1 may have difficulty with "body plethysmograph." However, the device is thoroughly discussed and is shown—