



**NATIONAL ASSOCIATION of TEACHERS of SINGING  
EASTERN REGION CONFERENCE**

**MARCH 2-4, 2012**

**West Chester University, West Chester, PA**

**Stephen Ng, conference chair**

**MASTER CLASSES / PRESENTATIONS**

**Sharon Sweet** (*Classical Master Class*)

**Mary Saunders-Barton** (*Bel Canto/Can Belto: Music Theater Master Class*)

**Christopher Arneson** (*Selecting Repertoire from a Developmental Perspective*)

**Jodi Barth and Gincy Stezar** (*Toe to Head: A Physical Therapy Approach to Postural Alignment and Performance Improvement*)

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**For further information contact Stephen Ng**

**[sng@wcupa.edu](mailto:sng@wcupa.edu) / 386-801-8549**

or

**Norman Spivey, Regional Governor**

**[nspivey@psu.edu](mailto:nspivey@psu.edu) / 814-360-5138**



**\*\* NEW REGISTRATION INFORMATION \*\***

**For the first time we will be using  
on-line scheduling  
for the student auditions.**

**Please register all**

**Teachers**

**Students**

and

**Accompanists at:**

**[www.natsauditions.com](http://www.natsauditions.com)**

Registration materials may also be submitted in hard copy, if you prefer.

**\*\* All teachers need to mail fees and  
master class applications to: \*\***

**Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High St.  
West Chester, PA 19383**

**On-line registration and postmark deadline is  
February 1, 2012**



## SCHEDULE OF EVENTS

**All locations are in the Swope Music Building (SMB)  
MWAT: Madeleine Wing Adler Theater**

### FRIDAY, MARCH 2

- 11:30 – 12:15      Teacher Registration, SMB 141  
12:30 – 1:30      Judges Meeting, location SMB 141 (brown bag lunches welcome)  
1:30 – 5:30      Preliminary Auditions, Various Locations  
7:30              Sharon Sweet, Classical Master Class, MWAT

### SATURDAY, MARCH 3

- 8:00 – 9:30      Regional Board Meeting, SMB 118  
9:45 – 10:15      Judges Meeting, Gates Family Recital Hall  
10:30 – 2:00      Semi-Final Auditions, Various Locations  
10:30 – 12:30      Master Class for non-Semi-Finalists, Jodi Barth and Gincy Stezar,  
*Toe to Head: A Physical Therapy Approach to Postural Alignment and  
Performance Improvement*, SMB 141  
2:15 – 3:45      Christopher Arneson, Master Class / Presentation, *Selecting  
Repertoire from a Developmental Perspective*, MWAT  
4:00 – 5:30      Mary Saunders-Barton, *Bel Canto/Can Belto*: Music Theater  
Master Class, MWAT  
7:30              NATSAA Regional Finals, MWAT (reception following)

### SUNDAY, MARCH 4

- 9:00 – 10:00      Regional Business Meeting, SMB 118  
10:00 – 10:30      Judges Meeting, Gates Family Recital Hall  
10:30 – 2:00      Final Round and Awards, MWAT



## **RULES AND REGULATIONS**

### **PURPOSE**

- A. To offer students of member teachers of NATS:
1. Encouragement toward more diligent study in the preparation of appropriate repertoire;
  2. An opportunity to perform under conditions designed to provide the most complete and total consideration for the student; and one which will ideally combine the best elements of non-competitive and competitive performance;
  3. A specific goal, stimulating the desire and incentive for vocal and musical self-improvement;
  4. An opportunity to sing before qualified and impartial judges, and to receive careful and constructive criticism;
  5. Opportunities for public appearance by outstanding students;
  6. Recognition of achievement and talent by appropriate awards.
- B. To provide opportunities for professional growth for NATS members through sharing ideas, encountering new repertoire, hearing other teachers' students on an annual basis, and participating in carefully considered evaluations.
- 

### **ORGANIZATION**

#### **DIVISIONS AND REPERTOIRE REQUIREMENTS**

**HIGH SCHOOL:** (Age limit 15–19)

1. High School Women
2. High School Men

#### Repertoire (8 minutes)

Three selections should be prepared.

- a. An early English or Italian Classic song.
- b. Two additional songs selected at the discretion of the teacher. At least one song should be in English. All selections may be in English.

(NOTE: It is strongly advised that operatic arias not be sung.)

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## COLLEGE/UNIVERSITY DIVISIONS

When placing students in college/university divisions, do not include study in high school when calculating the semesters of study. For students in private studios a semester of study would equal 4 to 6 months of lessons.

**LOWER COLLEGE /UNIVERSITY:** (Age limit 23; including students of equivalent age and length of study in private studios)

3. Freshman Women (1 or 2 semesters of study)
4. Freshman Men (1 or 2 semesters of study)
5. Sophomore Women (3 or 4 semesters of study)
6. Sophomore Men (3 or 4 semesters of study)

### Repertoire (10 minutes)

Three selections chosen from the 17th through the 20th century vocal literature.

- a. A foreign language art song (i.e. Italian, German, French, or Spanish) sung in the original language.
  - b. An American, British, Canadian, or Australian art song composed in English.
  - c. A second foreign language art song or an appropriate aria sung in the original language or in an English translation.
- 

**UPPER COLLEGE/UNIVERSITY:** (Age limit 26; including students of equivalent age and length of study in private studios)

7. Junior Women (5 or 6 semesters of voice study)
8. Junior Men (5 or 6 semesters of voice study)
9. Senior Women (7 or 8 semester of voice study)
10. Senior Men (7 or 8 semester of voice study)

### Repertoire (12 minutes)

Three selections chosen from the 17th through the 20th century vocal literature.

- a. A foreign language art song (i.e. Italian, German, French, or Spanish) sung in the original language.
  - b. An American, British, Canadian, or Australian art song, composed in English.
  - c. An appropriate aria sung in the original language. An advanced foreign language art song may be substituted.
-



### **ADVANCED**

11. Advanced Lower – age limit 27 – Beyond 8 semesters of voice study, and to include fifth year seniors.
12. Advanced Upper – no age limit – Beyond 8 semesters of voice study, and to include doctoral students.

#### Repertoire (15 minutes)

Four selections including:

- a. one opera aria in the original language OR one oratorio aria which may be sung in an English translation;
- b. two art songs representing two languages;
- c. one contemporary art song composed since 1950.

No more than two of the four selections may be in English. One selection must be in English.

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### **ADULT:** (Ages 24 or older)

In the spirit of the Student Auditions Guidelines, this division is intended for students who are either not currently or previously enrolled as a music major in a college setting.

13. Adult Lower (1 – 4 semesters of voice study)
14. Adult Upper (5 or more semesters of study)

#### Repertoire

LOWER – (10 minutes) follow Lower College repertoire.

UPPER – (12 minutes) follow Upper College repertoire.

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### **MUSIC THEATER:** (Ages 15 or older)

15. Music Theater Lower – High School students
16. Music Theater Upper – All others.

#### Repertoire (12 minutes)

Three selections in the original language (all may be in English), displaying a variety of tempos and styles. The music theater pieces must be from the stage version of the score and not from a movie version.

- a. An operetta aria or art song in the original language. The art song may be an English or foreign language song of any period.
- b. A selection from a music theater work written before 1960.
- c. A selection from a music theater work written after 1960.



## ELIGIBILITY AND PROCEDURE

- A. Any student currently studying with an active member in good standing at the national and district or chapter level of NATS is eligible.
- B. If the student has been studying with the sponsoring teacher for less than eight (8) months, acknowledgment must be made of the student's former vocal study both on the application and in any public announcements. The NATS Code of Ethics provides that "It is unethical to claim as a pupil one having studied less than eight months with a teacher except where there has been no previous training."
- C. It is preferred that registration for teachers, performers and accompanists be done **on-line**. Teachers sending **hard copies** should fill out all application forms completely and mail with appropriate fees to address below. **ALL TEACHERS** are to mail fees to:

**Dr. Stephen Ng**  
**Swope Music Building**  
**West Chester University**  
**817 S. High St.**  
**West Chester, PA 19383**

**\*\*\* Applications, complete with all fees, must be postmarked by  
February 1, 2012 \*\*\***

D. Teachers must participate in the Auditions. All teachers who enter students must attend and be available to adjudicate or to assist in the Auditions. At the discretion of the Auditions Coordinator, teachers over the age of 65 and/or in ill health may be excused from adjudication. If unable to attend, the teacher must submit a "Request for Waiver" form and the appropriate fee. A waiver may be granted for no more than two consecutive years, after which time the teacher must attend the Auditions.

E. NATS members may enter only their own students in the Auditions. Entering another teacher's students, for whatever reason, is unethical and will result in the disqualification of all concerned.

F. The auditioning student is responsible for bringing his/her own accompanist; such an arrangement is to the decided advantage of the singer. Scheduling makes it impractical for one accompanist to play for more than 8 students. Teachers may not accompany their own students. Professional accompanists will be available at the conference for a fee. The fee will include playing in all rounds of the auditions; because of scheduling problems, **rehearsals may not be possible**. Please note on the appropriate forms if a professional accompanist is desired. For singers using the professional accompanist, **NO REPERTOIRE CHANGES** are allowed after we have received your registration form. Again, it is to the decided advantage of the singer to bring his or her own accompanist.



G. For singers who bring their own accompanists, substitutions in repertoire are permitted as long as the requirements are met.

H. Timings for each selection must be included on the Performer Registration Form.

I. All singers and accompanists must perform from lawful editions and observe and obey copyright laws. Please contact the conference chair if you have any questions regarding copyright requirements.

NOTE: Any student may, with the teacher's permission, choose to sing for comment only within any classification. This information should be listed on the application form and on the adjudication sheets. No restriction on age or length of study should apply. The student will be permitted to sing all prepared selections, provided they fall within time guidelines.

## **ADJUDICATION**

The principal purpose of the Auditions is to give each student a full hearing before qualified and impartial judges, as well as the opportunity to receive careful and constructive criticism. Evaluative comments and ideas are of great value to students and teachers. Each judge should make as comprehensive a critique as time allows, acknowledging achievement and encouraging improvement. Comments that would be embarrassing to the teacher or discouraging to the student must be avoided; no one should be criticized to the point of humiliation or defeat. Since the Auditions are important to the participating students who have made a significant investment in time, energy, and money, the experience should be positive and rewarding. The real competition is between the student and his own self-image or self-imposed goals. The preparation for the Auditions and the written constructive criticisms are far more valuable than any award or honor given to the student.

Preliminary, semi-final and final auditions will be held. All students who receive two grades of 90 or above **OR** an average of 90 or above in the preliminary auditions will proceed to the semi-finals. The time allotted for the semi-final round for the following divisions will be reduced by 2 minutes: high school, lower college, upper college, adult, and musical theater. The advanced divisions will be reduced by 3 minutes. The top three scores (including ties) in each division of the semi-finals will proceed to the finals. Written comments will be given in both the preliminary and semi-final rounds. Cash awards and certificates will be given to the top three finalists in the final round. At the finals, each singer will sing one selection of their choice, limited to **FIVE MINUTES**. There will be no written comments.



## **FEE SCHEDULE**

### **STUDENT**

High School	\$12.00
Music Theater Lower	\$12.00
Lower/Upper College	\$15.00
Music Theater Upper	\$15.00
Advanced and Adult	\$18.00

### **PROFESSIONAL ACCOMPANIST FEES**

High School	\$25.00
Advanced	\$45.00
All others	\$35.00

### **TEACHER**

Teacher registration	\$30.00
Teacher waiver	\$50.00 (in addition to the registration fee for a total of \$80)

**Please collect fees from your students and send one check for your entire studio.**

All checks for the above fees should be made payable to **Eastern Region NATS.**

Send forms and fees to:

**Dr. Stephen Ng  
Swope Music Building  
West Chester University  
817 S. High St.  
West Chester, PA 19383**

<b>POSTMARK DEADLINE: February 1, 2012</b>
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**TEACHER REGISTRATION FORM (on-line registration preferred)**

PLEASE SEND ONE CHECK FOR YOUR ENTIRE STUDIO Total fees enclosed \$ \_\_\_\_\_  
PAYABLE TO: **Eastern Region NATS** (Please collect fees from your students)  
SEND TO: Dr. Stephen Ng Waiver fee enclosed \$ \_\_\_\_\_  
Swope Music Building  
West Chester University Number of Students \_\_\_\_\_  
817 S. High St.  
West Chester, PA 19383

**ALL REGISTRATION MATERIALS MUST BE POSTMARKED BY FEBRUARY 1, 2012**

Name \_\_\_\_\_ NATS ID# \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
\_\_\_\_\_ E-mail \_\_\_\_\_

Indicate private studio or name of institution (for announcement at Winners' Concert): \_\_\_\_\_

**STUDENT NAME** **DIVISION** **ACCOMPANIST**  
Accompanists may play for no more than eight students.

STUDENT NAME	DIVISION	ACCOMPANIST
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

- Please check the divisions you prefer to judge --- *you may not judge a category in which you have students entered*
- |  |   |  |
|--|---|--|
| <input type="checkbox"/> High School – Men         | <input type="checkbox"/> Junior College – Men   | <input type="checkbox"/> Adult – Lower         |
| <input type="checkbox"/> High School – Women       | <input type="checkbox"/> Junior College – Women | <input type="checkbox"/> Adult – Upper         |
| <input type="checkbox"/> Freshman College – Men    | <input type="checkbox"/> Senior College – Men   | <input type="checkbox"/> Music Theater – Lower |
| <input type="checkbox"/> Freshman College – Women  | <input type="checkbox"/> Senior College – Woman | <input type="checkbox"/> Music Theater – Upper |
| <input type="checkbox"/> Sophomore College – Men   | <input type="checkbox"/> Advanced – Lower       |  |
| <input type="checkbox"/> Sophomore College – Women | <input type="checkbox"/> Advanced – Upper       |  |

**I am a NATS member in good standing and I understand that I am expected to assist with the Auditions by judging or in some other capacity.**

\_\_\_\_\_  
(Signature)

**I am not available for judging.** (Complete the request for Judging Waiver) \_\_\_\_\_  
(Signature)



## REQUEST FOR JUDGING WAIVER (on-line registration preferred)

I wish to be released from my judging responsibilities at the 2012 Eastern Region NATS Student Auditions for the following reasons:

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Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Telephone: (\_\_\_\_\_) \_\_\_\_\_

I understand that if I do not attend the Auditions, I must supply a qualified substitute judge for that day, or pay the \$50 judging waiver fee, or my students will not be permitted to participate.

\_\_\_\_\_  
*(signature)*

Name, email and telephone number of replacement adjudicator:

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Return teacher application, student applications, and judging waiver (if necessary) to:

**Dr. Stephen Ng**  
**Swope Music Building**  
**West Chester University**  
**817 S. High St.**  
**West Chester, PA 19383**

**All application materials must be postmarked by February 1, 2012**



**PERFORMER REGISTRATION FORM (on-line registration preferred)**

**ALL FORMS MUST BE POSTMARKED BY FEBRUARY 1, 2012.** Performer Fee amount: \$\_\_\_\_\_ (High School \$12; College, \$15; Adult & Advanced, \$18)

**Submit fees to your teacher who will send one check for the entire studio.**

Name \_\_\_\_\_ Division \_\_\_\_\_  
Address \_\_\_\_\_ Age \_\_\_\_\_  
\_\_\_\_\_ Total Length of Study \_\_\_\_\_  
(include current semester)  
Phone \_\_\_\_\_ Email \_\_\_\_\_

<b>Selection</b>	<b>Major Work (if applicable)</b>	<b>Composer</b>	<b>Duration &amp; Key</b>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**ACCOMPANIST'S NAME** \_\_\_\_\_

**Note: Professional accompanists are available for a fee (see Fee Schedule). If you require a professional accompanist, write "Professional" above and include the accompanist fee with your registration – along with one clearly legible photocopy of each piece of music (you must perform from originals). You will have at most only a short rehearsal with the provided accompanist, so it is advantageous to bring your own if possible.**

Name of NATS Teacher \_\_\_\_\_ NATS Dues Paid? \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
\_\_\_\_\_ E-mail \_\_\_\_\_

Name of former teacher (please print): \_\_\_\_\_  
*If the above student has come from another teacher within the last eight months, you are required to list that teacher's name.*

I verify that the above information is correct.

Teacher's Signature \_\_\_\_\_

★ DUPLICATE AS NECESSARY ★



**PERFORMER REPERTOIRE FORM  
and  
JUDGING COMMENT SHEET**

***Each student is required to bring THREE completed copies of this form to the auditions.***

Name \_\_\_\_\_ Age \_\_\_\_\_

Length of Study \_\_\_\_\_ (semesters or years) Division \_\_\_\_\_

<b>Selection</b>	<b>Major Work (if applicable)</b>	<b>Composer</b>	<b>Duration &amp; Key</b>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Judge's Comments Suggested Areas for comment and Evaluation: *musicianship, vocal technique, voice characteristics, artistry, communication*. Judge will please indicate the strengths of the singer and any areas that need special attention.

Judge's Signature \_\_\_\_\_

★ DUPLICATE AS NECESSARY ★





## Master Class Presenters

### **Sharon Sweet** (*Classical Master Class*)

Dramatic soprano Sharon Sweet attended the Curtis Institute of Music and completed her vocal studies with renowned pedagogue Madame Marenka Gurewich in New York. She began her international career with a concert performance of *Aida* in Munich, which led to an invitation to join the Deutsche Oper Berlin in 1986, where she was acclaimed for her Leonora in *Il Trovatore* and Elisabeth in *Tannhauser*. Her debut at the Paris Opéra in 1987, as Elisabetta di Valois in *Don Carlos*, was the springboard for her subsequent international career. She has been heard in Vienna and Zurich in *Tannhauser*, in Hamburg in *Il Trovatore*, and at the Bavarian State Opera in Munich in *Aida*. She sang her first Norma at the Theatre Royale de la Monnaie, and made her first Italian appearances as *Aida* at the Arena di Verona. *Aida* also introduced her to North American audiences in 1989 in San Francisco.

She began her long association with the Metropolitan Opera in 1990 in *Il Trovatore*. Other roles at the Met included *Don Giovanni* (Donna Anna), *Un Ballo in Maschera*, *Tannhauser*, *Aida*, new productions of *Stiffelio* (Met premiere) and *La Forza del Destino* (both telecast internationally), and *Turandot*, a role which she sang often including new productions at the Opéra Bastille, in Florence, at performances in the Forbidden City in Beijing, and with film maker Zhang Yimou. Her most recent operatic debut was the title role in Strauss' *Ariadne auf Naxos*, which she sang in 1999 in concert performances under Zubin Mehta with the Israel Philharmonic.

Sharon Sweet devoted a substantial part of each season to appearances in concert. Her discography includes complete recordings of *Don Giovanni* under Sir Neville Marriner for Philips, and *Falstaff*, *Lohengrin*, Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 8* and *Der Freischütz* under Marek Janowski for BMG. She recorded the Verdi *Requiem* under Giulini and Schoenberg's *Gurrelieder* under Abbado for DGG. She can also be heard in Schmidt's *Psalm 47* under Janowski on Erato and in Schumann's *Das Paradies und die Peri* and in Mahler's *Symphony No. 8* under Maazel for Sony, as well as in Strauss' *Four Last Songs* under de Burgos on Collins Classics. The artist has recorded the *Symphony No. 8* of Gustav Mahler with Lorin Maazel for Sony and with Sir Colin Davis for BMG. Ms. Sweet also recorded *Il Trovatore* as Leonora on the Chandos label.

In 1999 Sharon Sweet joined the faculty at Westminster Choir College. She is in frequent demand for master classes and as a judge for international competitions. Her students have won the Marion Anderson, Mario Lanza, and Bel Canto Competitions, and have sung with opera companies in Pittsburgh, Utah, Connecticut, Virginia, Houston, and Long Beach, among others.

### **Mary Saunders-Barton** (*Bel Canto/Can Belto Music Theater Master Class*)

Mary Saunders is a Cum Laude/Phi Beta Kappa graduate of Mount Holyoke College with a Master's degree from Middlebury College and the Sorbonne, Paris. While in Paris, she studied with Pierre Bernac at the École Normale de Musique. She is currently Head of Voice Instruction for the Bachelor of Fine Arts in Musical Theater at Penn State University. Previously she was on the BFA Musical Theater faculty at the Hartt School of Music.



### **Mary Saunders-Barton (continued)**

An active performer with Broadway, off-Broadway, film and television credits, Ms. Saunders has recently concentrated on the creation and performance of one-woman cabaret shows, the first of which, *Stop, Time*, played to sell-out houses in New York City. In addition to her university teaching, she maintains a studio in Manhattan for professional performers. In this and recent seasons her students could be seen on Broadway in: *The Drowsy Chaperone*, *Wicked*, *Little Shop of Horrors*, *Urinetown*, *Hairspray*, *The Producers*, *Kiss Me Kate*, *Seussical*, *The Musical*, *Cabaret*, *Follies*, *42nd St.*, *Rent*, *Boys From Syracuse*, *Mama Mia*, *The 29th Annual Putnam Valley Spelling Bee*, *Gypsy*, *In The Heights*, *A Tale of Two Cities*, *Promises, Promises*, *Hair*, and *West Side Story*.

Mary is frequently invited to present her workshop seminar *Bel Canto/Can Belto* for convocations of singers and teachers of singing in the U.S. and Europe. In recent years she has presented workshops and master classes for the National Association of Teachers of Singing in NYC, San Diego, St. Louis, Los Angeles, Minneapolis, Boston, Providence, Albuquerque, Dallas/Fort Worth, New Orleans and for the National Opera Association in Washington DC. She has been on the voice faculty of the Intermezzo Young Artists program in Bruges, Belgium and has presented internationally for the Voice Foundation, the International Congress of Voice Teachers in Vancouver, BC, the International Sweet Adeline's Educational Symposium and the international Congress "Broadway und der Ruhr" in Dortmund, Germany. She has taught workshops at Ithaca College, Berklee School of Music, Illinois Wesleyan, San Diego State, American University, California State, Fullerton, Wheaton College, Ouachita Baptist University, the University of Central Oklahoma, Loyola College in Baltimore, The Longy School of Music and the New School for Music in Cambridge, MA and Emerson College.

Mary offers, with Penn State colleagues, a summer workshop *Bel Canto/Can Belto: Learning to Teach and Sing for Musical Theater* on the Penn State campus. In addition, she has recently launched an MFA in Musical Theater Voice Pedagogy. Her DVD tutorial *Bel Canto/Can Belto: Teaching Women to Sing Musical Theatre*, was vividly reviewed in the *NATS Journal of Singing*. Mary was recently inducted into the American Academy of Teachers of Singing.

### **Christopher Arneson (Selecting Repertoire from a Developmental Perspective)**

Christopher Arneson is a professional voice trainer and vocologist who works with singers and actors to build powerful, effective voices. In 2003 he joined the voice faculty at Westminster Choir College where he teaches Voice, Voice Pedagogy, Literature for Teaching, and Speech for the Actor, and serves as co-director of the CoOPERative Program, a young artist program for singers. His students have gone on to graduate work or artist diploma study at prestigious conservatories and universities, and have appeared in young artist programs at Chautauqua, Central City, Santa Fe, and Washington National operas. His professional-level students have appeared at the Metropolitan Opera, New York City Opera, Los Angeles Opera, San Francisco Opera, and Lyric Opera of Chicago.

Having enjoyed success in opera, concert and recital, his repertoire ranges from Baroque to contemporary, with works by Handel and Lully, John Adams and Phillip Glass, and performances of Mozart roles (Don Giovanni, Figaro, Count Almaviva, and Guglielmo). His



### **Christopher Arneson (continued)**

formative training was with the Tri-cities Opera where he debuted as Silvio in *I Pagliacci*. He appeared with the Opera Orchestra of New York in works of Donizetti and Boildieu, as Figaro in the Metropolitan Opera Guild's production of *The Barber of Seville*, with the New Jersey Symphony in Copland's *Old American Songs* and in performances of Strauss' *Zigeunerbaron* with the New York Philharmonic. He has also appeared at the Netherlands Opera, the Paris Opéra, and the Edinburgh Festival in Scotland.

Dr. Arneson is a frequent speaker on the training and care of the professional voice. As a faculty member for the New York Singing Teachers Association's (NYSTA) professional development program, he teaches classes in repertoire and applied pedagogy. He is chair of the NATS Pedagogy Curriculum Committee, and a regular contributor to the NATS *Journal of Singing*. Previously he was the co-director of the Voice and Speech department at the Actors Studio of the New School University in New York. Dr. Arneson completed vocology internships at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. He holds the BM and MM degrees from Binghamton University, completed post-graduate studies at Cornell University, and earned the DMA from Mason Gross School of the Arts at Rutgers University. Dr. Arneson is an editor for the *Journal of Singing*, Unbridled Books, and Inside View Press. He is a member of the American Academy of Teachers of Singing, and was a Master Teacher for the NATS 2011 Intern Program.

### **Jodi Barth and Gincy Stezar (*Toe to Head: A Physical Therapy Approach to Postural Alignment and Performance Improvement*)**

Jodi Barth is a licensed physical therapist with nearly 30 years of experience in the field of rehabilitation. She is a certified clinical instructor through the American Physical Therapy Association. Currently, Ms. Barth is a Regional Manager and Facial Palsy and TMJ program specialist for NRH Regional Rehab, a member of Medstar Health in the Washington, D.C. metro area. A graduate of Ithaca College PT program, Ms. Barth's approach to patient care has been locally and internationally on facial palsy treatment as well as evaluation and importance of postural alignment. She attended the Masters of Science program at Adelphi University in the area of exercise physiology. Her wide range of clinical experience has provided her with tools to perform extensive physical therapy evaluations, treatments and recommendations with postural assessment being the key component.

Gincy Stezar is a licensed physical therapist who has worked for the last 7 years with Jodi Barth specializing in the field of facial neuromuscular retraining. She is a graduate of the University of Maryland with a bachelor's degree in Physical Education and Montgomery College with an Associate of Applied Science degree as a Physical Therapist Assistant. Ms. Stezar has received extensive training in the area of orthopedic and manual therapy, which she brings to the treatment of her facial palsy and TMJ patients.

Both were clinicians at the 2009 and 2010 NATS Intern Program, and presenters at the 2010 NATS 51<sup>st</sup> National Conference in Salt Lake City, Utah.



**FEE TALLY SHEET  
and  
REGISTRATION CHECKLIST**

**Please return this checklist with any forms any fees!**

**Before mailing your complete registration forms, make sure you have:**

- \_\_\_\_\_ Completed the **Teacher Registration Form** (*on-line registration preferred*).
- \_\_\_\_\_ Listed your phone or email and the division and accompanist for each student.
- \_\_\_\_\_ Completed a **Performer Registration Form** for each student (*on-line registration preferred*).
- \_\_\_\_\_ Listed each student's division, age, length of study, former teacher (if applicable), accompanist, duration and key of each selection (*on-line registration preferred*).
- \_\_\_\_\_ Completed the **Request for Judging Waiver Form**, if applicable.
- \_\_\_\_\_ Completed **Master Class Applications**, if applicable. (**ALL TEACHERS MAIL**)
- \_\_\_\_\_ Enclosed one check only for the following fees (as applicable): (**ALL TEACHERS MAIL**)

High School	_____ @ \$12 each = \$ _____
Music Theater Lower (High School)	_____ @ \$12 each = \$ _____
Music Theater Upper (College)	_____ @ \$15 each = \$ _____
Lower/Upper College	_____ @ \$15 each = \$ _____
Advanced and Adult	_____ @ \$18 each = \$ _____
Accompanist for High School	_____ @ \$25 each = \$ _____
Accompanist for Advanced	_____ @ \$45 each = \$ _____
Accompanist for all others	_____ @ \$35 each = \$ _____
Teacher Registration	_____ @ \$30 = \$ _____
Judging Waiver, if applicable	_____ @ \$50 = \$ _____
	Total \$ _____

\_\_\_\_\_ Made checks payable to **Eastern Region NATS**

\_\_\_\_\_ Mail by the **FEBRUARY 1, 2012** deadline!

***Please collect all fees from students and send ONE check for your studio.***

**POSTMARK DEADLINE, FEBRUARY 1, 2012.**



## Lodging Information

Conference Rate of \$80 (plus taxes) for March 1, 2, and 3, 2012.

The block of rooms at this rate will be reserved until February 10.

Request the group rate for **NATS Music School WCU**.

Days Hotel & Conference Center  
943 South High Street  
West Chester, PA 19382

**610–692–1900**

610–692–5598 (fax)

[www.dayswestchester.com](http://www.dayswestchester.com)

[www.wccarriagehouse.com](http://www.wccarriagehouse.com)

## Directions

<http://www.wcupa.edu/cvpa/music/directions.asp>

## Campus Map

<http://www.wcupa.edu/campusmap/>

## Other

Chester County Visitor's Bureau:

<http://www.brandywinevalley.com>

Airport:

Philadelphia International (@ 35 miles from WC).

<http://www.rainbowcab.com/shuttle.asp>

Bus Line or Train:

Train services runs from the airport to 30<sup>th</sup> street station. From there transfer is made to the R5 line. Nearest station is in Exton @ 15 minutes from campus.

Parking:

Parking is available adjacent to Swope Music Building in M-lot or in the Matlack garage.