



## 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 Adelpha 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.