

PROGRAM FOR MENTORS

Program Details

TUITION: \$800.00 • **DATES:** June 6-29, 2009 at Pepperdine University
310.384.3706 (for more information)

Dear Colleagues,

Come join us at SongFest in Malibu this summer!

Refresh your teaching methods with new fresh ideas from our outstanding faculty, meet new colleagues, and perform in our classes and concerts.

SongFest has established a new program specifically designed for you. In the past we have had many voice teachers participate in our program both as participants and observers. Now, we are inviting you to take part in a new curriculum centered on a series of special performing seminars with other professionals to give a forum for techniques and repertory ideas to enrich your studio. You also have the option to participate in two master classes and perform in a public recital.

So, why not discuss the planning of recitals with Margo Garrett and Martin Katz; select some of the lesser know Bach arias for younger singers with Ryan Turner and Kendra Colton; discover a new approach to teaching French mélodie with Amy Burton; alternative arias for contests and recitals with John Hall and America's finest songs new and old with Paul Sperry and creating the premier of *Insomnia*, a new work by Tom Cipullo commissioned and performed by SongFest for this summer's SongFest Fellows.

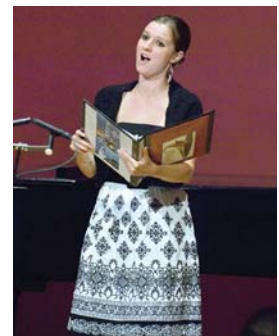
The American SongBook Concert, directed and accompanied by John Musto in his own piano arrangements brought the house down last summer (Listen: www.songfest.us) and will be presented again this summer. Who says the song recital is boring?

We invite you to go to the website, www.songfest.us and listen to all of last year's concerts with the participants.

An opening reception and a free ticket to Los Angeles Opera's performance of *La Traviata* is also included. Don't miss these stimulating three weeks at SongFest in beautiful Malibu!

PROGRAM FOR MENTORS AND VOICE TEACHERS:

1. Specific performing classes for the Voice Teacher Program listed below
2. Observe all master classes
3. Sing in two master classes (*optional*)
4. Perform in one concert (*optional*)
5. Attend opening reception
6. Free ticket to LA Opera's performance of *La Traviata*



Hayden Eberhart in the Bach Cantata Concert.



The Book of Uncommon Prayer by John Musto, Final bow.

PROGRAM FOR MENTORS and VOICE TEACHERS

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1. **Beyond pronunciation: finding the 'je ne sais quoi' of singing in French** – Amy Burton

Amy Burton's special interest and expertise in French song literature will be the focus of this class. Getting beyond pronunciation and into the French legato and use of accents (stresses) particular to French. Listening and study resources will be suggested.

2. **Singing American English** – Paul Sperry

Why do the critics always complain that even when we sing in English we are unintelligible? Tenor Paul Sperry has answers to that question and a lot of specific ideas for correcting the problem.

3. **Composer and Singer** – composers, Tom Cipullo with Paul Sperry

Presenting music created by living composers can be an enormously rewarding experience for the singer. Still, there are issues that can detract from the finished performance. Because musical notation remains an imperfect vehicle, and because new work has, by definition, no established performance tradition, certain questions are common:

- How does the singer decipher a composer's intent?
- How does one go about commissioning a composer?
- What is a typical financial agreement for a commission?
- What are reasonable requests for a singer to make (selection of text, performance rights, recording rights, public acknowledgement) when commissioning a composer?
- How does a composer tailor a work to a particular singer?
- What happens if a singer commissions a work and is not pleased with the result?

4. **Pear shaped tones ALONE lead to yawns** – John Hall

Stage Director John Hall shares his imaginative ideas for giving the performer permission to think beyond the sound to communicate the text.

5. **Actus Interruptus: Recitatives without their Arias** – Martin Katz

"Will you start with the recit?"

A step by step process for learning recitative.

6. **Whose art song is it anyway?** – Amy Burton

Discussion on how a performer must "own" the material they sing.

7. **Our Northern Neighbors** – Jennifer Tung

Canada has some wonderful art songs. Jennifer will introduce you to some of the best.

8. **Breaking the Song Barrier, Recital Programming** – Margo Garrett and Martin Katz

A class on planning recital programs in both traditional and new and different formats presented by two of the most well-known collaborative pianists alive today.

Participants are encouraged to come with as many questions as possible, and are welcome to submit sample programs ahead of time, to be used as examples (good and bad) during the class.

9. **Bach Cantatas Aria Class** – Kendra Colton, *soprano* & Ryan Turner, *tenor*

The Bach Cantata Aria Class for Voice Teachers will focus on choosing, preparing, teaching and interpreting Bach cantata arias that are suitable for the young singer. Some of the lesser known arias are remarkable vehicles for introducing Bach to young singers, yet with manageable phrase lengths and ranges. A list of cantata arias and duets appropriate for young singer, specifically those for oboe, flute or violin obligato, as well as methods of teaching this profoundly emotional music will be offered. Kendra Colton is a long-time soloist along with Ryan Turner, who also is a frequent guest conductor, at the famed Emmanuel Music, founded by the late Craig Smith and now led by John Harbison. Emmanuel is well known for its weekly presentation of Bach Cantatas.

10. **Telling a Story in Song - Radiant Singing** – Frances Young

Young will share her techniques of getting younger singers to create stories and mental images .

11. **American Song is Alive and Well** – Paul Sperry

New interesting songs appropriate for younger singers.

12. **The Grandeur and the Glory** – D'Anna Fortunato

Performing Handel arias.

13. **Creating a Voice Lab on the University Campus** –

Demonstration of the equipment and discussion about how to propose the idea and receive funding.