

Facilitating Studio Transitions: Helping students navigate the progression to college, graduate school, and beyond.

As collaborative Central Region NATS colleagues we became intrigued with the idea of our vocal-circles, heritage, or the vocal-line from which we emerged as artists. Our intrigue grew into specific questions and revealed varying strategies employed by each of us. However, the normative mechanisms traditionally used in transitioning to a collegiate, graduate school, or professional voice studio are rapidly reframing themselves in the wake of the world wide Covid-19 pandemic, the approaching demographic and economic cliffs, and social unrest. Emerging approaches to assist students and teachers navigate a studio transition are as varied as individuals and institutions. The work of this collaborative presentation has been to cull the current philosophical and procedural systems most widely used in Central Region NATS, by students and teachers, to facilitate a healthy progressive studio transition. We will share substantive data from focused research on how programs, teachers, and students approach these transitions and provide a variety of practical considerations for students and teachers alike.

Collected data will be drawn from focused research on Independent High School, undergraduate, graduate, and professional programs and teachers in the Central Region. It will explore such topics as how to contact a perspective teacher, perspective lesson etiquette for students and teachers, strategic contacts, networking, and evidence-based vocal pedagogy and its intersectionality with student goals and perspectives.

Carol Chapman, soprano, has garnered praise as a versatile singer of oratorio, recital and opera through engagements with the Bach Society of St. Louis, Masterworks Chorale, American Kontorei, the Liberty Symphony, Springfield Symphony, Chamber Orchestra of the Ozarks and Springfield Regional Opera. She has performed a wide variety of literature from Handel's *Messiah*, Haydn's *Mass in Time of War*, Brahms' *Ein Deutsches Requiem*, Mozart's *C Minor Mass* to Mahler's *Symphony No. 8*. Critics have described Chapman's performance in Handel's *Judas Maccabeus* with the Bach Society as, "exquisite...a stellar performance."

She has been featured in recital at the Salle Cortot, Paris and the Paris Conservatory as well as numerous university recital's including Evangel University, William Jewell College and Missouri Southern State University: operatic roles include Rosalinda in *Die Fledermaus*, Pamina in *The Magic Flute*, the Mother in *Amahl and the Night Visitors*, Elvira in the *Italian Girl in Algiers*, Fiordiligi in Mozart's *Così fan tutte* and several performances of Puccini's *Madame Butterfly* with Opera Theatre of St. Louis. Most recently, Chapman appeared with the Mid-America Singers as guest soloist for their performance of Carl Orff's *Carmina Burana*, and a repeat performance of the Mother in *Amahl and the Night Visitors* performed at Juanita K. Hammons Hall. Dr. Chapman has studied under the tutelage of Edward Zambara, Carole Gaspar and Inci Bashar. She currently serves as Associate Professor of Music and Voice Area Coordinator at Missouri State University.

Sarah Holman, mezzo-soprano, recently performed Haydn's *Missa in Tempore Belli* with the Rockford Symphony and was a featured soloist in *Ivor Novello: A Celebration* with the Kansas City World War I Museum and William Jewell College. She has performed with the Lake Forest Symphony, Chicago Master Singers, and DePaul Community Chorus in Mahler's *Symphony No. 2*,

Bach's Cantata No. 147 Herz und Mund und Tat und Leben, Elgar's The Light of Life, Stanford's Stabat Mater, Bruckner's Mass in D minor, Dvořák's Mass in D, Mozart's Requiem, and Handel's Messiah.

Her operatic appearances have been with Opera Southwest, Lyric Opera Cleveland, Chicago Chamber Opera, DuPage Opera, Muddy River Opera, City Opera of the Quad Cities, and Kansas Opera, and have included the roles of The Baroness in Vanessa, the Gian Carlo Menotti: A Tribute, under the stage direction of Francis Menotti, Elizabeth Proctor in The Crucible, Dorabella in Così fan Tutte, The Mother in The Consul, Katisha in The Mikado, Lady Jane in Patience, Meg Page in The Merry Wives of Windsor, Beatrice in Beatrice and Benedict, and the title role of Regina. She enjoyed a long tenure in the Dean Wilder Singers, a vocal quartet which toured throughout the United States, Mexico, and Southern Korea performing opera, oratorio, and sacred literature.

As a recitalist, Dr. Holman has performed in numerous venues in the United States and Cambridge, Birmingham, and Northampton, England. She has been a featured artist and master teacher with the Southern Young Artist Opera Project in Beijing, China and Changhua and Taipei, Taiwan. She was a featured artist and master teacher with the Asian Opera Festival in Kunming, China, and at the Bel Canto Opera Workshop in Kaohsiung, Taiwan. A recipient of a Goldovsky Opera Directing Internship with Harrower Opera in Atlanta, Dr. Holman, Professor of Voice, has served as Director of Opera at Wheaton College Conservatory. She was a featured presenter at the International Congress of Voice Teachers 2017 conference in Stockholm, Sweden, and serves on the National Association of Teachers of Singing Foundation Board.

Yvonne Gonzales Redman has enjoyed an 18-year career as a main stage soprano at the Metropolitan Opera including nearly 200 onstage performances as a principal soloist, including 26 live radio and television broadcasts that are still regularly broadcast over SiriusXM radio. Highlights include Zerlina in Don Giovanni (James Levine, conductor); Giannetta in L'Elisir d'Amore (with Luciano Pavarotti for his 30th anniversary gala); Jouvencelle in Adrianna Lecouvreur (in Mirella Freni's final performances of this work); and in Parsifal with Plácido Domingo, to name only a few highlights of her career. She is a grand prize winner of the Metropolitan Opera National Council competition and the Eleanor McCollum Houston Grand Opera competition.

Ms. Redman has performed at the Santa Fe Opera, Los Angeles Opera, Seattle Opera, Minnesota Opera, Pittsburgh Opera, Wolf Trap, Opera Illinois, and the Houston Grand Opera, where she sang the world premiere of Daniel Catan's Florencia en el Amazonas. She was featured in the role of Mimi in La Bohème in the Bregenz Festival in Austria.

She has shared the stage with some of the greatest operatic artists, including Plácido Domingo, Luciano Pavarotti, Samuel Ramey, Nathan Gunn, Bryn Terfel, Teresa Stratas, Renee Fleming, Frederica von Stade, Susan Graham, Carol Vaness, Dawn Upshaw, Denise Graves, Paul Groves, Ben Heppner, Jerry Hadley, Dmitri Hvorostovsky, Rene Pape, and Thomas Hampson. Conductors with whom she has collaborated include James Levine, James Conlon (Music Director of Ravinia, among other titles), Sir Charles Mackerras, Leonard Slatkin, Richard Bonyngue, and Murry Sidlin.

Musical Theater voice specialist **Rebecca Simone Schorsch** bridges the gap between classical voice and musical theater styles of singing and performance. Ms. Schorsch was named one of the “Best of Chicago” (Chicago Magazine, 2008) for her teaching excellence in the field of theater and popular styles of singing. She teaches singers who perform on and off-Broadway, London's West End, on Chicago and regional stages, in opera houses, on national tours, and in film, television and the recording industry. Her students have gone on to rich lives in music, as teachers in elementary music classrooms or private voice instructors; stars of feature films; arts administrators at opera companies; performers at White House State Dinners; and Doctoral candidates in both performance and academic subjects.

In addition to her position on faculty at CCPA, Ms. Schorsch is also on faculty at the Up North Vocal Institute, a summer intensive for classical singers. She is a frequent master class teacher for musical theater and specializes in theater styles for classical singers. She has guest taught at the University of Colorado-Boulder, Wheaton College, University of Chicago, Southern Methodist University, Loyola University, the Source Song Festival in Minneapolis, Royal College of Music and Drama in Cardiff, Wales and the Royal Academy of Dramatic Art (RADA) in London, UK. A devoted educator of American music, Ms. Schorsch co-founded the summer-run American Music Institute at the Chicago College of Performing Arts. She is a member of the National Association of Teachers of Singing and the current President of the Chicago Chapter.