

NATS Boston Student Auditions 2020

New England Conservatory

Finals Round Results

Juniors Musical Theatre

1st \$100 - Grace Olah

2nd \$75 - Alivia Rowe

3rd \$50 - William Daniel Russell

Lower High School Classical

1st \$150 - Lydia Branson

2nd \$125 - Lana Crosson

Lower High School Musical Theatre

1st \$150 - Elizabeth Crawford

2nd \$125 (Tie) - Will Caron & Mackenzie MacCarthy

Upper High School Classical

1st \$200 - Helen Pepler

2nd \$175- KeeSeok Lee

3rd \$150 - Samuel Lyczkowski

Upper High School Musical Theatre

1st \$200 - Ava French

2nd \$175 - Kathryn Kimble

3rd \$150 - Mackenzie Wilcox

Lower College Classical

1st \$300 - Sydney Penny

2nd \$200 - Olivia Pellegrino

Lower College Musical Theatre

1st \$300 - Emily Oversen

2nd \$200 - Derek Brigham

Upper College Classical

1st \$350 - Jonathan Lawlor

Upper College Musical Theatre

1st \$350 - Ryan Finneran Gallagher

Adult Avocational Classical

1st \$100 - Patrick Millot

Adult Avocational Musical Theatre

1st \$100 - Nicole Kelley
2nd \$50 - Caroline Carreras
3rd \$75 - John Sawyer

Graduate Classical (1st \$450, 2nd \$350)

1st \$450 - Natalie Vatcher
2nd \$350 - Katie Thompson

MUSICAL THEATER PRIZES

Brian Boruta, Producing Artistic Director of The Umbrella Stage Company, offers a pair of tickets to a finalist of his choice to the regional premier of WAR PAINT at The Umbrella.

More Information about [WAR PAINT](#)

Mackenzie Wilcox

Karen Nascembeni, Chief Operating Officer for Bill Hanney's Live Theaters including North Shore Music Theatre Theatre by the Sea, and Cape Live Shows, offers a \$200 scholarship to one of North Shore Music Theatre's education classes.

[More Information about North Shore Music Theatre](#)

Grace Olah, Mackenzie Wilcox, & Will Caron

[Noel Smith](#), President Emeritus of NATS Boston, offers a \$200 Acting Through Song Award to the participant of her choice from the Upper or Lower College Division for excellence in acting.

Emily Oversen

CLASSICAL PRIZES

Margaret Felice, Executive Director of [Boston Singer's Resource](#), offers a one-year membership to the Adult Avocational, Upper College, and Graduate Classical Divisions 1st Place winners.

Patrick Millot, Jonathan Lawlor, & Natalie Vatcher

Teresa Winner Blume, Program Director and Voice Instructor for Walnut Hill School for the Arts in Natick, offers a \$250 scholarship to the newly-launched week-long summer Classical Voice Intensive, June 21-27, for singers ages 12-16. Artistry will be explored and strengthened through workshops, yoga, lessons, coachings, and master classes taught by expert voice faculty and guest artists. The week culminates in a final showcase performance of Art Songs and Golden Age Musical Theater selections. Featuring Beth Canterbury and Tessa Winner Blume: Voice Instructor, Sarah Whitten: Yoga for Singers, Patty Thom: Guest Master Class

Instructor, and Sarah Broomfield: Collaborative Pianist and Vocal Coach. Application Deadline:
March 15

[More Information about Classical Voice Intensive](#)

Lydia Branson

Through the generous donation of Patty Thom and Boston Conservatory, a High School Finalist will be awarded a \$2,000 scholarship to the Summer 2020 Vocal/Choral Intensive!
[More Information about VCI](#)

Will Caron

We are thrilled that Phyllis Hoffman, eminent voice teacher and Executive and Artistic Director of Boston University Tanglewood Institute from 1996 to 2014, will award a Finalist with a one-half scholarship (\$3,800) to this summer's BUTI Young Artists Vocal Program.
[More Information about BUTI](#)

KeeSeok Lee

Finals Judges

Musical Theatre

Brian Boruta



Brian is entering his 8th season as the Producing Artistic Director of The Umbrella Stage Company and has pioneered its mission of producing Bold, Daring, and Innovative theatre. Since 2012, his productions have amassed over 100 award nominations including Best Production nods for *Glengarry Glen Ross*, *Equus*, *Bloody Bloody Andrew Jackson*, *Red*, *Angels in America – Millennium Approaches*, and *Bonnie and Clyde*, winning Best Play for *To Kill a Mockingbird* and *True West* and Best Musical for *Parade*, and *Big Fish*

A noted performer, director, producer and designer, Brian's work has been seen extensively on the east and west

coast. Directing credits include: with The Umbrella: *Hundred Days*, *42nd Street*, *Avenue Q*, *Parade*, *Big Fish*, *Hair*, *Side Show*, *Next to Normal*, *The Rocky Horror Show*. Elsewhere: *Sweeney Todd*, *The Demon Barber of Fleet Street*, *Legally Blonde*, *Godspell*, *Seussical the Musical*, *The Actor's Nightmare*, *Sister Mary Ignatius Explains it All for You*. Favorite on-stage credits include Bert (*Mary Poppins*) Billy Lawlor (*42nd Street*, DASH Nom.), Judas/John the Baptist (*Godspell*), Cosmo Brown (*Singin' in the Rain*) Austin (*True West*) and Greg (*A Chorus Line*)

As a designer and educator, Brian has worked with numerous college, high school and community groups including Merrimack College, Goddard College, Framingham State University, The Performing Arts Center of MetroWest, Brookline, Chelsea and Wellesley Public School. His solo piece, *UnMasqued*, has been workshopped and performed at the Wheeler Theater in Port Townsend, WA. In 2012, Brian earned his Master of Fine Arts in Interdisciplinary Arts from Goddard College and was named the recipient of the 2014 Framingham State University Young Alumni Achievement Award for his work in the performing arts.



Kevin Wilson joined Boston Conservatory's voice faculty in 2008 and is head of vocal pedagogy. He teaches applied voice for musical theater and vocal performance students, as well as the courses Structure and Function of the Singing Mechanism, Vocal Pedagogy, and Applied Teaching Practicum. Additionally, he serves as director of the Conservatory's Vocal Pedagogy Professional Workshop and as an instructor in the Musical Theater Dance Intensive and Vocal/Choral Intensive.

As a vocal pedagogue, diagnostician, and rehabilitator, Wilson is dedicated to voice habilitation and securing the voice through a sustainable, flexible technique. As a result, his students have performed in venues ranging from the Metropolitan Opera, Chicago Lyric Opera, New York City Opera, the Handel and Haydn Society, Boston Symphony Orchestra, Boston Baroque, and the Oregon and Carmel Bach festivals to Broadway's *Cats*, *A Bronx Tale*, *The Band's Visit*, *On Your Feet*, *Beautiful*, *Kinky Boots*, *The Lion King*, *Gigi*, *Rocky*, *Mamma Mia!*, *Once*, *Natasha, Pierre & the Great Comet of 1812*, *Doctor Zhivago*, *Cinderella*, *Avenue Q*, *Evita*, *Aladdin*, and numerous national tours and

regional theaters. His students have been finalists and winners in the Tafelmusik Baroque Orchestra competition, Metropolitan Opera Auditions, Classical Singer Competition Grand Finals (classical and musical theater), and the NATS Boston/National Voice Competitions, and have received multiple prestigious regional nominations and awards for performance.

Wilson earned an M.M. in vocal pedagogy from New England Conservatory and a B.M. in vocal performance from the University of Central Oklahoma. He has studied at the University of Missouri-Kansas City Conservatory, speech anatomy and physiology at Boston University's Sargent College, vocal pedagogy at the Distinguished Voice Professional program with New York Singing Teachers' Association, and voice and speech with Catherine Fitzmaurice and Kristin Linklater.

Wilson is a sought after pedagogue, clinician, adjudicator, and master teacher, and has given master classes and lectures on vocal health and musical theater and classical pedagogies throughout the United States, Europe, and Asia. Most recently, he presented *Musical Theatre Voice Training in the 21st Century* at the Pan European Voice Conference in Ghent, Belgium, and was the featured presenter in vocal pedagogy at the Southwest American Choral Directors Association conference. The National Association for Teachers of Singing recently selected him as a master teacher for the prestigious voice intern program in 2019.

In addition to his teaching at the Conservatory, he teaches graduate vocal pedagogy at Boston University, and voice at Massachusetts Institute of Technology (MIT). He was previously on the voice faculty at the American Repertory Theater at Harvard University, Brown University, and Marymount Manhattan College. He maintains private voice studios in Boston and New York City.

Karen Nascembeni



Karen Nascembeni is the Chief Operating Officer for Bill Hanney's Live Theaters including North Shore Music Theatre in Beverly, MA, Theatre by the Sea in Matunuck, RI and Cape Live Shows in Hyannis, MA. She is also the radio and television voice of North Shore Music Theatre, as well as a radio and television spokesperson for several other businesses including the Kelly Automotive Group and the New England Home Shows. Prior to joining the NSMT team, Karen served for twenty years in a volunteer capacity at the theater as a Board Member, Corporate Circle Member, NSMT Radio Show Host and Gala Chair. Karen worked for 16 years at North Shore 104.9 in Beverly as General Sales Manager and On-Air Host. She also spent two years as Local Sales Manager for Comcast Spotlight overseeing regional television ads on 42 cable networks. Karen serves as Past President of the Board of Directors of the Greater Beverly Chamber of Commerce (Leslie S. Ray Hall of Fame Award 2018, Business Person of the Year Nominee 2017), is on the Executive Board of Directors of the North Shore Chamber of Commerce, Executive Board of Directors of the North of Boston Convention and Visitors Bureau, Board of Directors of Express Yourself, Inc., is a Commissioner of the Essex National Heritage Commission and an active member of the Lynnfield Historical Society. Karen is a graduate of the Connecticut School of Broadcasting. She is a singer/songwriter, voiceover talent and is currently working on a musical. Karen lives in Lynnfield with her husband, Steven Richard.

Classical

Phyllis Hoffman



Professor Hoffman is Professor of Music at Boston University, School of Music in the College of Fine Arts where she served as Chairman of the Voice Department from 1992 to 1996, Director of the School of Music from 1996 to 2001, Executive and Artistic Director of the Boston University Tanglewood Institute (BUTI) from 2002 to 2014, and Director of Applied and Performance Studies from 2009 to 2011.

As Director of the Boston University School of Music, Phyllis Hoffman fostered the artistic productivity of the students and faculty with performance projects that advanced the profile of CFA nationally and locally. Devoted to the works of Bach, Beethoven, Brahms, Mahler and Shostakovich, these projects integrated scholarship and distinguished faculty from other disciplines at BU, the nation and abroad. As Executive and Artistic Director of BUTI, Hoffman's initiatives enhanced the program's profile as an internationally recognized outstanding BU summer music program for gifted young artists, increased the number of faculty drawn from BU, led extensive development activity that increased scholarship resources, raised the artistic level of enrollments and pursued funding that fostered diversity.

Hoffman earned both Bachelor's and Master's of Music degrees from BU. She pursued advanced studies as the recipient of two consecutive fellowships to the Tanglewood Music Center, and attended the Aspen Music Festival, the Goldovsky Opera Institute, and the Robert Shaw Choral/Vocal Institute. Her voice teachers have included William Vennard, Oren Brown, and Benita Valente. Hoffman has appeared as soloist with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra with conductor Erich Leinsdorf, Emmanuel Music, Cantata Singers, and Ensemble, at the Meadowbrook Music Festival with Robert Shaw and in numerous oratorio and new music performances throughout New England. She has also performed as a soloist with the the Portland (Maine), Newton, Rhode Island, and Springfield Symphony Orchestras; the Worcester Music Festival, the Chorus Pro Musica and the Masterworks Chorale.

Hoffman has appeared as soloist with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra with conductor Erich Leinsdorf, Emmanuel Music, Cantata Singers, and Ensemble, at the Meadowbrook Music Festival with Robert Shaw and in numerous oratorio and new music performances throughout New England. She has also performed as a soloist with the the Portland (Maine), Newton, Rhode Island, and Springfield Symphony Orchestras; the Worcester Music Festival, the Chorus Pro Musica and the Masterworks Chorale. She has given master classes for the National Association of Teachers of Singing, the Rimsky Korsakov Conservatory of Music in St. Petersburg, Cornell University, the New England Conservatory, and at the National Conventions of Classical Singer. She has adjudicated numerous competitions and served as a consultant for performing arts curricula.

Her students have won awards and competitions and gone on to prestigious graduate programs and summer festivals; they perform in major regional and international opera houses and concert halls including the Metropolitan and New York City Opera Companies, Covent Garden, Berlin Staatsoper, Boston Lyric Opera, Dallas Opera, Houston Opera and the Opera Theater of St. Louis.

Margaret Felice



Margaret Felice is a singer, conductor, educator and writer living in Boston. She has been a member of Boston Singers' Resource since BSR's founding and has been Administrative/Executive Director since 2015. From 2007–2009 Margaret was President of Boston Opera Collaborative, Boston's operatic repertory company. She later served as the Public Relations coordinator for that group, spearheading BOC's email marketing, local media relations and social media presence. She currently directs the Liturgical Musicians at Boston College High School, is an assistant director of the Liturgy Arts Group of Boston College, and is on the religious education faculty

at Boston College High School

As a performer, Margaret's repertoire ranges from classical opera to modern musical theater, from early music to the Great American Songbook. She has sung principal roles in *Suor Angelica*, *The Marriage of Figaro*, *The Magic Flute*, *The Crucible*, *Carmen*, and *Don Giovanni*, as well as in theatrical productions of *Titanic*, *Company*, *Fiorello! Annie*, and *The 25th Annual Putnam County Spelling Bee*. She has a particular love of sacred music and has been a soprano soloist in J.S. Bach's B Minor Mass, Handel's *Messiah*, Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, Faure's Requiem, and other choral masterworks. Margaret has sung with Tanglewood Festival Chorus since 2005.

The author of a popular spirituality blog, Margaret and her writing on music and spirituality have been featured on PrayTell and Loyola Press's dotMagis blog. She also has been published in *GIA Quarterly*, *Pastoral Music*, *Classical Singer Magazine*, *Notre Dame Church Life Journal* and *Classical Music Indy*. Her first book, the 2019 edition of Loyola Press's *A Book of Grace-Filled Days* devotional series, was published in fall 2018.

Margaret is a regular speaker on liturgical music and spirituality, participating as a keynote presenter at Notre Dame Vision's inaugural Summer Conference for Liturgical Music Ministers and at an Ignatian Identity Conference at Leopard's Hill School in Lusaka, Zambia. Margaret holds degrees from Boston College and The Boston Conservatory and also studied at Emerald City Opera Institute and the Songfest Professional Program. Originally from South Windsor, CT, she now lives in Dorchester with her husband, Robert Goulston. Her résumé, calendar and blog can be found at www.margaretfelice.com.

Patty Thom



Patty Thom joined Boston Conservatory in 2003 and serves as chair of voice.

Prior to joining the Conservatory, Thom was director of music at the Walnut Hill School for the Arts in Natick, Massachusetts, where she was also director of the New England Conservatory-Walnut Hill joint program. She is a former teaching staff member of the Boston University Tanglewood Institute's Young Artists Vocal Program and BU's College of Fine Arts. Thom has given recitals, performances, and master classes throughout the United States, Canada, Switzerland, India, Indonesia, New Zealand, and Asia. She also served as artistic ambassador for the U.S. Information Agency, touring, performing, and teaching in Southeast Asia. In her work as a collaborative pianist, she premiered new works for the composers' consortia NuClassix, Extension Works, and Underground Composers. Thom has been trained in Linklater work (freeing the natural voice)

and yoga (Kripalu), as well as Alexander Technique and Feldenkrais.

Thom earned a B.M. from the University of North Dakota and an M.M. from Boston University. She also trained at L'Ecole Hindemith in Vevey, Switzerland, and studied Korean language at the Middlebury Institute of International Studies at Monterey. Thom studied voice with Joan Heller, Phyllis Curtin, and Richard Cassilly, and she studied acting and voice training with Kristin Linklater, Brent Blair, and Christopher von Baeyer. She also studied piano with Carmen Leerstang, Allen Rogers, and Anthony di Bonaventura and was a student in master classes with Arleen Auger, Carlo Bergonzi, Helen Boatwright, Hugues Cuénod, Irwin Gage (Cleveland Art Song Festival), Margo Garrett, Benjamin Luxon, and David Willison. She is now a sought-after master clinician and gives master classes for young singers in colleges, high schools, and at festivals across the United States.

In addition to her work with the collegiate program, Thom is a codirector and instructor of the Boston Conservatory Vocal/Choral Intensive, the Conservatory's summer program for high school-aged singers. She lives in Boston, Massachusetts.