

Clinicians

Dianne Berkun is the Founder and Artistic Director of the Brooklyn Youth Chorus Academy (**BYCA**), a performance-based vocal music education program serving students from throughout New York City, and the GRAMMY® Award-winning Brooklyn Youth Chorus (BYC), an internationally acclaimed performing ensemble.

A native of New York, Ms. Berkun made her onstage conducting debut at Carnegie Hall in 2003, performing Benjamin Britten's *Ceremony of Carols* with BYC. Ms. Berkun has also conducted BYC at Carnegie Hall for two performances of Britten's *War Requiem*—one with the Juilliard Orchestra and Choral Union under the baton of David Atherton and the other with The Collegiate Chorale and The Orchestra of St. Luke's under Robert Bass.

Under Ms. Berkun's leadership, BYC has become the ensemble of choice for collaborative performances with internationally renowned orchestras and artists. Berkun has prepared choruses and soloists for performances with acclaimed conductors, including Lorin Maazel, Charles Dutoit, Robert Spano, Esa-Pekka Salonen, Leon Botstein and Dennis Russell Davies. Most notably, she prepared BYC for its 2002 debut with the New York Philharmonic in John Adams' Pulitzer Prize-winning *On the Transmigration of Souls*, the recording for which the Chorus won its GRAMMY® Award in February 2005.

Ms. Berkun has prepared the Chorus to study and perform a wide range of music—classical and non-classical—and has established an active commissioning program to develop new works for youth chorus across a variety of genres. Berkun prepared the Chorus to record Philip Glass' music for the film *Undertow* (Orange Mountain Music, 2004) and to sing with a wide variety of major recording artists such as Sir Elton John, Judy Collins, Andrea Bocelli, Lara Fabian, Monica, Debra Cox, P.O.D. and Ray Davies.

Ms. Berkun is active as a guest conductor and master teacher for choral workshops, demonstrations and choral festivals, most recently conducting the 16-voice women's ensemble AMUSE in September 2005. She was Director of Music for Brooklyn Friends School, has served as a choral music consultant in the New York City public schools (including serving on the 2003 K–12 Music Curriculum Development committee) and is currently developing a choral teacher-training program based on the successful BYCA method for New York University.

Ms. Berkun earned her B.S. degree in Music Education and Piano magna cum laude from New York University. She studied conducting and theory at Mannes College of Music, and holds a graduate diploma in the Kodály Concept from the University of Calgary and an Artist-Teacher diploma from the CME Institute where she studied extensively with Dr. Doreen Rao. Ms. Berkun was honored by the YWCA of Brooklyn as a "Woman of Distinction" and received the 2002 "Lifetime Struggle and Achievement Award" from Congressman Major R. Owens. Berkun lives in Brooklyn Heights with her husband and daughter.

Jeannette LoVetri is in demand as one of the world's top specialists in training singers for contemporary commercial music of all styles. Her expertise has been recognized worldwide through invitations for lectures at national and international symposia,

seminars, and professional congresses, and for master classes at universities and conservatories.

As Director of The Voice Workshop™, Jeannette has maintained a private practice teaching singing since 1971. Her students have appeared on and Off-Broadway, on network TV, in cabaret, major films, opera, national tours and regional theater as well as at Carnegie and Town Halls. She is currently Consultant to and Faculty of the Steinhardt School of Education at New York University and has also taught at NYU's Tisch School of the Arts. She is also currently Adjunct Professor at Teacher's College at Columbia University as well. Jeannette is also Singing Specialist for the Brooklyn Youth Chorus Academy (BYCA), and has been since its inception.

Jeannette is Artist-in-Residence at The Contemporary Commercial Vocal Pedagogy Institute at Shenandoah Conservatory in Winchester, Virginia. The Institute was created for her and she teaches her method, Somatic Voicework™ there with three other Shenandoah Faculty each summer. She is a Past President of The New York Singing Teachers' Association (NYSTA). She is also a member of the New York City Chapter of The National Association of Teachers of Singing (NATS) and the American Academy of Teachers of Singing, where she holds the office of Secretary.

Jeannette has worked in liaison with noted medical and clinical specialists retraining injured singing voices, and has worked as a consultant for Grabscheid Voice Center at Mt. Sinai Hospital, The New York Eye and Ear Infirmary, and at Columbia Presbyterian Medical Center, all in New York City. Jeannette has presented two joint workshops in New York with Daniel R. Boone, Ph.D., one of the founding fathers of voice science research in speech pathology and Professor Emeritus at the University of Arizona. She is primary author of research published in the *Journal of Voice* in June of 1998 and co-author, in 1999, with Dr. Jason Surow, otolaryngologist, on research about singers' use of alternative medicine. Also in 1999, Jeannette was recipient of the prestigious Van Lawrence Fellowship given by The Voice Foundation and NATS in recognition of contributions to the field of singing teaching and the use of voice science in that regard. She is a faculty member and on the Scientific Advisory Board of the Voice Foundation's Symposium: Care of the Professional Voice, the senior medical and scientific conference on voice care in the world.

She was guest teacher-in-residence at the Houston Grand Opera for Meredith Monk, and has been working with Ms. Monk for over 20 years. Jeannette has lectured for the British Voice Association in London, and taught master classes for West End theater performers at the Actors' Center there. Jeannette was twice keynote speaker and international guest lecturer for the *National Cabaret and Music Theater Training Seminar in Sydney, Australia*. Jeannette was one of only six Americans to be a faculty teacher at the First Pan European Voice Conference (PEVOC) in London and again lectured and was a monitor at the 2005 PEVOC, also in London. She was guest lecturer at Freie Universitat in Berlin, addressing the Department of Speech, Audiology and Phoniatics and has taught at the University Hospital Eppendorf in Hamburg, Germany, with colleague Mark Meyland from London. Jeannette has participated in research study conducted by Dr. Ingo Titze at the University of Utah on the origins of vibrato.

In 2005, Jeannette was guest lecturer at the Centro de Estudios da Voz in Sao Paulo, Brazil, under the direction of Dr. Mara Behlau. She was a guest lecturer for NYSTA for the Professional Development Program on Music Theater Repertoire, taught through

Columbia Teachers College in NYC; and has given presented master classes for East Carolina University in Greenville, NC, and for the Michigan NATS Chapter State Convention. She will be a Master Judge in the Savannah Music Festival "American Traditions" Competition in 2006, and will also be conducting master classes and lectures for Oklahoma NATS and for the NATS National Convention in Minneapolis.

Rudolph Palmer is recognized internationally as a composer, and as a conductor whose numerous performances and recordings of rarely performed masterpieces of the baroque opera repertoire. He is on the conducting and composition faculty at the Mannes College of Music.

His compositional output comprises numerous works for large symphonic and choral forces as well as chamber pieces. His extensive discography includes premiere recordings of Handel operas and oratorios: *Deidamia*, *Alexander Balus*, *Siroe*, *Muzio*, *Faramondo*, *Berenice*, *Imeneo* (nominated for *Ovation* magazine's "Mumm's Opera Recording of the Year), and *Joshua* (critics' "Best Recording" lists in *Gramophone* and *Fanfare* magazines). Other recordings include Gluck's *Il Parnaso Confuso* and *La Corona*; Alessandro Scarlatti's *Ishmael*; Haydn's *La Canterina*; Telemann's *Pimpinone*; and Pergolesi's *La Serva Padrona* (best recording in the early music magazine *Alte Musik Aktuell*). Mr. Palmer received his doctorate at the Juilliard School where he studied composition with David Diamond.

Matthew Brady is active as a conductor, soloist, chamber musician and educator. He is Associate Conductor and Principal Pianist of Brooklyn Youth Chorus. In addition to his work at BYCA, he is the Choral Director of the Middle and Upper Schools at The Berkeley Carroll School, and is on the Faculty of Mannes College of Music, where he is Choral Director of the Pre-College Division. He has been a member of the Piano Faculty at the 92nd Street Y for nine years. For three seasons Mr. Brady was the Summer Music Director at The American School in Switzerland, and he has also served as the Director of the Plymouth Church Boys and Girls Choir. Mr. Brady has performed as a pianist in concerts at Carnegie Hall and at the 92nd Street Y, and made his recital debut at the Kennedy Center for the Performing Arts in Washington, D.C. in 1998. He has served on the Executive Board of the New York State Music Teachers Association, where he was Chairman of New Music Review. Mr. Brady received his Bachelor of Music degree from the Eastman School of Music. In 2005 he received his CME Artist Teacher Diploma from the Association for Choral Music Association.

Special Guests

Dr. Alison Behrman is Associate Professor of Speech-Language Pathology at NYU, specializing in voice therapy and voice science. Previously, she developed and directed the voice center at Long Island Jewish Medical Center, and then was recruited to expand the voice center at The New York Eye and Ear Infirmary. Dr. Behrman supports and promotes the integration of individual clinical expertise with the best available external evidence from systematic research. She has particular interest in the application of biomechanics and physiology to the advancement of voice therapy treatment practices. She is the Principal Investigator of a grant from the National Institute on Deafness and Other Communication Disorders/National Institutes of Health to assess efficacy of voice therapy for hoarseness caused by common vocal fold mucosal lesions.

Dr. Behrman is a member of American Speech Language Hearing Association and the Voice Foundation. She is a Scientific Fellow of the American Academy of Otolaryngology-Head and Neck Surgery and a consulting member of its Speech, Voice and Swallowing Committee. She is Associate Editor for The Journal of Speech-Language Hearing Research, and a past editor of the Newsletter of ASHA Special Interest Division 3 - Voice and Voice Disorders. She has collaborated with Dr Harm Schutte and Dr. Donald Miller of the Groningen Voice Research Laboratory as a founding member of the annual meeting of the International Conference on the Physiology and Acoustics of Singing. She holds ASHA clinical certification and is licensed in speech-language pathology in New York State.

Judith Clurman, Artistic Director of Prism Concerts, is Director of Choral Activities at The Juilliard School and Artistic Director of "Celebrating Leonard Bernstein" at Harvard University in the fall of 2006. In 2005, Ms. Clurman conducted the New York City Ballet in Peter Martins' ballet Chichester Psalms. She has served as guest conductor for the Bravo: Vail Music Festival, the Virginia Symphony, the Orchestra of St. Luke's, and several notable dance companies. Ms. Clurman's choruses have performed with the New York Philharmonic, Mostly Mozart, and Great Performers at Lincoln Center, and with the Orchestra of St. Luke's, the Boston Symphony, the American Composers Orchestra and the New York Pops. Numerous pieces have been composed for her, including works by Babbitt, Bolcom, Heggie, Moravec, Paulus, Read Thomas, and Rouse; and she has premiered pieces by Bernstein, Glass, Kernis, Rorem, and Zwilich. Ms. Clurman is a consultant to G. Schirmer music publishers and a member of the Special Classifications Committee of ASCAP.

Dr. David Elliott is Professor of Music and Music Education at New York University. Before coming to NYU in 2002, he was Professor and Chair of Music Education at the University of Toronto for twenty-five years. He has also served as a Visiting Professor at several university music schools including Northwestern, Indiana, the University of North Texas, the Puerto Rico Conservatory of Music, the University of Limerick (Ireland), and the University of Capetown (South Africa).

He is the author of *Music Matters: A New Philosophy of Music Education* (1995), which is used as a basic textbook in university music schools worldwide. In 2005, Oxford University Press published *Praxial Music Education: Reflections and Dialogues* (2005), a collection of essays by nineteen international scholars who offer perspectives on a wide range of topics in *Music Matters*.

He has given more than 200 invited lectures and conference papers at universities and meetings worldwide, and he is an award-winning composer/arranger. In 2003, Elliott founded the *International Journal of Community Music* (<http://www.intljcm.com>), the first scholarly journal of its kind. He is also on the editorial board of six other peer-reviewed journals.