I stood downstage and slightly left, allowing me full view of the audience. Sometime during the solos of the third section, I chanced to spot the Moravian Symphony Orchestra at the organ that Mozart played as a child. The University Choral Society Summer European Tour was filmed for the international language of music. I learned that Europeans are able to sing a short recital under the grand organ that Mozart played as a child.

From the Editor

Greetings to you! Transitions are being made this fall. New members have been welcomed to the Pro Musica Board, bringing along unique talents, insights and skills. This year’s goal is to double Pro Musica’s membership. Last year, 216 members funded 23 domestic and nine international grants. Students traveled across the United States, and to Korea, Spain, Greece, Ghana, Germany, the Czech Republic, Austria and other nations. Scholarships fund these travels. Four scholarships were awarded this past spring to recognize two graduate and two undergraduate full-time music students.

Students can reflect upon their travel experiences and share their enormous insights and skills.

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rehearsing every part, every character. Each was imbued with charm, wit, pretentiousness, willy-nilly and singing; costumed and ready, she herself performed all, changed, all worn and invented even. At this early age she was combining voice with drama. She grew up a devoted Christian and even to this day makes a strong point saying, "Faith in God is the fulcrum of my life, be it performing, teaching or living. She and her mother sang in the church choir.

In the ninth grade, Myra began voice lessons. She rode the bus with her friend to her teacher George Harshaw. He took her aside one day and told her with all seriousness that she had an operatic voice and should begin studying the songs in The Twenty-four Italian Songs and Arias collection. She took this advice, entered local vocal competitions and won awards.

Following high school, Myra was accepted to the Peabody Conservatory of Music where she studied under the tutelage of Madame Flora Wend, a Flemish teacher from Paris whose father, Otto Wend, was a renowned music critic. Myra graduated with a Bachelor of Arts in Music Education, but the practical degree wasn't her mantra.

After teaching at the Georgetown School for the Arts for a year, she pursued further studies at Catholic University where she received this missive from the Metropolitan Opera. She decided to sing the difficult but theatrical "Musetta's Waltz" from Puccini's La Bohème. This enabled her to play all alto and soprano saxophone parts, including the lengthy solo in Redline Tango by John Mackey.

Rehearsals on Friday, Saturday and Sunday lasted approximately six hours each. Dress rehearsal was Monday morning and the performance was in the evening. Carnegie Hall is famous for its beauty and acoustics; the multiple tiers, lighting, stage and grandeur facilitated the reverberation of my instrument. The music simply soared.

Rehearsing with H. Robert Reynolds opened my ears. After our second rehearsal (which I deemed 'concert ready'), he began to refine the sound. His idea was to compare the actual sound with his 'what ought to be' sound. Reynolds pushed the ensemble past written music. This idea really stuck me. I hope to use it with my students some day.

Thank you very much for supporting my trip to NYC and Carnegie Hall. The experience was unforgettable.

Myra has performed in many capital cities and towns throughout Europe. In 1998, at the Bregenz Music Festival in Austria, she performed the soprano solo in Mozart's Missa in C Major, the role of Bess in Gershwin's Porgy and Bess.

In Washington, D.C., she has appeared as soloist with the National Symphony Orchestra under Maestro Mstislav Rostropovich. Other notable engagements include Wolf Trap Farm, Ford's Theatre and the Smithsonian Museum Concert series. She was presented in her debut recital at the Terrace Theatre in the Kennedy Center under the auspices of the renowned Washington Performing Arts Society.

Myra has been featured in magazines such as Glamour (an article on outstanding women in classical music) and the Washington Review (focusing on Outstanding African American Women in the Arts). Additionally, she is listed in the Metropolitan Opera Encyclopaedia, Famous African Americans Encyclopedia and in a reference book for teachers titled Educators Sourcebook of African American History. Blessed not only with talent, beauty and integrity, Myra is modest, caring, and devoted to her work with fledging vocal students. She has served as an adjudicator for the Paul Robeson ("Old Man River," Showboat) Vocal Competition in Washington, D.C. and is a board member of the Hines/Lea Opera Ensemble, which nurtures and promotes young singers.

After 11 years Myra decided to try teaching at the college level. She taught voice at George Mason University from 1991 until coming to Bowling Green State University in 1995. Here she reigns beauteous, in dignity and with faith, courtesy and charm. Incidentally, she just received this missive from the Metropolitan Opera Guild.

"Please join us. On Sunday, 4 March 2007 at 6:30 p.m. at Alice Tully Hall, the Guild will celebrate "The Best of the Met on TV." Our program will feature clips chosen from among the entire archive of Met telecasts, which include your appearances on the Centennial Gala and as Elvira and Frasquita. After the program, we will host a champagne reception in Juilliard's marble lobby, where you will fan will have an opportunity to greet our artists and other dignitaries."

Res Ipsa Loquitur!