

# David Meyer, Voice Science and Pedagogy

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[www.davidmeyervoice.com](http://www.davidmeyervoice.com)

## Education

2001	Doctor of music in voice performance and pedagogy Minors: Speech language pathology and music history	Indiana University
1996	Master of music in voice performance and pedagogy Minors: Speech language pathology and music history	Indiana University
1992	Bachelor of music in voice Minor: German language and literature	University of Iowa
1998, 1999	Britten-Pears School for Advanced Musical Studies, England  Teachers: Albert Gammon, Giorgio Tozzi, James King, Robert Eckert	

## Academic Experience

2014	<b>Awarded Career Contract (tenure), Shenandoah Conservatory</b>
2012–	<b>Research Director, Janette Ogg Voice Research Center Shenandoah Conservatory</b>

As the Director of Voice Pedagogy Research, I establish priorities and lead research on the singing voice. In consultation with colleagues at Shenandoah Conservatory and partnering institutions, I direct a vision for the Janette Ogg Voice Research Center and oversee projects that produce relevant and compelling voice pedagogy research.

2011–	<b>Associate Professor of Voice and Voice Pedagogy Shenandoah Conservatory, Shenandoah University</b>
	<ul style="list-style-type: none"><li>• MUPP533/733 Graduate Anatomy and Function of the Singing Voice</li><li>• MUPP 639 Technology for the Voice Studio</li><li>• MUPP 300 Voice Performance Seminar</li><li>• CONR 899 Dissertation advising</li></ul>
2009–2011	<b>Associate Professor of Music: Western Washington University</b>
2009	<b>Awarded tenure: Western Washington University</b>

2003–2009 **Assistant Professor of Music: Western Washington University**

- Administration of solo voice activities.
- Director of Western Washington University Opera.
- MUS166A+B Introduction to Voice Studies (2006–2011): a two-course curriculum introducing freshmen voice students to principles of voice hygiene, song repertoire, song preparation techniques, singing in foreign languages, and strategies for managing performance anxiety.
- MUS 215, 315, 415, and 515: private applied voice instruction.
- MUS 366ABC Italian, German, and French Lyric Diction curriculum.
- MUS 466A+B and MUS164: Voice Pedagogy curriculum for undergraduate voice performance and music education majors.

2001 **Doctoral Dissertation:** *The Songs of Eric Wolfgang Korngold: An Annotated Bibliography, Discography, and Performance Guide*. Indiana University (Bloomington) Music Library (B-MUSIC) ML134.K68 M4. Reference Dept.

1993–1998 **Associate Instructor of Voice: Indiana University School of Music**

## Professional Awards and Grants

2022 **International Exchanges Grant from the Royal Society in London**

This competitive grant supports ongoing research in hybrid CT-MRI modeled vocal tracts, a multisite collaboration with Dr. David Howard of Royal Holloway College of London and faculty of the Biomedical Engineering and Medical Schools of the University of Iowa.

2022 **Voice Foundation Research Grant**

This competitive grant is funding the construction of a dummy head and torso with anatomically modeled auditory and phonatory structures derived from segmented CT and MRI scans. This physical model will be equipped with state-of-the-art electronic transducers to simulate in vivo singing and hearing in an experimental in simulo environment.

2021 ***Journal of Voice*: Best Clinical Medicine Paper**

Matthew Naunheim, Jonathan Bock, Philip Doucette, Matthew Hoch, Ian Howell, Michael Johns, Aaron Johnson, Priya Krishna, David Meyer, Claudio Milstein, John Nix, Michael Pitman, Trineice Robinson-Martin, Adam Rubin, Robert Sataloff, Herbert Steven Sims, Ingo Titze, Thomas Carroll. “Safer Singing During the SARS-CoV-2 Pandemic: What We know and What We Don't.” *Journal of Voice*, 2021.

<https://doi.org/10.1016/j.jvoice.2020.06.028>

2021 **Shenandoah University President’s Award**

For extraordinary leadership of the university faculty during the COVID-19 pandemic.

- 2010 **Van L. Lawrence Fellowship**  
Awarded jointly by the Voice Foundation and the Foundation Heritage Fund of the NATS Endowment in recognition of contributions to the art and science of the singing voice.
- 2008 **David W. Brewer Award for Best Poster: Honorable Mention**  
“Are All Breathing Strategies Equal? An Acoustic Examination of ‘High’ and ‘Low’ Breathing Techniques for Singing.” Poster presentation at the 39th annual symposium *Care of the Professional Voice* in Philadelphia.

[Dr. Meyer Google Scholar Profile](#)

## Peer-Reviewed Publications

- 2023 Rushdi Zahid Rusho, Abdul Haseeb Ahmed, Stanley Kruger, Wahidul Alam, David Meyer, David Howard, Brad Story, Mathews Jacob, Sajan Goud Lingala. “Prospectively Accelerated Dynamic Speech MRI at 3 Tesla Using a Self-Navigated Spiral Based Manifold Regularized Scheme.” *NMR in Biomedicine*, DOI COMING
- 2023 David Meyer and Ron Scherer. “Practical Voice Science: Reading and Evaluating Scientific Papers.” *Journal of Singing* 79, no. 7 (November/December 2023): 173-182. <https://doi.org/10.53830/DXEV2589>.
- 2023 David Meyer and John Nix. “What Science Is and What It Is Not.” *Journal of Singing* 80, no. 1 (September/October 2023): 57-61. <https://doi.org/10.53830/ABWU1976>.
- 2023 Subin Erattakulangara, Karthika Kelat, David Meyer, Sarv Priya, and Sajan Goud Lingala. “Automatic Multiple Articulator Segmentation in Dynamic Speech MRI Using a Protocol Adaptive Stacked Transfer Learning U-NET Model.” *Bioengineering* 10, no. 5 (May 2023): 623. <https://doi.org/10.3390/bioengineering10050623>.
- 2023 Wahidul Alam, Scott Reineke, Madavan Raja Viswanath, Rushdi Zahid Rusho, Douglas Van Daele, David Meyer, Junjie Liu, and Sajan Goud Lingala. “A Flexible 16-Channel Custom Coil Array for Accelerated Imaging of Upper and Infraglottic Airway at 3 T.” *Magnetic Resonance in Medicine* 89, no. 5 (May 2023): 2117–30. <https://doi.org/10.1002/mrm.29559>.
- 2023 Christian T. Herbst, Brad H. Story, and David Meyer. “Acoustical Theory of Vowel Modification Strategies in Belting.” *Journal of Voice* (In-press corrected proof): published online April 18, 2023. <https://doi.org/10.1016/j.jvoice.2023.01.004>.
- 2023 Sophia Dove, Leryn Turlington, Kate Elmendorf, Kurayi Mahachi, Christine Petersen, and David Meyer. “Authors’ Response to Correspondence to ‘Singing Voice Symptomatology Following Presumed SARS-CoV-2 Infection.’” *Journal of Voice* (In-

- press corrected proof): published online February 5, 2023.  
<https://doi.org/10.1016/j.jvoice.2023.01.024>.
- 2023 Matt Edwards, Jackie Zito-Edwards, and David Meyer. “The Emerging Future of Collegiate Voice Instruction: Updated SWOT Analysis of Current Practice and Implications for the Next Generation.” *Journal of Singing* 77, no. 3 (January/February 2023): 331–38. <https://doi.org/10.53830/BOAJ2091>.
- 2022 Sophia Dove, Leryn Turlington, Kate Elmendorf, Kurayi Mahachi, Christine Petersen, and David Meyer. “Singing Voice Symptomatology Following Presumed SARS-CoV-2 Infection.” *Journal of Voice* (In-press corrected proof): published online November 16, 2022. <https://doi.org/10.1016/j.jvoice.2022.11.012>.
- 2022 David Meyer, Rushdi Zahid Rusho, Wahidul Alam, Gary E. Christensen, David M. Howard, Jarron Atha, Eric A. Hoffman, Brad Story, Ingo R. Titze, and Sajan Goud Lingala. “High-Resolution Three-Dimensional Hybrid MRI + Low Dose CT Vocal Tract Modeling: A Cadaveric Pilot Study.” *Journal of Voice* (In-press corrected proof): published online October 28, 2022. <https://doi.org/10.1016/j.jvoice.2022.09.013>.
- 2022 Leon Neto and David Meyer. “Understanding the Vocal Skill Set for Contemporary Christian Singers: Insights from Elite Singers.” *Australian Voice* 23 (2022): 21–28. <https://doi.org/10.56307/FNXD5489>.
- 2021 David Meyer, John Nix, Lynn Holding, Allen Henderson, Tom Carroll, Jeremy Faust, and Christine Petersen. “Reentry Following COVID-19: Concerns for Singers.” *Journal of Singing* 78, no. 2 (November/December 2021): 211–32. <https://doi.org/10.53830/VAPD6085>.
- 2021 Matthew Naunheim, Jonathan Bock, Philip Doucette, Matthew Hoch, Ian Howell, Michael Johns, Aaron Johnson, Priya Krishna, David Meyer, Claudio Milstein, John Nix, Michael Pitman, Trineice Robinson-Martin, Adam Rubin, Robert Sataloff, Herbert Steven Sims, Ingo Titze, and Thomas Carroll. “Safer Singing During the SARS-CoV-2 Pandemic: What We Know and What We Don't.” *Journal of Voice* 35, no. 5 (September 2021): 765–71. Awarded the *Journal of Voice*'s “Best Clinical Medicine Paper of 2021.” <https://doi.org/10.1016/j.jvoice.2020.06.028>.
- 2021 David Meyer, John Nix, and David Okerlund. “Practical Science in the Studio, Part 3: ‘High-Tech’ Strategies.” *Journal of Singing* 77, no. 5 (May/June 2021): 633–43. <https://davidmeyervoice.com/site/wp-content/uploads/2021/08/JOS-077-5-2021-High-Tech.pdf>.
- 2021 Laura Crocco and David Meyer. “Motor Learning and Teaching Singing: An Overview.” *Journal of Singing* 77, no. 5 (May/June 2021): 693–702. <https://davidmeyervoice.com/site/wp-content/uploads/2021/08/JOS-077-5-2021-Crocco-Meyer-Motor-learning.pdf>.

- 2021 John Nix, David Meyer, Ron Scherer, and Deirdre Michael. “Practical Science in the Studio, Part 2: ‘Low-Tech’ Strategies.” *Journal of Singing* 77, no. 4 (March/April 2021): 509–13. <https://davidmeyervoice.com/site/wp-content/uploads/2021/08/JOS-077-4-2021-LowTech.pdf>.
- 2021 David Meyer and Lynn Holding. “Practical Science in the Studio: ‘No-Tech’ Strategies.” *Journal of Singing* 77, no. 3 (January/February 2021): 359–67. [https://davidmeyervoice.com/site/wp-content/uploads/2021/08/07\\_Meyer-Holding\\_JOS\\_JanFeb21.pdf](https://davidmeyervoice.com/site/wp-content/uploads/2021/08/07_Meyer-Holding_JOS_JanFeb21.pdf).
- 2020 Richard Lewellen, David Meyer, and Eva Van Leer. “The Effects on Acoustic Voice Measures and the Perceived Benefits of a Group Singing Therapy for Adults with Parkinson’s Disease.” *Australian Voice Journal* 21 (2020): 38–46. <https://davidmeyervoice.com/site/wp-content/uploads/2021/08/Lewellen-Meyer-van-Leer-Australian-Voice-Vol-21-2020-.pdf>.
- 2020 Lynn Holding, Thomas L. Carroll, John Nix, Michael M. Johns, Wendy D. LeBorgne, and David Meyer. “COVID-19 After Effects: Concerns for Singers.” *Journal of Voice* 36, no. 4 (August 2020). <https://doi.org/10.1016/j.jvoice.2020.07.032>.
- 2019 David Meyer and Laura Crocco. “What the Studio Voice Teacher Needs to Know About Motor Learning.” *The Voice Foundation Voice* 24, no. 1 (June 2019): 5–9. (Not peer-reviewed.) [https://voicefoundation.org/wp-content/uploads/2019/06/2019\\_Vol24\\_Issue1.pdf](https://voicefoundation.org/wp-content/uploads/2019/06/2019_Vol24_Issue1.pdf).
- 2018 Brenda Smith and David Meyer (collection editors). “Source Readings in Singing Voice Pedagogy.” *Journal of Voice* (Not peer-reviewed.) <https://www.jvoice.org/content/ymvj-singing-voice-pedagogy>.
- 2017 Leon Neto and David Meyer. “A Joyful Noise: The Vocal Health of Worship Leaders and Contemporary Christian Singers.” *Journal of Voice* 31, no. 2 (March 2017): 250.e17–e21. <https://doi.org/10.1016/j.jvoice.2016.07.012>.
- 2014 David Meyer and Matthew Edwards. “The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice and Implications for the Next Generation.” *Journal of Singing* 70, no. 4 (March 2014): 437–44. <https://www.proquest.com/openview/e444fe4ede8f840d800272c802e5f727/1?pq-origsite=gscholar&cbl=971>.
- 2014 Kathryn Green, Warren Freeman, Matthew Edwards, and David Meyer. “Trends in Musical Theatre Voice: An Analysis of Audition Requirements for Singers.” *Journal of Voice* 28, no. 3 (May 2014): 324–27. <https://doi.org/10.1016/j.jvoice.2013.10.007>.

## Conference Presentations

- 2023 David Meyer. “Breathing Strategies for Singing: Diagnosing and Addressing Respiratory Hyperfunction.” Invited presentation, México Chapter of the Voice Foundation, Mexico City.
- 2023 David Meyer. “Breathing Strategies for Singing: Diagnosing and Addressing Respiratory Hyperfunction.” Keynote presentation to the *International Voice Symposium* in Salzburg, Austria.
- 2023 David Meyer. “Seeing Voice: The Pedagogical and Musical Applications of Hybrid CT-MRI Vocal Tract Modeling.” Invited voice science presentation to the *2023 Central Conservatory of Music Voice Symposium*, Beijing, China.  
<https://tinyurl.com/CCOM2023Meyer2>.
- 2023 David Meyer. “Understanding the Effects of Long-COVID, Stress, and MPA on Singers.” Keynote presentation to the *2023 Central Conservatory of Music Voice Symposium*, Beijing, China. <https://tinyurl.com/CCOM2023Meyer1>.
- 2023 Liyan Han, Jingting Zhong, Wei Huang, Shuguang Li, Baoyi Bi, and David Meyer. “Application Study of the Voice Range Profile in Singing Voice Classification.” Voice science presentation to the 30th *Congress of Union of the European Phoniaticians*, Antalya, Turkey.
- 2023 Rushdi Zahid Rusho, Brad Story, David Meyer, and Sajan Goud Lingala. “Synthesizing Speech through a Tube Talker Model Informed by Dynamic MRI-Derived Vocal Tract Area Functions.” Scientific presentation to the *International Society of Magnetic Resonance in Medicine Symposium*, Toronto, Canada.
- 2023 Subin Erattakulangara, Karthika Kelat, Rachel Balbi, Katie Burnham, David Meyer, and Sajan Goud Lingala. “Volumetric Vocal Tract Segmentation Using a Deep Transfer Learning 3D U-NET Model.” Scientific presentation to the *International Society of Magnetic Resonance in Medicine Symposium*, Toronto, Canada.
- 2023 Nicholas May, Ron Scherer, and David Meyer. “Aerodynamic Measures in a Synthetic Silicone Vocal Fold Model Coupled with a 3D-Printed Vocal Tract.” Voice science presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia. <https://youtu.be/U2imD5pck8I>.
- 2023 Christian Herbst, Brad Story, and David Meyer. “Acoustical Theory of Vowel Modification Strategies in Belting.” Voice science presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Mohammad Obeid, David Howard, and David Meyer. “Anatomically Correct Simulation for Voice Science and Pedagogy: A Virtual Reality Experiment.” Voice science

- presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Adia Fox, Blake Mitchell, Katie Burnham, and David Meyer. “The Lombard Effect and the Result of Changing CCM Background Accompaniment Volume.” Voice pedagogy presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Shanshan Zhang, Katrina Miller, Christian Herbst, and David Meyer. “Quantifying Talk-Time in Singing Instruction: An Automated Method.” Voice pedagogy presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Diana Restrepo, Sophia Dove, Christian Herbst, and David Meyer. “An Acoustic Analysis of Leco Llanero.” Voice pedagogy presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Shaofeng Zheng, Kevin Rose, Christian Herbst, and David Meyer. “Elite Singers Speech and Singing Voice Type—A Correlational Study.” Voice pedagogy presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 Marita Stryker, Kristianna Dilworth, Katherine Verdolini Abbott, and David Meyer. “The Effect of Humming Tasks on Psychophysiological Markers of Anxiety Within the Applied Voice Lesson.” Voice pedagogy presentation to the 52nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2023 David Meyer. “Understanding the Effects of Long-COVID, Stress, and MPA on Singers.” Invited presentation to the Puget Sound Chapter of the National Association of Teachers of Singing (NATS).
- 2022 David Meyer, David Howard, and Mohammad Obeid. “Seeing voice: the pedagogical and musical applications of hybrid CT-MRI vocal tract modeling.” Invited talk for the Cambridge University Faculty of Music (UK) [Centre for Music and Science Seminar Series](#).
- 2022 Sophia Dove, Kate Elmendorf, Christine Petersen, and David Meyer. “Singing Voice Symptomatology Following Presumed SARS-CoV-2 Infection.” Voice pedagogy presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2022 Katrina Miller, Juliana Rivelli, and David Meyer. “The Relationship Between Speech-Language Pathologists (SLPs) and Young Singers: A Survey.” Voice pedagogy presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.

- 2022 Katrina Miller, Juliana Rivelli, and David Meyer. “The Relationship Between Speech-Language Pathologists (SLPs) and Young Singers: A Survey.” Speech-language pathology presentation to the 2022 ASHA Conference. Washington DC, USA.
- 2022 Mohammad Obeid, David Howard, Dan Wilson, and David Meyer. “Vocal Tracts in Virtual Reality—A Preliminary Report.” Voice pedagogy presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2022 David Meyer, Sajan Goud Lingala, David Howard, Eric Hoffman, and Ingo Titze. “Pilot Study—High Resolution Hybrid CT + MRI Vocal Tract Imaging.” Basic voice science presentation to PAS7+. Vienna, Austria.
- 2022 David Meyer, Sajan Lingala, Subin Erattakulangara, Wahidul Alam, Rushdi Rusho, Jarron Atha, Gary Christensen, David Howard, Eric Hoffman, and Ingo Titze. “Physical Modelling of High-Resolution Hybrid CT + MRI Vocal Tract Images.” Basic voice science presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2022 David Meyer, Sajan Lingala, Jarron Atha, Gary Christensen, David Howard, and Eric Hoffman. “Minimal CT Dosages Necessary for Blended CT+MRI Vocal Tract Imaging.” Basic voice science presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2022 Emily Castleton and David Meyer. “Formant/Harmonic Coupling Patterns in Contemporary Belt as Observed in ‘And I Am Telling You’ from *Dreamgirls* as sung by Amber Riley.” Voice pedagogy presentation to the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2022 Carolyn Sebron and David Meyer. “A Lifelong Joy: Persistence and Retention of Older African American Singers.” Poster presentation at the 51st annual symposium *Care of the Professional Voice* in Philadelphia.
- 2021 David Meyer. “Cost-Effective Aerodynamic and Acoustic Measures for Singing Voice Education.” Invited pedagogical workshop at the 50th annual symposium *Care of the Professional Voice* in Philadelphia. <https://tinyurl.com/Meyer2021ADWorkshop>.
- 2021 Lynn Holding, John Nix, Thomas Carroll, Allen Henderson, Wendy LeBorgne, and David Meyer. “Reentry After COVID-19: Concerns for Singers.” NATS webinar. <https://youtu.be/MCnpof0zFJI>.
- 2021 David Meyer. “Reentry Post-COVID-19.” Guest lecture to the *CEV—Consultoria, Treinamento E Ensino Em Comunicação Humana*, São Paulo, Brazil.
- 2020 David Meyer. “Functional Training of the Singing Voice.” Keynote presentation to the 6th *National Voice Medicine Forum*, Shenzhen, China. <https://youtu.be/e6TByuTBpv8> or with Chinese subtitles: <https://youtu.be/dgdByHYAAfw>.



- 2020 David Meyer. "COVID-19 and Singing." Guest lecture to the Kabarak University School of Music and Performing Arts, Nakuru, Kenya.
- 2020 Lynn Holding, John Nix, Thomas Carroll, Allen Henderson, Wendy LeBorgne, Michael Johns, and David Meyer. "After COVID-19: Concerns for Singers." NATS webinar. <https://youtu.be/xPg7FLkYDYY>.
- 2020 David Meyer. "COVID-19 and Singing." Article on NPR's *The Academic Minute*. <https://academicminute.org/2020/10/david-meyer-shenandoah-university-covid-19-and-singing>.
- 2020 David Meyer, Sajan Lingala. "Seeing Vowels: Formant Resonances in 3D Modeled Vocal Tracts." Invited voice science presentation at the 49th annual symposium *Care of the Professional Voice* in Philadelphia. [Canceled due to the COVID-19 pandemic.]
- 2019 David Meyer and Sajan Lingala. "Seeing Voice: Visualization of Vocal Tract Shaping with MRI." Invited voice science presentation at the 48th annual symposium *Care of the Professional Voice* in Philadelphia. <https://youtu.be/XISVq7aQj2s>.
- 2019 Sajan Lingala and David Meyer. "Fast Dynamic Speech MRI at 3 Tesla Using Variable Density Spirals and Constrained Reconstruction." Invited presentation at the 27th Annual *International Society of Magnetic Resonance in Medicine Symposium* in Montreal, Canada.
- 2019 David Meyer and Laura Crocco. "What the Singing Voice Community Needs to Know About Motor Learning." Invited presentation, Northeast Chapter of the Voice Foundation: Harvard University and Brigham and Women's Hospital.
- 2018 David Meyer. "The Art and Science of the Singing Voice." Keynote presentation at the *4th Chinese National Art Voice Conference*, GuangZhou, China.
- 2018 Marisa Lee Naismith, David Meyer, and Irene Bartlett. "Perfect Harmony: The Future of Crossover Singing Voice Education in University Music Programs." Panel presentation at the 47th annual symposium *Care of the Professional Voice* in Philadelphia.
- 2018 Richard Lewellen, David Meyer, and Eva Van Leer. "Effects of a Therapeutic Singing Protocol on Voice Characteristics of Adults with Parkinson's Disease." Invited presentation at the *Sing to Beat Parkinson's Symposium* at the Queensland Conservatorium Research Centre, Griffith University, Brisbane, Australia.
- 2016 David Meyer. "Singing Voice Pedagogy Tutorial." Invited presentation at the 45th Annual *Care of the Professional Voice Symposium* in Philadelphia. <https://youtu.be/TR-zKum4IM8>.

- 2015 Matt Edwards and David Meyer. “Collegiate Voice Pedagogy Analysis of Current Practices.” Invited presentation to the *Inaugural Symposium of the Pan American Vocology Association* in Greensboro.
- 2015 David Meyer. “Collegiate Voice Pedagogy Analysis of Current Practices.” Invited presentation to the *Voice Pedagogy Summit* at the Ohio State University in Columbus.
- 2014 Kathleen Bell and David Meyer. “The Effect of Drinking High pH Water on Self-Reported Results from the Reflux Symptom Index and a Singer Specific Questionnaire.” Invited presentation at the 44th annual symposium *Care of the Professional Voice* in Philadelphia.
- 2013 Matt Edwards and David Meyer. “CCM Voice Pedagogy and the Singing Voice Specialty.” Invited presentation at the NATS National Conference in Boston.
- 2013 Matt Edwards and David Meyer. “The Future of Collegiate Voice Pedagogy: A SWOT Analysis of Current Practice and Implications for the Next Generation of Singers and Teachers of Singing.” Invited presentation to the International Congress of Voice Teachers (ICVT), Queensland Conservatorium, Brisbane, Australia.
- 2013 David Meyer. “The Effect of Vocal Warm-Up Exercises (VWUE) on Sung Vibrato as Seen in Instantaneous Frequency (IF) Vibrato Trace Modeling.” Invited presentation at the 43rd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2013 Barbara DeMaio and David Meyer. “The Effect of Menopause on the Elite Singing Voice—Singing Through the Storm.” Invited presentation at the 43rd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2013 David Meyer. “The Effect of Vocal Warm-Up Exercises (VWUE) on Sung Vibrato as Seen in Instantaneous Frequency (IF) Vibrato Trace Modeling.” Invited presentation at the 43rd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2013 Matt Edwards and David Meyer. “‘Caro mio ben’ Won’t Fly on Broadway: Crossover Pedagogical Strategies for Music Theatre and Classical Voice.” Pedagogical workshop at the 43rd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2013 Matt Edwards and David Meyer. “CCM Voice Pedagogy and the Singing Voice Specialty.” Invited presentation at the *National Center for Voice and Speech Proposed Specialty Training in Vocal Health Symposium* in Salt Lake City.
- 2012 David Meyer. “The Effect of Vibrato in Maximizing Vocal Production as Seen in the *Messa Di Voce*.” Invited presentation at the 42nd annual symposium *Care of the Professional Voice* in Philadelphia.
- 2011 David Meyer. “Vocal Warm-Up Exercises and the Quantification of Vocal Flexibility in the Singing Voice: A Pilot Study.” Pedagogical presentation at the 41st annual

symposium *Care of the Professional Voice* in Philadelphia. This research was supported in part by the 17th annual Van L. Lawrence Fellowship.

- 2010 David Meyer and Lina Zeine. “Are All Breathing Strategies Equal? An Aerodynamic Examination of ‘High’ and ‘Low’ Breathing Techniques for Singing.” Pedagogical presentation at the 40th annual symposium *Care of the Professional Voice* in Philadelphia.
- 2009 David Meyer. “The Effect of Vocal Warm Up Exercises on the *Messa di Voce*: A Pilot Study.” Pedagogical presentation at the 39th annual symposium *Care of the Professional Voice* in Philadelphia.
- 2009 David Meyer. “Current Perceptions on the Effect of Vocal Warm-Up Exercises: A National Survey of Classical Singing Pedagogues and Students.” Pedagogical presentation at the 39th annual symposium *Care of the Professional Voice* in Philadelphia.
- 2009 David Meyer. “Are All Breathing Strategies Equal? An Acoustic Examination of ‘High’ and ‘Low’ Breathing Techniques for Singing.” Poster presentation at the 39th annual symposium *Care of the Professional Voice* in Philadelphia. This poster received an honorable mention in the David W. Brewer Award for Best Poster.
- 2009 David Meyer. “Hippocratic Voice Pedagogy.” Poster presentation to the 4th International Conference on the Physiology and Acoustics of Singing in San Antonio, Texas.
- 2008 David Meyer. “Just Take This Home and Learn It: A Musical Mnemonic Method.” Pedagogical workshop at the 38th annual symposium *Care of the Professional Voice* in Philadelphia.

## Dissertations and Lecture Recital Documents Advised

- 2023 “A Lifelong Joy: Elderly African Americans, Singing and Cessation.” Carolyn Sebron dissertation. [Document](#). [Video](#).
- 2023 “Interiority and the Ballads of Carl Loewe.” Mark Craig lecture recital document. [Document](#).
- 2022 “Early Vocal Music by Feliksas Bajoras: Finding Authenticity and Multiplicity with Reimagined Folk Music.” Hannah Timms lecture recital document. (Dean’s research award recipient.) [Document](#).
- 2021 “The Utility of Vocal Function Exercises as an Adjunct Therapy for Voice Disorders in Singers with Suspected Laryngopharyngeal Reflux.” Kathleen Bell dissertation. [Document](#). [Video](#).
- 2019 “Psychophysiological Characteristics of Music Performance Anxiety in Singers.” Katherine Anne DeFiglio dissertation. [Document](#). [Video](#).
- 2018 “The Therapeutic Singing Voice: Defining Characteristics and Implications for the Voice Training of Music Therapy Students.” Martina Bingham dissertation. [Document](#). [Video](#).
- 2017 “The Functional Basis of Squall in Black Gospel Singing: Stroboscopic, Perceptual, and Acoustic Findings.” Patricia Campbell dissertation. [Document](#). [Video](#).
- 2016 “Contemporary Christian Singers and Worship Leaders: Vocal Health and Technical Needs.” Leon Neto dissertation. [Document](#). [Video](#).
- 2014 “Shifting Gears: Formant Tuning Strategies of Elite Operatic Baritones.” Troy Castle dissertation. [Document](#). [Video](#).
- 2013 “The Effect of Menopause on the Elite Singing Voice: Singing through the Storm.” Advisor, Barbara Caprilli (Demaio) dissertation. [Document](#). [Video](#).
- 2012 “The Efficacy of Vocal Function Exercises in the Practice Regimen of Undergraduate Musical Theatre Majors.” Advisor, Sarah Maines dissertation. [Document](#).

## Selected Oratorio and Song Performances

- 2024 **Port Angeles Symphony.** Soloist in *Ein Deutsches Requiem* by Brahms. Jonathan Pasternak, conductor.
- 2023 **Dom zu Salzburg.** Guest soloist—excerpts from Mendelssohn's oratorio *Elijah*. Philipp Pelster, organist.
- 2022 **Shenandoah Conservatory Symphony Orchestra.** Soloist in Mahler's *Lieder eines fahrenden Gesellen*. Jan Wagner, conductor. <https://youtu.be/PK3Di38yikU>
- 2022 **First Presbyterian Church, Charlottesville, Virginia.** Soloist in *The Crucifixion* by John Stainer.
- 2020 **Port Angeles Symphony.** Soloist in Faure's *Requiem*. Jonathan Pasternak, conductor. [Canceled due to the COVID-19 pandemic.]
- 2019 **Musica Viva.** Soloist in *Ein Deutsches Requiem* by Brahms. Ken Nafziger, artistic director.
- 2018 **Shenandoah Conservatory Symphony Orchestra.** Soloist in Durufle's *Requiem*. Harris Ipcock, conductor.
- 2017 **Port Angeles Symphony.** Soloist in Vaughan Williams' *Fantasia on Christmas Carols*. Jonathan Pasternak, conductor.
- 2017 **City Choir of Washington.** Soloist in Vaughan Williams' *Dona Nobis Pacem*. Robert Shafer, conductor.
- 2016 **Shenandoah Conservatory Joint Faculty Recital.** Songs of Robert Schumann with pianist Robert Thieme. <https://youtu.be/cKIJa6gimxU>
- 2016 **Bach Handel Festival, Shenandoah Conservatory.** Baritone soloist in BWV 140 and excerpts from Bach's *Christmas Oratorio*.
- 2015 **City Choir of Washington.** Soloist in Mozart's Mass in C Minor. Robert Shafer, conductor.
- 2014 **Shenandoah Conservatory Symphony Orchestra.** Soloist in Orff's *Carmina Burana*. Jan Wagner, conductor.
- 2014 **Shenandoah Conservatory Chorus.** Soloist in Vaughan Williams' *Fantasia on Christmas Carols*. Karen Keating, conductor. <https://youtu.be/MFHORdFjp0Y>
- 2013 **San Diegiuto Concert Series, San Diego.** Soloist in "The Creation" by Haydn. William Hatcher, conductor.

- 2012 **Shenandoah Conservatory Symphony Orchestra.** Mussorgsky's *Песни и пляски смерти* (*Songs and Dances of Death*). Jan Wagner, conductor. <https://youtu.be/PIrEshTDt-k>
- 2012 **Shenandoah Conservatory Symphony Orchestra.** Soloist in Durufle's *Requiem*. Robert Shafer, conductor.
- 2012 **Arts Chorale of Winchester.** Soloist in "Magnificat in D Major" by J. S. Bach. Michael Main, conductor.
- 2011 **Western Washington University Symphony Orchestra.** Soloist in Beethoven's Ninth Symphony. Arthur Shaw, conductor. <https://youtu.be/9hrzOnYFh7M>
- 2010 **Bellingham Chamber Chorale.** Baritone soloist in *Elijah* by Mendelssohn. Timothy Fitzpatrick, conductor.
- 2008 **Bellingham Chamber Chorale.** Baritone soloist in *Messiah* by Handel. Timothy Fitzpatrick, conductor.
- 2008 **University of Iowa Voxman School of Music Guest Recital.** Songs of Mahler, Finzi, Vaughan Williams, and Duparc with pianist Kimberly Carballo.
- 2008 **St. Andrew Presbyterian Church, Iowa City.** *Five Mystical Songs*. Two performances with full orchestra and 60-member choir in honor of the church's fiftieth anniversary.
- 2007 **Spivey Hall Recital Series, Atlanta.** Songs of Brahms, Duparc, Donizetti, and Finzi with mezzo-soprano Maya Hoover.
- 2007 **Western Washington University Faculty Dance Concert.** *Leap to Where You Are*. Johannes Brahms *Neue Liebeslieder Wälzler*, Op. 65, sung by the Western Washington Voice Faculty Quartet. Timothy Fitzpatrick and Jeffrey Gilliam, piano.
- 2007 **WWU Wind Ensemble Recital.** Songs of the French folk tradition with pianist Timothy Fitzpatrick. These songs were set by Milhaud in the *Suite Francaise* (1945) and were performed by the WWU Wind Ensemble.
- 2006 **Western Washington University Faculty Recital.** Songs of Mahler, Finzi, Vaughan Williams, and Duparc with pianist Denise Fillion.
- 2006 **Schumann Madness Festival.** *Liederkreis*, Op. 39, by Schumann with pianist Jeffrey Gilliam.
- 2006 **Bellingham Chamber Chorale.** Soloist in *Ein Deutsches Requiem* by Brahms. Timothy Fitzpatrick, conductor.

- 2006 **Camerata Musica Recital Series.** (Tri Cities, Washington) Songs of Mahler, Finzi, and Duparc with pianist Denise Fillion.
- 2005 **International Conference of Voice Teachers (ICVT), Vancouver, British Columbia.** Schumann program with pianist Jeffrey Gilliam.
- 2005 **Western Washington University Faculty Recital.** American and German Art Song in collaboration with the WWU Concert Choir conducted by Dr. Leslie Guelker-Cone.
- 2005 **Whatcom Symphony.** *Rückert Lieder* by Mahler. Roger Briggs, conductor.
- 2005 **Bellingham Chamber Players AIDS Benefit Concert.** Songs of Gerald Finzi with pianist Jeffrey Gilliam.
- 2005 **Western Washington University Faculty Recital.** *Palace of Varieties* (premier) by Leslie Sommer. A song cycle on Shakespearean texts with pianist Milica Jovanovic.
- 2004 **Whatcom Symphony.** Works by Vaughan Williams, Cohon, and Gramann. Roger Briggs and Leslie Guelker-Cone, conductors.
- 2004 **Bellingham Chamber Chorale.** Soloist in “Magnificat in D Major” by J. S. Bach and *Requiem* by Duruflé. Timothy Fitzpatrick, conductor.
- 2004 **Western Washington University Faculty Recital.** *Winterreise*, D. 911, by Franz Schubert with pianist Jeffrey Gilliam.
- 2002 **Jenaer Philharmonie.** *Kaffee-Kantate* and *Bauern Kantate* by J. S. Bach. Luis Wüst, conductor.
- 2000 **Symphonie Orchester Aachen.** *Kaffee-Kantate* and *Bauern Kantate* by J. S. Bach. Elio Boncompagni, conductor.
- 1999 **Aldeburgh Festival, England.** Britten Op. 74, *Songs and Proverbs of William Blake*, and selected Schubert Lieder with pianist Roger Vignoles.
- 1999 **BBC Symphony Orchestra.** Soloist in *Everyman* by Sibelius, Aldeburgh Festival, England. Thomas Ades, conductor. This concert was broadcast on BBC-2 and was the UK premiere of this work. Sung in Finnish.
- 1998–9 **Theater of Voices.** Soloist. Paul Hillier, director. Residenz Orchester of Den Haag, Holland; Concerts in Den Haag and Amsterdam (Concertgebouw).
- 1998 **Bloomington Early Music Festival.** *Le Triomphe de Bacchus*, Cantata for Baritone and Chamber Ensemble by Gervais. This was the first performance of this work since the mid-18th century. Broadcast on National Public Radio’s *Performance Today*.

## Selected Operatic Repertoire

2023	Theseus	<i>A Midsummer Night's Dream</i>	Shenandoah Conservatory
2013	Gil	<i>Il Segreto di Susanna</i>	Loudoun Lyric Opera
2009	Scarpia	<i>Tosca</i>	Bellevue Opera
2008	Peter	<i>Hansel and Gretel</i>	Whatcom Symphony
2008	Horace Tabor	<i>The Ballad of Baby Doe</i>	WWU Opera Studio
2008	(Stage Director)	<i>The Ballad of Baby Doe</i>	WWU Opera Studio
2007	(Stage Director)	<i>Gianni Schicchi</i>	WWU Opera Studio
2006	(Stage Director)	<i>Trouble in Tahiti</i>	WWU Opera Studio
2006	(Stage Director)	<i>Three Sisters (Rorem)</i>	WWU Opera Studio
2006	(Stage Director)	<i>Bon Appétit (Hoiby)</i>	WWU Opera Studio
2005	(Stage Director)	<i>Die Fledermaus</i>	WWU Opera Studio
2004	(Stage Director)	<i>Der Diktator (Krenek)</i>	WWU Opera Studio
2004	(Stage Director)	<i>Hin und Zurück (Hindemith)</i>	WWU Opera Studio
2002	Salieri	<i>Mozart und Salieri</i>	Krakow Opera
2002	Don Belflor	<i>Le Toreador (Adolf Adam)</i>	Krakow Opera
2002	Bello	<i>La Fanciulla del West</i>	Staatstheater Wiesbaden
2001	Diktator	<i>Der Diktator (Ernst Krenek)</i>	Staatstheater Wiesbaden
2000	Bartolo	<i>The Barber of Seville</i>	Indiana University
1999	Wozzeck	<i>Wozzeck</i>	Indiana University
1999	Dandini	<i>La Cenerentola</i>	Indiana University
1998	Baron Duphol	<i>La Traviata</i>	Kentucky Opera
1998	Malatesta	<i>Don Pasquale</i>	Indiana University
1997	Flemish Emissary	<i>Don Carlos</i>	Kentucky Opera
1996	Balstrode	<i>Peter Grimes</i>	Indiana University
1994	Horace Tabor (cover)	<i>The Ballad of Baby Doe</i>	Indianapolis Opera



## Selected Service

### Service to the Profession

- 2017– Co-chair, NATS Voice Science Advisory Committee
- 2008– **NATS Voice Science Advisory Committee**  
Committee members include Robert Sataloff, Ingo Titze, Ron Scherer, Wendy LeBorgne, John Nix, Stephen Austin, and others.
- 2010– **The Voice Foundation Advisory Board**  
New Investigators Forum
- 2023– *Journal of Singing* Associate Editor
- 2019– *Australian Voice Journal* Editorial Board member
- 2015– *Journal of Voice* Editorial Board member
- 2014–2016 **Workshops and Continuing Education Committee**  
Chair, National Association of Teachers of Singing.

### University Service

- 2021–2023 President, Shenandoah University Faculty Senate
- 2020–2023 Shenandoah University Faculty Senator
- 2022–2024 Shenandoah University Comm. Sciences & Disorders Clinical Director Search
- 2019–2021 Shenandoah University Comm. Sciences & Disorders Director Search
- 2016–2021 Shenandoah University Faculty Evaluation Committee (tenure and promotion)
- 2012–2016 Shenandoah University Institutional Review Board member
- 2014–2018 Shenandoah Conservatory Graduate Council
- 2014–2015 Shenandoah University Arts and Sciences Dean Search Committee
- 2013–2015 Shenandoah University Technology Liaison Group
- 2012–2013 Shenandoah Conservatory Graduate Council Taskforce
- 2012–2013 Shenandoah Conservatory Voice Division Faculty Search Committee
- 2011–2012 Shenandoah Conservatory Music Therapy Faculty Search Committee
- 2010–2011 Western Washington University Faculty Senate VP/President-Elect
- 2006–2011 Western Washington University Faculty Senator
- 2008–2009 Western Washington University CFPA Technology Committee
- 2007–2009 Western Washington University Emergency Management Committee
- 2007–2008 Western Washington University CFPA Gala Committee
- 2007–2008 Western Washington University Music Department Publicity Committee

2005–2006 Western Washington University Music Department Waterfront Committee  
2004–2005 Western Washington University CFPA Gala Committee

### **Voice Competition Adjudications**

2013 Texoma Regional NATS Auditions, Waco, Texas  
2013 Virginia NATS Auditions  
2011 San Juan senior Solo/Ensemble Adjudicator  
2011 Valley Vocal Solo/Ensemble  
2011 Green River Choral Solo/Ensemble  
2011 Commencement Bay Vocal Contest  
2011 North Olympic Vocal Contest  
2010 Performing Arts Festival of the Eastside  
2010 Snoqualmie & King County Solo/Ensemble Adjudicator  
2008 SJMEA junior Solo/Ensemble Adjudicator  
2007 SJMEA senior Solo/Ensemble Adjudicator  
2006 SJMEA junior Solo/Ensemble Adjudicator  
2005 SJMEA junior Solo/Ensemble Adjudicator  
2004 Bellingham Music Club Vocal Award Auditions

2012 Voice health presentation to PRF 201 Health Issues for Artists class at SU  
2012 Voice health presentation at the VA-NATS conference  
2013 Voice health presentation at Southern Illinois University Edwardsville

### **Community Service**

2020–2021 Oakdale Prison Choir, University of Iowa (rehearsals, teaching, track recordings)  
2018–2019 Interfaith Refugee Resettlement Team  
2015–2020 Volunteer, Winchester Montessori School

2013 Sang national anthem at dedication ceremony for a new memorial to Korean War veterans in Winchester, Virginia. Telecast on Korean Broadcasting System (KBS).

2013 Sang national anthem at opening football game of the SU Hornets  
2012 Sang duet at the Shenandoah University Christmas Gala  
2012 Community outreach song concert, Front Royal Presbyterian Church  
2011–2016 Deacon, Opequon Presbyterian Church  
2011–2014 Volunteer, First Presbyterian Church Weekday School  
2010–2011 St. James Presbyterian Church Pastoral Search Committee  
2007–2009 City of Bellingham Major’s Arts Commissioner  
2007 Citizen’s Police Academy volunteer  
2005–2008 Elder, St. James Presbyterian Church USA  
Chair, worship committee

## Teaching Reviews

*I still had doubts about my profession until I took a couple courses and realized this is what I love—teaching! I intend to come back next year to take at least one more course. The info I learned was priceless.*

*The CCM Institute is a must for singers whether they are primarily performers or teachers. There is something for everyone at every level. —Katherine Bolcar*

*This course takes a vocal coach on the most incredible journey of discovery. It will inspire you, spark your curiosity and ultimately make you a better teacher.*

*I would highly recommend Dr. Meyer's course to anyone interested in furthering their knowledge about voice science. He made what can be a daunting area for many voice teachers really accessible, applicable and enjoyable! —Amber Mogg Cathey*

*The Voice Science Bootcamp class with Dr. Meyer was delightful! It was such fun exploring vocal anatomy, seeing how the vocal mechanism works, hearing Dr. Meyer's insights, and connecting with other vocal pedagogy nerds. I also have a lot more resources for students who think deeply and want to understand what exactly is happening in their bodies. Seeing the actual body parts from cadavers was fascinating, and the respect Dr. Meyer shows for them was inspiring. He is so very committed to continuing to further the research and science of vocal pedagogy, and his deep love for his students and craft is quite evident. Watching his lectures and connecting with the other students in the class has been a wonderful experience! —Vandi Enzor*

*Dr. Meyer makes voice science cool while ensuring you are not overwhelmed with the intricacies that science brings to vocal pedagogy. —Darnell*

*Today I had the incredible opportunity to take my students to Clarkson University for a voice-centric tour of the Clarkson University cadaver lab. Thank you, Dr. Meyer, for the opportunities you provided for me and my colleagues at Shenandoah to experience voice science through hands on learning in the cadaver lab at Shenandoah Conservatory. Because of the knowledge and opportunities you provided at SU, my Crane School of Music students have now had the opportunity to touch human vocal folds, hold a lung, and most importantly gain invaluable knowledge of their instrument.*

*I wish you could have seen their faces as they leaned over the table to get a closer look. I have benefited immensely from the time spent with you taking/leading tours in the SU Cadaver lab and look forward to more opportunities to continue pursuing voice science research. Thank you for all you do to encourage singers to be singing scientists/artists. You have truly helped transform my pedagogical methods with evidence-based research.*

*I miss assisting you with specimen tours in the lab. I hope you're doing well!*

*Katie  
Dr. Katie Burnham*

## Singing Reviews

### ***Baby Doe* Enchants WWU**

Written by Jack Frymire, *The Whatcom Independent*

March 13, 2008

I saw the original Horace over 50 years ago and others since, but never quite realized until now that this is the greatest baritone role in American opera, comparable to Verdi's *Rigoletto*. Besides voice, voice, and more voice, **David Meyer** infuses Horace with the tragic stature of a Willy Loman, and makes this an opera about the death of a salesman. **Dr. Meyer** also directed, honoring the work's inherent naturalism throughout.

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### **WSO Plays Loose, Confident**

Joel Hall, *The Bellingham Herald*

Bellingham, Washington

November 22, 2005

A very large audience attended an exhilarating evening of music performed by the Whatcom Symphony Orchestra on Saturday night.... The mood shifted to the darker and ominous tone of the post-romantic composer, Gustav Mahler. Baritone **David Meyer** stepped up to the challenge singing selections of Mahler's "Rückert Lieder." It is no wonder why **Meyer** is a musician of international standing. His smooth baritone voice filled the hall, exuding the poignancy of the love poems by the German romantic poet Friedrich Rückert.

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### **Chorale Concert a Holiday Joy**

Joel Hall, *The Bellingham Herald*

Bellingham, Washington

December 14, 2004

"Baritone **David Meyer** showed off his fine deep voice in 'Quia fecit mihi magna.'"

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### **WSO Delivers Quality Musical Performance**

Janet Johnston and Frederick Hood

Bellingham, Washington

December 13, 2004

...For this holiday concert the WSO was joined by the Western Washington University Concert Choir and guest artists from WWU, **David Meyer**, baritone, and Jeffrey Gilliam, pianist.

The overall excellence of the musical collaboration between "town and gown" resulted in a fantastic kick-off to this holiday season. To all who missed this performance, you really missed out... We are now convinced that we don't have to travel to Seattle or Vancouver for an outstanding musical evening. Kudos to all involved!

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**WSO Delivers a Fine ‘Holiday Gift’ Annual Performance with WWU Choir Inspiring Joel Hall, *The Bellingham Herald***  
**Bellingham, Washington**  
**December 7, 2004**

A spotlight landed on baritone **David Meyer**, who stood in the aisle with the audience. Meyer began singing “Rise Up Shepherd and Follow” and walked toward the stage. Behind him the Western Washington University Choir entered on each side of the audience, every member holding a candle.

“...deserves special recognition for his fine solo... as does, once again, **David Meyer** for his baritone performance.”

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**Prelude to a Requiem**  
**Jack Frymire, *The Bellingham Herald***  
**Bellingham, Washington**  
**March 19, 2004**

“The baritone soloist figures in two apocalyptic passages—first as priest, then as quaking penitent. **David Meyer** generated the kind of power and heat that has won him ovations in opera houses, and he earned another...”

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**Todesklänge–Koloraturenglück**  
**Herbert Büttiker (trans. Meyer), *Der Landbote***  
**Winterthur, Switzerland**  
**[*Mozart und Salieri* by Rimski-Korsakov and *Le Toreador* by Adam]**  
**December 11, 2002**

“With the varied pallet of his powerful, yet flexible baritone voice, **David Meyer** played the protagonist in both pieces. He was equally at home in the demonic ravings of Salieri as well as the ludicrous, comical Don Belflor.”

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**Etwas zu brav und museal**  
**Siegfried Kienzle (trans. Meyer), *Wiesbadener Tagblatt***  
**Wiesbaden, Germany [*Der Diktator* by Krenek]**  
**May 15, 2001**

One voice stood out: **Meyer** gave the dictator a smug machismo with his pliant baritone voice. He made Maria, the would-be assassin, submissive with his charms.

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**Haguenauer brings Faure's music to life**  
**Peter Jacobi, *The Herald-Times***  
**February 16, 2000**

For baritone **David Meyer**, Haguenauer served as partnering accompanist in five of Faure's emotion-dominated songs, these ranging from the rhapsodic “Apres un reve” to the restrained “Prison.” **Meyer** proved quite persuasive. His voice is capable of bending to subtleties of line.

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**Music Beat: 1999 a year filled with highs and lows**  
**Peter Jacobi, *The Herald-Times***  
**January 2, 2000**

Alban Berg's *Wozzeck* proved the year's most compelling operatic adventure, with credits to be shared by conductor David Effron, the IU Philharmonic in the pit, and—on stage—spirited casts led by Franz Grundheber and **David Meyer** in the title role.

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**Review of *The Barber of Seville***  
**WFIU: George Walker's Opera and Theater Review**  
**Broadcast from July 29 to August 2, 2000**

**David Meyer** was the old pantelon and guardian Dr. Bartolo. **Meyer** was just mean enough to arouse our ire and just comical enough to let us laugh it off. He was ably or disably abetted by Brian Banion as the scheming Don Basillio.

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**The Arts: Effect Is Not Everything**  
**Stephen Pettitt, *Financial Times* (London)**  
**April 21, 1999**

Bloomington is strong on singers...mezzo Kimberley Gratland James and baritone **David Meyer** were both excellent in Arias and Barcarolles. A former Dean, Charles Webb, and another young conductor, Michael Barrett...were the pianists.

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**All parts come together for satisfying *Wozzeck***  
**Peter Jacobi, *The Herald-Times***  
**October 26, 1999**

This *Wozzeck* is worth seeing and hearing.

At the center was a finely wrought performance by **David Meyer** as the ill-fated *Wozzeck*. Clearly, director [Franz] Grundheber's vision remained the guiding force, but to his credit as

director and vocal model, he did not force his interpretation on **Meyer**, a gifted young baritone with a mind and a stage sense of his own.

His Wozzeck seemed, at the outset, to be more angry, more quickly and dangerously on the edge of breakup. The portrayal built with assurance. A viewer could not for a moment forget that here was a haunted creature, fallen and destined for disaster. **Meyer's** baritone, tough, occasionally covered by the dense orchestration, broke forth most of the evening and conveyed the tragedy of Wozzeck's circumstances.

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**Review of *Wozzeck***

**WFIU: George Walker's Opera and Theater Review**  
**Broadcast from October 23 to 28, 1999**

Saturday night's cast was a uniformly strong ensemble. **David Meyer** sang with great emotion and accuracy throughout as Wozzeck.

The IU Opera Theatre's production of Berg's opera is conducted by David Efron, with stage direction by Franz Grundheber and design by Robert O'Hearn. Although Grundheber has sung the part of Wozzeck many times and is alternating with **David Meyer** in the title role, this is his first foray into directing.

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**The Arts: *Cinderella* proves a time-honored classic**  
**Gabriel Lewin, *Indiana Daily Student***  
**February 9, 1999**

**David Meyer** sang with true perfection. ...the performers showed a mastery of the early 19th century style of operatic singing that is so innate in Rossini's music. Even at times when the runs were in a duet or trio, they were always in tune and full of delight.

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***Cenerentola* once more**  
**Peter Jacobi, *The Herald-Times***  
**February 16, 1999**

...The audience responded to the work accomplished with cheers. The basic ingredients, of course, were constants: conductor Paul Biss and the IU Chamber Orchestra doing right with and for Rossini, the comic touches in Irving Guttman's staging, the attractive sets by C. David Higgins....**David Meyer** earned the favor of the audience as Dandini, the flamboyant valet of the prince. Here's a performer who held back little, neither his nicely-turned bass baritone nor his energetic clowning.

## Discography

*Arvo Pärt: Essential Choral Works*, Theater of Voices, directed by Paul Hillier.  
Harmonia Mundi HMX 2904087.90

*Songs of Arvo Pärt*, Theater of Voices, directed by Paul Hillier.  
Harmonia Mundi HMU 907242.

*Beyond Plainsong: Tropes and Polyphony in the Medieval Church*, directed by Thomas Binkley.  
Focus Records 943.

*Missa Ecce Ancilla Domini: Guillaume Du Fay*, directed by Thomas Binkley.  
Focus Records 941.