

# DAVID THOMAS STANLEY, DMA

**Countertenor/Tenor**

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## EDUCATION

Doctor of Musical Arts in Vocal Performance (Related Field – Vocal Pedagogy) August, 2018

University of North Texas, Denton, TX GPA: 3.957

Dissertation Topic: *A Countertenor Aria Collection Continuum for Studio Training and Performance*

Master of Music in Voice Performance May, 2003

Southern Methodist University, Dallas, TX GPA: 3.961

Bachelor of Music in Voice Performance May, 2001

Ouachita Baptist University, Arkadelphia, AR GPA: 4.0

## ADDITIONAL EXTENDED TRAINING

Seagle Festival (New York)

Oberlin Conservatory of Music Baroque Performance Institute (Ohio)

## UNIVERSITY AND PRIVATE TEACHING EXPERIENCE

**Texas A&M, Commerce**

**Ad-Interim Instructor of Music, 2021-present**

**Courses Taught**

Private Studio Voice

Opera Ensemble

**Texas A&M, Commerce**

**Adjunct Voice Faculty, 2019-2021**

**Courses Taught**

Private Studio Voice

**Dallas Christian College**

**Adjunct Professor of Music, 2018-2019**

**Courses Taught**

Concert Choir

Worship Ensemble

**Ouachita Baptist University**

**Instructor of Music, 2011 – 2017 (Tenure Track)**

**Courses Taught**

Private studio voice in all voice principal areas (Performance, Music Theatre (BFA and BM), Music Education, Church Music)

OBU Women's Chorus Director (3-year interim)

Ouachita Sounds Director (Pop Ensemble)

Music Theatre History and Literature

Director (stage and musical), Ouachita Opera Theatre

Music Directing, OBU Music Theatre

Ouachita Singers (Sabbatical replacement)

## **University Service**

Student advisor

Music Director of Tiger Tunes (student scholarship fundraiser variety show production reaching an audience of around 7,000 annually)

Numerous university committees

Accompanist for a number of university occasions from formal banquets to commencement

Accompanied lessons, rehearsals, and performances

## **Graduate Voice Teacher, Southern Methodist University, 2001-2003**

Taught class voice and private studio lessons to non-majors

Performed clerical and organizational work for the voice department

Accompanied students when required

## **Choral Program Teaching Assistant, Southern Methodist University, 2001-2002**

Assisted with all aspects of a multi-chorus choral program, including leading rehearsals and sectionals

## **Private Studio Voice Teacher, 2001 – Present**

Work with all levels of vocal training from beginning students to adult professionals in musical styles from classical to music theatre to pop

## **OTHER PROFESSIONAL MUSIC INVOLVMENT**

### **Episcopal Church of the Transfiguration (Dallas, Texas), 2019 – present**

Choral Staff Section Leader

Music Director of “The Table” (Saturday evening service)

### **Saint Andrew United Methodist Church (Plano, Texas), 2017 – 2019**

Choral Staff Section Leader

Accompanist, Sunday Morning Early Service

**VOICE TEACHERS:** Jennifer Lane, Barbara Hill-Moore, Charles Wright, Deborah Raymond, Jeffrey Snider

**COACHES:** Martha Gerhart, Jennifer Peterson, Richard Williams, John Muetter, Ira Siff, Christopher Alden, Marciem Bazell, Dale Morehouse, Tara Emerson, Joe Illick

**MASTER CLASSES:** Jake Heggie, Laura Claycomb, William Florescu, Darren Woods, Warren Jones

**MEMBERSHIPS:** National Association of Teachers of Singing (Treasurer of the Arkansas Chapter of NATS (2012-2017)  
Pi Kappa Lambda National Music Honor Society

## **RESEARCH INTERESTS**

Opera

Musical theatre history, practice, and vocal techniques

Early music and performance practice

Voice pedagogy and science

Emerging music

**SELECTED AWARDS:** Metropolitan Opera National Council Regional Finalist, Metropolitan Opera National Council District Winner, NATS Regional and State Winner, Dallas Opera Career Grant Semi-finalist, MS Thomas Award for Doctoral Students from the Arkansas Federation of Music Clubs, 2016/17 Ouachita Baptist University Most Inspirational Professor Recipient

**STAGE PERFORMING CREDITS (as a Countertenor and Tenor):**

Teseo	Teseo (Handel) - upcoming
Phlegon	Hadrian and Antinous (Clint Borzoni)
Oberon	A Midsummer Night's Dream (Britten)
Marco	The Gondoliers (Gilbert and Sullivan)
Nanki-Poo	The Mikado (Gilbert and Sullivan)
Freddie	My Fair Lady
Jack	Into the Woods
Jim Dillingham	The Gifts of the Magi
Herr Zeller	The Sound of Music
Fred	A Christmas Carol

**STAGE DIRECTING CREDITS**

A Little Night Music (Texas A&M – Commerce)  
Billy Blythe: A Modern Folk Opera (Ouachita Baptist University)  
Amahl and the Night Visitors (Ouachita Baptist University)  
A Christmas Carol (First Baptist Church of Carrollton)  
I'll Be Home for Christmas (First Baptist Church of Carrollton)  
The Gifts of the Magi (The San Jacinto Project)  
The Wit and Wisdom of Mark Twain (The San Jacinto Project)  
Little Women, The Musical (The San Jacinto Project) – Critically acclaimed North Texas premiere

\*Full video recordings of sample productions are available at the link below:

<https://www.youtube.com/channel/UC-qniKdplE-QLJrqy-8NC2g>

\*Sample critical reviews also available upon request.

**CONDUCTING/ASSISTANT CONDUCTING ASSIGNMENTS**

Fiddler on the Roof (OBU)  
Billy Blythe, An American Folk Opera (OBU)  
Amahl and the Night Visitors (OBU)  
Shrek, The Musical (OBU)  
The Mikado (OBU)  
Hansel and Gretel (OBU)  
Die Fledermaus (OBU)  
Hello Dolly! (OBU)

**RECENT SOLO AND ENSEMBLE PERFORMANCES**

Bernstein's Chichester Psalms (Alto Soloist) – Verdigris Ensemble, Irving Chorale, Temple Emmanuel  
Alto section leader/Staff musician – Episcopal Church of the Transfiguration (Dallas, TX)  
Staff Singer/Alto section leader – St. Andrew United Methodist Church (Plano, TX)  
Alto, Verdigris Ensemble  
Alto, Incarnatus  
Alto, Dallas Chamber Choir

Alto, Orpheus Chamber Singers  
Handel's Messiah (Alto Soloist)  
Schubert Lieder Recital – National Opera Center NYC  
Soloist (Tennessee Chamber Chorus)  
Handel's Messiah (Tenor Soloist)  
NYC Workshop of Antinous and Hadrian (a new opera)  
Performer (NATS Members Recital)  
Soloist (Tennessee Chamber Chorus)  
From the Sacred to the Profane (OBU Faculty Recital)  
Solo Cantatas Performance (Oberlin Baroque Performance Institute)  
Soloist (Oberlin Baroque Performance Institute)  
Solo Recital (National Federation of Music Clubs Arkansas Convention)  
Solo Recital (Arkadelphia Philharmonic Club)  
Solo Recital (University of North Texas)  
Solo Recital (University of North Texas)

### **RECENT ACADEMIC PAPERS AND PRESENTATIONS**

A Countertenor Aria Collection Continuum for Studio Training and Performance (UNT DMA Lecture Recital)  
A New Sacred: Monteverdi's Devotional Innovation in the *Vespro Della Beata Vergine*  
Manuel Garcia: Historical Voice Perspectives  
Traumatic Brain Injury and the Voice  
Theoretics of a Schubert Lied  
Carl Maria von Weber's *Der Freischütz*: The Macabre, Magic and Good Versus Evil  
The Historical Importance of Orff's *Carmina Burana*  
Falsetto and Training the Male Voice  
Franz Schubert's *Erlkönig*: An Examination  
Mahler's *Kindertotenlieder*: An Examination  
Johann Sebastian Bach's Cantata 82, *Ich habe genug*: An Examination

### **RECENT MASTER CLASSES TAUGHT**

Southern Region Convention of the National Association of Teachers of Singing  
Ouachita Baptist University

### **SELECTED ADJUDICATION**

Southern Region of the National Association of Teachers of Singing  
Arkansas Chapter of the National Association of Teachers of Singing  
Henderson State University Vocal Concerto Competition  
Mary Shambarger Competition for Singers  
Texas University Interscholastic League

### **ACCOMPANYING**

Ouachita Music Theatre Alumni Cabarets  
Ouachita Music Theatre Showcases  
Ouachita Music Theatre Rehearsal Accompanist  
Ouachita Opera Theatre Rehearsal Accompanist  
Active church musician  
Studio Voice Accompanying (in lessons and performance)

## SELECT STUDENT ACCOMPLISHMENTS

Students working in stage, both classical and music theatre, and film across the country; numerous NATS Finalists and winners on the State, Regional, and advancement to National level competition in both classical and musical theatre categories.

## STATEMENT OF TEACHING PHILOSOPHY

As a devotee and proponent of the art of singing, music, and the all-encompassing world of the performing arts, my passion is to apply my formal academic training, as well as personal performance and life experience to guide the development of singing artists through employment of solid *bel canto* vocal techniques as a foundation for all aspects and genres of vocal music; and, in turn, direct student artists to become individualistic creators of art themselves in all areas of life. My ultimate objective is to assist singers in developing a distinctive artistic voice, not one especially imitative of a particular instructor or fellow singer, but a student's unique, individual voice: one infused with freedom, passion, beauty, musicality, expression, vitality, and musical accuracy. I adhere to the maxim that good singing is good singing, whether performing traditional conservatory repertoire or the latest musical theatre offering from the Broadway stage. Indeed, performance approach and style considerations will unquestionably vacillate, but the fundamentals of proper singing technique remain foundational to optimal vocal tone production.

My aspiration is to guide students to progress vocally through technical exercises which enhance proper breathing concepts and technique; improve notions of tonal production and resonance; explore languages and accurate diction; incorporate correct performance practice and styles; and initiate and develop excellent practice habits. These, coupled with astute selection of beneficial repertoire choices, facilitate student artist growth. Beyond technical considerations, I desire to help students passionately connect to the music being performed on a profound artistic level. Discovering the elusive balance between the head and the heart, culminating in a technically precise and artistically fulfilling performance, is one of the challenges I treasure when shepherding student singers to become truthful performers.

I often compare the teaching process to a tremendous adventure embarked upon by an instructor 'Sherpa' and a pupil. Each artistic expedition is diverse, and every student necessitates distinct, particular methods and tools along the way to arrive at a more advanced destination on the artistic path. As no single performer is alike, no journey is equal, and many diverging paths may be explored and traveled along the way. In this process, we are both learners, and often, I find myself growing a great deal alongside each student as we journey together. With mutual respect and trust between teacher and student, much may be accomplished.

## BRIEF BIO

**Dr. David Thomas Stanley** has shown himself a versatile singing artist in both the tenor and countertenor repertoire. A native Arkansan, Dr. Stanley holds a Bachelor of Music degree from Ouachita Baptist University (summa cum laude) and a Master of Music degree from the Southern Methodist University, both in Voice Performance. He recently completed the Doctor of Musical Arts in Voice Performance, with a related field of Vocal Pedagogy at the University of North Texas. A district winner and regional finalist in the Metropolitan Opera National Council Auditions, Dr. Stanley has been in demand as a soloist and chorister with various ensembles throughout the US, including most recently the Verdigris Ensemble, Orpheus Chamber Singers, Incarnatus, Dallas Chamber Choir, Dallas Bach Society, the Orchestra of New Spain, the Oberlin Conservatory Baroque Performance Institute, the Tennessee Chamber Choir, and New York City's OperaMission. Dr. Stanley made his New York City solo recital debut singing the lieder of Franz Schubert at the National Opera Center. Also at ease in the musical theatre genre, Dr. Stanley has performed numerous roles on both theatrical and operatic stages. Favorite roles include principal characters in Britten's *A Midsummer Night's Dream*, *Die Fledermaus*, Gilbert and Sullivan's *The Gondoliers*, *A Christmas Carol*, *The Gifts of the Magi*, *West Side Story*, and *The Sound of Music*. Dr. Stanley also served as the founder and Artistic Director of The San Jacinto Project, a performing arts organization in downtown Dallas that served to thrive with a positive, inclusive message of hope in the DFW artistic community through the use of performing arts experiences. The SJP's performances, produced and directed by Dr. Stanley, received overwhelmingly positive critical response from both news media outlets and the community at large. As a stage director, Dr. Stanley's recent directing credits have included *The Gifts of the Magi*, *The Wit and Wisdom of Mark Twain*, *Little Women*, three productions of *A Christmas Carol*, *Amahl and the Night Visitors*, and *Billy Blythe: An American Folk Opera*. He has directed

choral ensembles of singers ranging from children to senior adults. Dr. Stanley has served on the faculties of Ouachita Baptist University in Arkadelphia, Arkansas, where his primary teaching responsibilities included studio voice, the Ouachita Opera and Music Theatres, and various ensembles; on the faculty of Dallas Christian College where responsibilities included conducting the Concert Choir and Worship Ensemble; and on the faculty of Texas A&M University, Commerce where he teaches studio voice and is the Ad-interim Opera Ensemble director.

## **PROFESSIONAL REFERENCES**

Edward Crafts  
Artistic Director, Opera in Concert and Metropolitan Opera Bass-Baritone  
414 Valley Cove  
Richardson, TX 75080  
(646)591-9721  
edwardcrafts@aol.com

Dr. D. Scott Holsclaw  
Professor of Theatre Arts Emeritus  
Former Dean, School of Fine Arts  
Ouachita Baptist University  
104 Pinnacle Dr.  
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Dr. Jeffrey Snider  
Associate Professor of Voice  
University of North Texas  
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*Additional references available upon*