

Interviewee: Jane Shivick  
Interviewer: Amanda Richard and Brianne Connolly  
Date: February 27, 2008  
Place: Assumption College, Worcester, MA  
Transcribers: Amanda Richard and Brianne Connolly

**Abstract:** Jane Shivick is a professional artist who has achieved success in the opera world while managing to balance a family in addition to being a full-time voice teacher. Born in 1968 in Worcester, Jane was raised the eldest of three. Her love for music was not publicized in her school career until she decided to go out for the musical *Showboat* in high school. It was also during high school when Jane decided to explore her passion for music through church involvement, in creating a folk group at her home parish. Jane began college at Assumption College in Worcester, and soon transferred to the Hartt School of Music at the University of Hartford in Connecticut. It was there that Jane discusses her first challenge as an artist due to financial burdens. After her parents divorce, three years into her college career, financial aid was no longer covering the expenses of a higher education. However, Jane never allowed this obstacle to prevent her from utilizing her vocal talents. At this time Jane speaks about taking on several jobs to support herself living in Worcester while dating her future husband Todd Dickie. Jane began to join theater on the side and soon decided that she wanted to continue studying voice. At this time she took it upon herself to travel to New York once a week to study with a more advanced voice teacher allowing her professional music career to officially begin. After studying with several prestigious vocal coaches, Jane was encouraged to audition for the *Metropolitan Opera National Council Auditions*, and went on to win in 1998. After this accomplishment Jane continued to study voice. At the same time, Jane married, was beginning a family, and had enough private voice students to maintain a full-time job as a professional voice teacher. In addition to these roles, Jane speaks about being the Associate Director of Music and Director of Chapel Choirs at Assumption College. Recently, she has performed with the Boston Pops Orchestra at Symphony Hall. She describes achieving success in the opera world, while also maintaining a normal family life and career.

B: Okay, first, could you tell me your full name?

J: Jane Shivick

B: Would you mind telling me when and where you were born?

J: I was born November 8, 1968.

B: Were you born in Worcester?

J: I was born at a hospital, yes, in Worcester, Worcester City Hospital. It's now St Vincents.

B: Where did you grow up?

J: In Rochdale, Massachusetts which is part of Leicester which is about ten minutes, umm west of Worcester.

B: What was your family like? Did you have brothers and sisters?

J: I had two brothers, I was the eldest, and my second brother is four years younger than I and my youngest brother is twelve years younger. So I guess it was like I was an only child.

B: Did you go to school in Leicester?

J: I did up until eighth grade.

B: Did you see a great difference between public and private school?

J: Uhh, yeah. Central Catholic high school is a pretty large Catholic high school.

A: What schools did you go to before then?

J: The names of them?

A: Yeah

J: Okay, umm...I went to the Rochdale School; I was the last kindergarten class at that school. My mother was the first kindergarten class at that school. It was cool. Yeah. And then I went to the primary school from first grade to third grade. In third grade I went to the Graham School in Leicester and then I went to the center school from fourth through the sixth grade, umm, then I went to Leicester Memorial, which is uhh sixth, seventh grade, and eighth grade. Then I went to Central Catholic High School for High School. Assumption College for two years, University of Hartford, the Hartt School of Music In Leicester, you know, its like most towns

A: So we obviously know about your love for music, when would you say that began?

J: Ohh, where did I begin? Well, I always sang in church so I guess that's where it began. I started to sing in Church Choirs and then uhh at my church I put together a folk group I ended up there as the director. I got involved in that. What had happened with that, I actually (\_\_\_?) playing guitar and eventually started the folk group. So I guess from there, you know I went to a high school where being in the musical was prominent, but I played sports all four years, I admired them but I didn't want to be with them. I sang in the musical my last year, and once I started to sing people were just coming to me telling me

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they like what they heard. So I went out for the musical which was well known in the community, very good first time out. So once I went to college I thought I was going to be a biology major but I knew immediately that's not what I wanted to do. I went over to the music department, which, we [Assumption College] didn't have much of a music department then. And, umm, you know, that's sort of how

A: And what was that musical that you were in?

J: Showboat. I actually played the black uhh...cook that was on the showboat I sang in Church, and then my senior year in high school I decided to be part of the music ministry. Well, you know, the music ministry in high school, they weren't all that great, I don't even know really why I did it. I guess I just felt like, you know, here I was, I knew I could sing, I had received many accolades in my church but I never showed anybody else what I could do. I had a solo,

A: Wow.

J: So I know he noticed what I could do, so that sort of made me well you know gee, if I keep showing.. As long as it's private, I don't mind saying, I actually, *I started taking voice lessons, my mother thought I should*, so I started to study with a teacher here in Worcester who at the time, was probably the best teacher you could have for classical singing. And my instrument is not small, so my instrument, it's hard to fit it into a chorus because no matter how quiet I would get it would still stand out. Sort of like Colleen's is, or Allison's is [students she had in Chapel Choir at Assumption], you'd always hear it, even though it would blend, sound, so the teacher that I studied with in Worcester didn't get along very well with the choral director at Assumption who is still there and so I would sing in the chorus at Assumption, chapel choir at the time. And I just, when I would sing in the chorus the way the choral director wanted me to sing it would hurt my throat a lot, so I was becoming very, what's the word I want? Conflicted. with the way that I naturally sing and opposed to how the choral director wanted me to be. So the reason I left Assumption College was because, of that.

J: I went to the University of Hartford, I actually auditioned for the University of Hartford, they have the Hartt School there, H-A-R-T-T, not because of Hartford and I auditioned for Boston University. And, I was accepted to Boston University, the Hartt School, and I got a pretty decent scholarship so that's why I chose to go the Hartt School of Music.

A: So did you graduate from the Hartt School?

J: I went to the Hartt School for almost a full three years. And senior year, the fall of the semester my senior year, my parents went through a very messy divorce, our financial status changed, tuition went up \$4000, we were maxed out in loans.

A: That must have been hard.

J: Oh yeah. So next I had to get a job, I had to support, student loans kicked in, I had to move back home. And uh, that's what I did, work, and at the time, it was into the semester and they charged me for a full semester tuition so I was unable to get any transcripts to go back to school till after it was paid off. So I had to pay that off myself, along with my student loans, so I couldn't jump right back into school.

J: I talked myself into many jobs, I actually worked for a while as a housekeeper in a nursing home, I worked as a telemarketer for a mutual fund company, and then eventually I became an assistant to brokers.

J: I was actually still living at home, but then I started to, umm date my husband again, we had dated in high school and we started dating again in the early 90's and *he was living in Worcester*. So eventually

A: When was that?

J: Two years after I left school.

J: July 15,

J: To Worcester.

B: I'm interested in how you met your husband, you met first in high school? What was that like?

J: Umm, how did we meet, well, he was just somebody I was interested in, and umm, you know, dance, captain of the football team, he actually held many leads in the school musicals, his brother and him were the first two athletes to ever get cast, so he was on stage long before I was. And, umm, so I would go see, the musicals, because obviously I knew I had interest but never knew why, and umm, so we dated, we dated three months that was it. But we were doing theater, our high school also had a committee for adults, it was through that, when he *was cast as* my assistant music director that we started to date again

B: That's really cool.

J: It is cool, we have known each other a very long time. [laughs]

A: So you were taking all sorts of odd jobs

J: [sighs] Well I continued to do theater on the side and, umm I started to, instead of studying with my teacher in Worcester, I just took it upon myself to go and study with

her teacher in New York. And umm, I would travel four hours one way, so eight hours in the car for a one hour lesson for about 4-5 years to start to get myself to where I knew I needed to be. And, umm, that particular teacher, ended up moving to Florida so I went and studied with his ex wife, who is a fantastic singer, very well known in the United States, I studied with her for a little while, and she was on the staff of the (\_\_\_?), which is a little bit more prestigious than the Tanglewood. And umm so I applied there and I was accepted and studied with her, so that sort of got me back into singing but I needed more focus because now I was working

J: In 2000, but I studied voice, I used to study (inaudible) I studied with her for a while. So I applied there and (\_\_\_?) So uh yeah, she sort of changed the course of my history. My second year I started to study, I didn't even have a studio. So I looked into it and yeah, that was my first vocal competition. I placed second. Generally they wanted. So I went back and I placed first. I was one of 49. I was one of two sopranos. I got a chance for me, a place that. (Inaudible)

So they chose a man and two sopranos. Once you have that title (Inaudible)

A: Now I am aware that you are the music director of the Chapel Choir at Assumption, how did that start up?

J: Um, I was musical director of First Baptist Church. I was doing that and oh I was teaching voice.

A: To back track how had the competitions affected your life, what were you doing with that?

J: What did I do? Well what you would normally do... (\_\_\_?) After I had won, I sang for some agencies. Some would say...

Out of 10 people, 9 people that won (inaudible) That title afforded me auditions. Once you... \$10,000 is a prize and a chance to go back up to win. So I went back called. I went in and had a horrible audition

(About a voice teacher?) The teacher that I was working with was Gary Kendell. I met

him at the Aspen Music Festival; he used to be professor at University of Cincinnati

I was in search of a new teacher. One was Beverly Johnson, Flemming's teacher. She had since died. I studied with her but then I went on to Ruth Saltan, the voice of very famous opera singers including Debra Voit. I studied with Ruth She's dead now. I went to another teacher. So, after that, I found a teacher and

A: When did you begin directing the Assumption College Chapel Choir?

J: One of three choirs

A: So when did that happen?

J: Well one of my colleagues, Dr. Frank Corbin called me and asked me to fill in. I started with that. I liked what I was doing. So after subbing, and after a lot of positive feedback Dr. Corbin started a choir. We started to work...eventually. Program we have now. Well let (inaudible) I um got it together and this was um two years ago. Worcester, like Worcester? He said what are you doing in Worcester? And I said that's where I live. And so I sang it. So they had called me the next year to fill in. And so uh this past fall I emailed. I sang it (inaudible)

[end of first interview]

Interviewee: Jane Shivick  
Interviewer: Amanda Richard  
Date: April 22, 2008  
Place: Worcester, Massachusetts  
Transcriber: Amanda Richard

AR: So picking up from the last thing that I have which was tell me about your voice teachers. So could you just go over who you studied voice with when you were traveling to New York?

JS: Um I was studying with a man by the name of Gary Kendell. And he was located in New York. He used to be a professor in the University of Cincinnati, and so I was studying with him at the time that I won the Metropolitan Opera Auditions, and um a couple of years after that I knew that I needed to change teachers because I wasn't, I just wasn't making any progress anymore. I went back to the Met and I sang for them, and I had a couple of people that I called before hand and said, 'Could you listen to me?' 'Give me some ideas about who I you think should go to for a teacher?' So uh one person that recommended was Beverly Johnson, who is passed on now, but she was Renée Fleming's teacher, (\_\_\_\_???) teacher, and I actually knew her from going to Aspen for a couple of summers, she was a teacher there at the music festival. She was well into her 90's when I met her. And I studied with her, I had a couple of lessons, and I definitely did not like her. She was a very demeaning, old woman who had seen the world. But she wasn't for me; I just didn't like what she was doing. So the other person that they recommended was Ruth Falcon, who is Debra Voigt's teacher, Debra Voigt is a great singer, opera singer, probably the best soprano in the opera world right now. And so I studied with Ruth until about six months after I had Megan. After that I stopped going to New York. I found it too hard, with being a new mom and I made that decision to stop studying for a little while, and then I picked up with um, one of my prior judges in that audition, her name was (\_\_\_\_???) She now lives in Greenwich Rhode Island. She obviously is a

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native of New York singing at the Met and all over the world and um I left to study with her in Rhode Island. We are similar voice types, my voice is actually a little bit than hers, but they are similar voice types.

AR: So what were your auditions like for the Metropolitan Opera House? Could you just remind me about that process and how you started when you first auditioned and the second?

JS: First time that I actually auditioned is on a recommendation from one of the coaches that was in Aspen that particular summer in 1997. And she said to me you know have you ever given much thought about doing the Metropolitan audition? And I said I've never done a competition in my life. Why would I think about doing that? Yeah I think we should do it, on that level blah blah. I went on that audition and I placed second in New England and when I placed second, the reason that I didn't place first was this technical thing that I was doing with my jaw that the lady from the Met said there's no way, if we send you down the Met, as first place in the region, you're not going to go any further than that. If you fix it, when you come back next year, I have no doubt that they will send you down to New York to compete against all of the other 28 regions. So I did that, and in 1998, I won our region. Actually I tied with a baritone who is getting his masters at NEC, and then we went to semi-finals in New York. This was the last year that the competition was in this way. The rules have now since changed. So there were 28 other regions in the United States, including Australia, and Canada and Puerto Rico that we compete against. They chose 10 winners, and I was one of ten, I was one of four women, two of whom were sopranos, me included, and two of whom were mezzo's.

AR: So you won that, and could you tell me what that did for you afterwards?

JS: It does something different for everybody. For me, because I still was working on technical things vocally, I was definitely was not up to par as I should have been, but you can only be who you are at that certain stage in your life. So for me what it did was it got me different auditions for different companies. It still to this day is like a calling card. Anybody who says that they win that particular competition may stand out in who you are as an artist. For me, as I'm looking for management even though it's ten years ago that's painful to say. Ten years ago, agents will still ok at me maybe more so than somebody else that comes along.

AR: Now could you talk about the recent audition that you had for Boston Symphony Orchestra?

JS: Boston Pops Orchestra

AR: Boston Pops

JS: They are two different things, believe me. They don't want to be mixed.

AR: Sorry about that, yeah so could you speak about that and how it started?

JS: I sang an oratorio piece a couple of years ago, and the baritone, the baritone soloist very famous Anthony and when he heard me sing he was just very kind and would compliment. He said you know, I know the Boston Pops are looking for soloists for Beethoven's Ninth Symphony and I said of course I'd be interested. [He said] I'll send you the e-mail that they sent me because they were looking for artists. So he sent that to me, and I followed up on it and I went and did the audition. It was on the stage of Symphony Hall and the guy that was doing the audition was Director of Arts, so he is the assistant to Keith Lockhart, when Keith Lockhart is out of town for hire, this is the man that hires. The funny thing was they didn't want to hear the Ninth. And I don't know why. Except for maybe they had already given the job to somebody. So, I actually sang an aria and then I sang, "All the Things You Are" by Jerome Kerns which is sort of my signature piece, and um he was very complimentary. He couldn't believe that I lived in Worcester; he thought I came from New York or Chicago. And so he just basically said to me, he said, 'we will definitely have you sing with us one day, I don't know to what capacity, but I definitely want to see you again. That was great. I found out later that they had actually asked somebody from the Tanglewood chorus that Allison (Burns) sings in to do the solo, maybe they didn't want to pay anybody. I don't know. Who knows why they do what they do.

AR: Right

JS: So anyways, so that was it. They kept in touch with me. They did ask me to sub last minute for a soloist that got sick, but it wasn't the right repertoire for me, had I gone and done it, it would have been... it would have been silly. I'm trying to think of how I could compare maybe somebody that does real comedy, to just all of a sudden go to somebody that does a serious role. It wasn't the right repertoire. I didn't want to get a review... So that was that. And this past October, I just decided to e-mail the Assistant Director of Artistic Planning who works for this man, and yeah she's like what are you doing next week and I go well what do you want? What do you want me to do? [She goes] we're holding auditions for the Holiday Pops. So we talked off and on, e-mailed and she ended up faxing me a copy of a song that was from a Children's narration called The Snowman, and the aria is called "We're Walking in the Air" And she goes can you learn this and sing this at the audition, I said sure. I don't know why you'd want me to do that but whatever. I learned it in a period of two days and I went and I sang it, I sang "All the Things You Are" again, and he remembered me right away as soon as he heard it. Was just very impressed with my resume, and within 24 hours they asked me to do *all* eight performances or as many as I could do at the concerts. Three of the conductors Keith Lockhart Steven Mercurio Sarah Brightman's and Federico Cortese Andrea Bocelli's conductor.

AR: Now how did you leave things with the Boston Pops?



JS: (laughing) Things have changed since we talked. Things were great. Keith was very complimentary. People who are big like that, they are not going to say much if you do your job. They're going to say a lot if you don't do your job. He didn't say much to me except that he thought that I knew my own music better than he knew his. And he said that in front of the orchestra. So after I did my first concert with him he took me aside, and asked me if I'd be interested in singing with the symphony another time. He thought wasn't using my full range of talent, which he wasn't. You know I needed to sing more than what I was doing. And I've been in touch back and forth with the artistic director planning. And now one of my students, one of my voice students Mike Wood, now works with the BSO. So he works for the PR office now. So he has now met all of these people that I sung for. The funny thing is he called me a couple of Fridays ago, I was at the mall, I was like what are you calling me for? He said I just want to tell you, every single person I talk to from the orchestra manager to people in the orchestra, people in the office, they all know you, they all remember and they all said how wonderful you were. And so I just wanted you to know that. I said thank you very much, for telling me that I'm glad you're so proud of me. So he has yet to meet Keith, but he will.

AR: Wow

JS Yeah I've got one singing in the chorus, one in PR and wouldn't it be nice, when I get asked back all three of us will be there.

AR That's so exciting. Alright, this isn't a smooth transition, but obviously he is a student of yours, you've been teaching voice. So how did that start for you? Tell me about that

JS: When I was supposed to leave school, supposed to leave college, obviously what I did best was teaching voice because I had done it off and on for a couple of summers just to wet my feet. I think it took me a period of I think maybe five years to work myself into a position where I didn't have to work a full-time job or get back to a full-time pay. I did that by participating as voice teacher in after-school private lesson programs in various high schools in the area, Auburn High School, Wachusett, one in Holden. So that got me started. Then my own private lessons started, I started to teach at church, I used to advertise in the bulletin at church. So that's sort of how I got started. I was probably... twenty-two when I started teaching.

AR: Oh my goodness, so how many students did you have at twenty-two?

JS: Well the private lesson program differs on each year. Any given school had between five and ten. Those were all half hour lessons. Students who aspire to do what you do at a higher level have hour lessons.

AR: Right, about how many students do you have now?

JS: I usually have between 20 and 25.

AR: Now are all of those hour lessons?

JS: Not all, my high school students, especially if they just started no. They're kids it's too much information, they can't focus for that period of time. We start off at a half hour.

AR: And when did you start directing choir at Assumption College?

JS: At Assumption College back in 1999. I started working with the adult choirs. Then I was asked to sub for Dr. Graveline when she went on sabbatical. And it was after that that the chapel program began to develop. I started with the student choir in January of 2001.

AR: Now the choir is rather large now, in the 70's?

JS: 83

AR: 83, now when you started what was that like?

JS: Between 11-15, somewhere along there.

AR: Wow that is insane.

JS: We had over 110 students come through the choir just this year alone. You know of course it just started because you wanted to sing in the Church, you sang for God.

AR: Now how have you been able to balance these full-time jobs with being a mother?

JS: People ask me that question. I don't know why, because I come from a lineage of women that can do it all. There's nothing that you can't do. So I don't know. There is a delicate balance where you definitely have to make choices sometimes. But I am lucky to have a child, that's well she can adapt very well. She's been like that since she was born. I have a loving and caring husband. You know in the arts it is very rare that a marriage will last because there is a lot of sacrifice on the other person's part for the person who is artist, because it's all about you, your instrument, your rehearsals, and there's everybody else at home. So it takes a certain kind. (yawning)

AR: So speaking of being tired, how do you keep yourself healthy?

JS: (haha) Oh I try to make sure to get 8 hours of sleep every night. I constantly take Vitamin C. I try, I just try to... for me it's rest. It's finding enough time for rest. In between picking up Megan from school. After I've taught for three hours, and knowing that I have to go until 9 o'clock at night, Laying down for that half hour a day, or sleeping in the morning, even if it's just til 8 o'clock. For me it's sleep.

AR: I think a lot of people need sleep like that.

JS: Vitamin C and Lysol, you name it every time a student leaves I Lysol this room.

AR: Really?

JS: Yup, it's intense. I can't afford it. I can't be sick, I can't work, I can't sing. What am I going to do?

AR: You're right. Ok, so I was just wondering if you could describe that feeling for you when singing.

JS: At this point in my life?

AR: Any time on stage.

JS: Well there is always a small level of anxiety that you have. You are always striving to do your best. The one thing is about singing is that your body is different every day. So one day you know, you might feel great, everything is lined up. Then other days, like today with allergies everybody is having a hard time. Every student that came in today, had that breathy sound, they were draining. So it's knowing how to deal with all of that, but once that's under control, it's just the joy of knowing you're in control of what you're doing and so you're going to enjoy what you're doing. You learn technique in order to be free. You train the body so you can get out there, so when the discipline is there I think it becomes more enjoyable once you're on the stage. You can enjoy making music. You can just be in the moment and you don't have to worry so much about how to sing a note, or how to portray a character. It should be easy.

AR: Yes, now I'm going to flip to the upcoming elections. Now things are getting very intense, now what are your thoughts?

JS: Right now? Things are very different since we last spoke

AR: Sure, that's fine we can go with right now.

JS: Right now, obviously I still support Hillary Clinton. To my dying day, I would have to say that of the three candidates who are right now running for the nomination of President of the United States that she is the one who is absolutely best qualified, best

qualified. And somebody that I would want to have speak on my behalf. I think that Barack Obama is, what do I want to say, a celebrity type figure. I did like him the first time I heard him speak in 2004 and now that we've seen him walk this road, there's no substance behind what he says, and I think that people that want to vote for him are the rich, the rich democrats and I just don't see him as representing the United States no matter what I do, even if she doesn't win, I honestly could say I don't know if I would vote for him. With John McCain, I think that, I think he's okay... I think he's okay, I'm not like wow. I don't like the Iraq War. The middle class is, we're getting slammed right now. I can't believe how much gas I got for \$20 today, the needle moved like a quarter of a tank. It's ridiculous, even buying groceries. I've gone to go to Price Chopper and I don't go to Price Chopper. I don't like going to Price Chopper, something about Price Chopper I don't like, I'm going to Price Chopper. I have been going to Price Chopper the past two shopping trips. I'm still spending a hundred and something dollars.

AR: So do you think it's influencing you that she is a woman?

JS: I would say that that is 50% of my influence. I was just brought up to be a very independent female, and not to ever have to depend on a man. I've just read a lot of books on her. And obviously I got to know her first as the first lady, that's when I was in college, just getting out of college and that was important. She's always amazed me, just her demeanor, her smarts, how she handles herself in certain situations. My admiration can't get any more so.

AR: Now, have you heard her speak?

JS: I did, I came to Clark on February 3<sup>rd</sup>.

AR: How was that?

JS: It was fantastic. I felt like I was seeing, like people saw the Pope this weekend. I was like that, oh my God, oh my God I was with Joe Golia everybody, they were like Oh my God, and seeing her I thought she did well. I thought she did well. I think she was still getting going. I don't think public speaking is her forte when she first started. Now I really think she's really changed around. She's really come into her own. She's always been behind everybody else. She has, from when she went to Arkansas she had power but she was behind anybody else.

AR: I think that was all of the questions that I had, but how are we doing time-wise?

JS: We're fine.

AR: Oh we're good, okay. A little bit more on the politics well I'm interested in this myself, but do you think if she were to come into office that we would see an improvement?

JS: Yes, I do. I think we are one of the only countries who hasn't had a female, we're only 200 and something years old that hasn't had a female, and I think that women in this world have prospered in many different ways. I think women will always have a side that men don't have. It's not being soft, it's just an understanding, there's a connection. I think men just don't always have this, they're different it's not a dig, it's just true. It should be interesting that's for sure. With the super delegates, I am dying to see what's on CNN. Some say she has to win by a landslide, you know what she said today, you know what, a win's a win. Just call me old-fashioned, but a win is a win. That's right. And if he [Obama] were to win tonight, he'd need like 8 points, they'd have her out, packed and gone. But with him, if she only wins by say 5 or 6, they're still going to calling her on the spot.

AR: Do you think the scrutiny of her is because she is a woman?

JS: I can't help but think that part of it is like that. I listen to a lot of commentaries, a lot. People like, I don't know if you watch like CNN, but Keith Olberman who's on MSNBC. I hate him.

AR: (laughing)

JS: Lou Dobbs, I hate him too. I hate them all. There were a few that I really, really like, I think that they are right on. But there are just a select few, it's like you don't even have to listen, you know what they are going to say. And I just think that it is um, with a woman a fighter like this, it might be unconscious, whatever you want to call it.

AR: Oo, you know we had one question that came up, we didn't ask you last time. We just read an article in our class about the first couple to create their own marriage contract; it was Lucy Stone who had lived in Worcester. She didn't change her name.

JS: Yeah, I didn't change my name.

AR: Yes, this is where my question is leading. At her time, the husbands could own the children, have rights to the woman's property.

JS: Oh yeah, that's the way it used to be.

AR: So, as soon as we read that, we thought, Jane didn't change her name.

JS: No, actually you know what, I'm not going to lie to you, I changed it at first. I changed it at first. My first summer that I went to Aspen, I was boarding a plane in Rhode Island. Of course I went under Jane Shivick because my singing name is always Jane Shivick. Why would I change it, everybody knows me as that. It's a better name... obviously. And so I went to board the plane, and they went we need identification, and I

don't know what in God's name possessed me to put in my passport, but I only had my license. I said oh my God this last name is Dickie, it doesn't match my ticket. But I said, you know what I have my passport, so I showed it, Shivick, and they said great, go ahead. After that I said that's it. I never want to go through this again. I only want to be Shivick. So I don't have a maiden name. Although people always say Mrs. Dickie, but I'm like, it doesn't exist. It's not, I'm legally Shivick. Often times people say to my husband, this is Mr. Shivick Jane's husband, he dies. You know what he doesn't say anything.

AR: So do a lot of artists do that?

JS: Yes

AR: That's what we were kind of thinking, but we weren't positive.

JS: I think it also depends on the name. Teachers will tell you that your name should sort of sound what you sound like. One of my voice teachers used to always want to change my first name to Maria. He wanted my name to be Maria Shivick. I'm like, what? And then a friend of mine, we used to joke, he's like you're also Lithuanian, and I'm like yes. And he says let's change your name to Victoria Banukevich. And I said ok, let's change it. So we had this running joke all through college, that I was Victoria Banukevich. Victoria's my confirmation name; we were trying to figure out all these different names. So no, I stuck with Shivick, for simple reasons, but also because I thought it was a better name.

AR: Right, and it seems like your husband is fine with it

JS: (laughing) Yes, I have often wondered what his family thought about it though. I often wondered if they thought it was some sort of rejection. With Megan [daughter] right now I'm dealing with well Mommy you're not part of my family. [Jane] Well why? Because you don't have our name. So try to explain that to her. Yes, she goes, you belong to Grammy's family but you don't belong to our family, and I go but I do. So on occasion when I go to her school, to help practices... a half an hour every day last week I was helping with the musical. Anyways, so the little kids they come over and hug me and go, Mrs. Dickie, Mrs. Dickie. Megan says her name is Shivick. I go no, no, just leave it, it's okay Megan. So I'm dealing with her understanding Shivick. I didn't hyphenate her name, Dickie-Shivick, I just didn't want to do that to her. It's ridiculous. To have this long name. I don't know are you in the M's or the D's I don't know. I think it's worked well.

AR: I think it matches you with an independent and strong personality.

JS: Absolutely, definitely. People say what's your maiden name, I say Shivick. They say what's your married name, I say I don't have one. I didn't take it.

AR: Well thank you so much.