

TAKE CHARGE!

The newsletter of *The Business of Singing*
April/May 2005 Volume I, no. 6

WELCOME!

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IN THIS ISSUE

*We’re tardy. You may have missed your April newsletter. Due to the happy circumstances of Cindy being bogged down in rehearsals for *The Crucible* and subsequently being appointed Interim Director of the Astoria Music Academy in Oregon, Take Charge! was not ready for April publication. Sorry. Didja miss us?

*Take Charge! is happy to welcome Tytania Strange to our pages. Strange as she can be, Tytania is no stranger to the front lines of the industry or the singer bulletin boards, where she is famous for her wry and witty observations on the reality of the classical singing lifestyle. She’ll share her unique take in her new column, *Je Suis Tytania*. This month: what’s with those stupid opera house budget categories? Tytania shares her own singer-friendly system.

*Next, pull up a stool in the sushi bar as Cindy dishes on her recent conversation with an opera company admin who wants you to stop talking to the wrong people! See “Make the Right Connection”.

*Also in this issue, our regular features, including Idea of the Month (production photos are more than fun souvenirs of your show!), Letters to the Editor (in which a reader offers tips for getting freebies, and Cindy answers a question about working with agents), a calendar of events including audition listings and deadlines, and more!

Enjoy.

ARTICLES:

Make the Right Connection

Je Suis Tytania: Tytania’s Real-Life Guide to Opera Companies and Programs for Singers

REGULAR FEATURES:

Letters to the Editor

Idea of the Month: Production Photo File

When’s the last time? Keeping in touch

News

Calendar

Parting Thought

LETTERS TO THE EDITOR

Dear Cindy,

Helpful tip for your other readers: tell them to check out the free lectures/seminars, and other events sponsored by their local libraries. I just attended a small business retirement planning seminar, and I can even get free computer training just by making an appointment with one of the librarians.

By the way, even though the newsletter came out after I signed on for the seminar, you had a lot to do with me going, thanks to TBOS website. I decided to do away with New Year's resolutions and use the theme for the year idea I believe came from you, and I chose The Year of the Businesswoman. I also have used other ideas to revamp parts of my package, and came away this year with a nice contract for *The Sound of Music* with Broadway Palm West, covering the Mother Abbess and playing Sister Sophia. It's my first gig outside a 40 mile radius of my hometown, not counting outreach programs. I also ended up with another offer, which unfortunately overlaps with this one, but it's nice to know I've begun that next leap.

Best wishes,

Elisabeth A. Kisselstein

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Hi Elisabeth,

What terrific news! I'm thrilled to hear that The Year of the Businesswoman is working for you, and glad that you found my seminar and website useful. And thanks for the tips about the library freebies. Singers can use all the freebies they can get, and we need to help each other out.

All the best,

Cindy

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Hi Cindy!

Although I live and sing in Europe, I am doing some auditions in New York later this year when I come home to visit family. An agent I know, who doesn't currently handle much opera, has agreed to represent me for these auditions only. The deal is that I make it as easy as possible for her and do as much of the work as possible, am not officially put on her roster (for now) and she doesn't take commission or retainer. Not a bad deal.

So I need to find out what exactly it is I need to do! Here's a list of the main points, would you pretty please take a look at my list and let me know if you notice anything missing?

- * Notice who is in town during my visit, via Opera America.
- * Check upcoming repertoire in Musical America, Operabase, etc. where listed.
- * Prepare cover letters on my agent's letterhead- content I am not quite sure of. She will want to write these, but I want to give her clear guidelines and maybe even a draft.
- * Prepare my materials in her press kit format.
- * create website with all my info and a link to her website.
- * Mailing (nyc postmark) in August requesting auditions.
- * Possible postcard follow up for no-hears?
- * RSVP via email or fax from me (perhaps with an email from her ip, or my internet nyc fax #) where possible

Thanks Cindy. Any thoughts you have are most valuable to me.

Sincerely,

S.

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Hi S.,

I think your list is good. I would suggest following up with fax or email instead of a postcard. Actually, your agent should do this, not you --- if you have an agent, it does not look good for you to be doing follow-up yourself. In fact, all contact with the company should be done by the agent herself. This includes confirmation emails for the auditions you do get. You can actually do all the work yourself and just make it look like it is being done by her, but it all has to come from her office. Otherwise you might as well just represent yourself.

Be aware that if this person is out of the opera loop, she will probably not be able to get you the auditions someone currently working in the field is. But, it's better to have a well-respected agent than none at all.

Also, there's an FAQ on my resources page about how to write a good cover letter, right here:

http://www.thebusinessofsinging.com/sr_faquyoungsingers/sr_faq_06.htm.

Good luck!

Cindy

Have a question, comment, rant or rave? Email Cindy at info@thebusinessofsinging.com with LETTER TO EDITOR in the subject heading.

MAKE THE RIGHT CONNECTION

By Cindy Sadler

Lunching at a favorite sushi restaurant last week, an opera company admin pointed her chopstick at me and growled, “Next time you talk to a bunch of your students, please tell them to address their mail to the right people! Our managing director gets SO pissed off when people send audition requests to her.” She went on to enumerate several other items she wished I would pass on to the singing public.

Io sono docile. I choked down the piece of unagi I was enjoying and pledged my solemn oath to enlighten the masses (that’s you guys). So here we are with this month’s topic: propositioning the proper people.

If you are an unmanaged singer, out there working every connection to get a job, one *hopes* that you are researching those jobs before you blindly send out applications. Applying for gigs you have the experience and skill to qualify for saves you time, money, and heartache. It also makes it more likely that the opera company in question will pay attention to you. But when you do send out that package of materials, make sure you address it to the right person!

Your very first stop in figuring out whose attention you need to be grabbing is the opera company website. Many companies have discovered what a very good idea it is to post audition information on their sites. They will usually tell you exactly to whom you should address inquiries. This information also is often included in audition notices and sometimes even in publications such as the *Musical America* directory. But if the company doesn’t give you the name or title of the person in charge of auditions, it’s up to you to find it out.

Stay with me. This is where it gets a little complicated.

Most companies have a General Director; OR they have an Artistic Director and a Managing Director; OR they have an Artistic Director and various assistants who may be called things like Artistic Administrator.

The General Director is the Queso Grande. He is in charge of running the company; all bucks, whether artistic or financial, stop with him. When in doubt, it is never inappropriate to address your packet to a company’s General Director. Don’t worry; he won’t be opening his own mail anyway. It will be filtered to the appropriate underling (probably the Artistic Administrator).

If the company does not have a General Director, chances are it has an Artistic Director and a Managing Director. If this is the case, you can always address your audition request to the Artistic Director. It is, after all, her job to oversee artistic decisions. She probably won’t be opening her own mail either, but at least you’re in the right department.

The Managing Director is the money man, the person responsible for the business side of running the opera company. Don’t send your materials to this person. Sending your

materials to the Managing Director is like asking Donald Trump to give Joseph Volpe a message for you. And you'll probably get about the same response.

If you're still not sure, addressing your materials to the Artistic Administrator is always a safe bet. Chances are this is the person who will be in charge of scheduling auditions, which means he will be reviewing the packets as they come in and deciding which ones to bring to the attention of the higher-ups.

Now, you should make every effort to find out the name (and precisely perfect spelling!) of the administrator in question, whosoever that might be. This means that you must address yourself to Ms. Poteet Bowinkle, General Director, Hooten Holler Grand Ol' Opry, and not just General Director, HHGOO. Tain't polite. It looks like you haven't made the effort to learn the name of the person with whom you are attempting to form a relationship, and well, that just isn't neighborly. Besides, it is highly unlikely that this information would be unavailable on the website, and it certainly is available in *Musical America*. But if you have exhausted all possibilities and the proper name of the exalted one is such a heavily guarded secret that even James Bond couldn't ferret it out, then and only then will your Auntie Cindy give you dispensation to address your materials to the Auditions Coordinator.

In your diligent pursuit of gainful employment in the field in which you have spent so much time and money educating yourself to work, you may have hit upon the wonderful idea of offering to do house auditions rather than participate in the madness that is the New York audition season. There are any number of enticing, perfectly logical reasons to do house auditions. For one thing, the panel often gets to hear you in the actual space where you would be performing (this is more likely to be true of the large regional and A-list houses; in other words, those which own their own theaters). There will usually be fewer singers. Often when a company holds house auditions, they are casting specific roles (often smaller roles for which they don't want to spend big New York dollars for big New York singers; they're either looking to cast locally or bring in relative unknowns who don't draw the big fees. Either way, it's a foot-in-the-door opportunity). Finally, while it's true they must deal with all the distractions of home, they are not on the time-is-money-and-the-meter's-running schedule they suffer when hearing singers in New York.

But here's the thing you must understand about house auditions: they are still on the opera company's schedule. The sushi-slurping opera admin wanted me to help my fellow singers understand that just because you and the General Director are in town on the same day does not mean that it's prime time for an audition. Particularly in the medium to large regional houses, General Directors are highly likely to be stage directors or conductors themselves, and have other artistic obligations which may frequently take them out of town, making time at home with the opera busy-busy-busy. Even if they are in town more or less fulltime, they are swamped with fundraising, board meetings, and the unglamorous day-to-day details of running a company. They cannot, and most likely will not, drop everything to schedule a special house audition just for you.

But you can ask.

If you live within easy traveling distance, or will be in the area, mention that in the cover letter and say that you would be happy to come for an audition at their convenience, and would like to be considered for their general house auditions or New York auditions as well. In other words, if they will hear you, you will come ... but just so they know, you'll be in the vicinity on such-and-such dates. Most of the time the company will not take you up on it, but once in a while the stars line up and it's possible to arrange a custom house audition.

Finally, a word about feedback. We'd all like to get it. How many times have you auditioned for an opera company that appeared to think you were the second coming of Maria Callas, only to never hear from them again? What happened? Did you have broccoli in your teeth? Were they entertained because you gave Florence Foster Jenkins a run for her money? Were they Just Not That Into You?

One of the most frustrating things about being a singer is that we would (and mostly could) fix whatever was wrong with our auditions if ONLY WE KNEW WHAT IT WAS. But, the sad fact is that honest feedback is very difficult to come by. Opera company admins just don't have time, either at the audition or subsequently, to go back over their notes and tell you what they liked or didn't like. Most of the time they are casting specifically and their audition notes reflect that, so they wouldn't make that much sense to you anyway. (They jot down things like, "Too tall a Violetta for our tenor but great top. Mimi?"). And few people want to give feedback face-to-face, especially to someone they hardly know ---or someone they know well, like, and don't want to hurt. Singers are notoriously volatile and emotional. Who wants to take a chance that you'll blow up or break down, creating an unpleasant scene and eating into their expensive, limited audition time?

Finally, really and truly, it's not the opera company's job to fix you. Part of being a professional is knowing thyself. We should all be able to assess our auditions, and we should all know what we do best before we ever walk into one. It's a little different if you are still in the YAP/pay-to-sing circuit --- sometimes an email sent promptly after an audition will get a helpful response. But if you are at a professional stage in your career, don't ask for feedback from your auditions. It doesn't look good, and chances are that even if your panel would like to help you out, circumstances prevent it.

Consider yourselves talked to.

Idea of the Month: Production Photo File

Everybody agonizes over getting the perfect headshots, and headshots are indeed an important element of your package. But production photos are much more engaging and show more about you as a performer (not to mention how great you look in costume). Because it generates more interest than headshots, your production shot has a greater chance of being used in the opera company's publicity materials or in local newspaper stories! Each time you do a show that is photographed, buy a few of the best. Get them as

slides, which are easier to transport, store, and reproduce. Store them in a binder (you can buy special plastic slide holders at a photography supply store). Keep them organized by show, so if you are auditioning for a specific part or type of role you can send the shots that will show the panel how dramatic/funny/perfect you are for the part! Keep a few color 5x7 prints on hand to send out with your materials packet and have more made as you need them.

JE SUIS TYTANIA

Tytania's Real-Life Guide to Opera Companies and Programs for Singers

By Tytania Strange

One of the things that has been chafing my hide ever since I started singing professionally is the lack of any kind of classification system for opera houses that reflects the vital information that singers need to know. Oh I know, kids, our dear friends at *Opera America* have labeled every opera house from A-Z (with A at the top prize and Z being a place you don't want to admit to working in, such as your own basement) based on an overall budget figure which has nothing to do with how much the artists are paid or how they are treated. The houses look more impressive to the uninitiated, and as a result attract more singers to their auditions. Sadly, we're often dumb, desperate or just plain too busy to do the research and make an informed decision. And all so we can go online and tell some poor anonymous yahoo that we have a "regional career" singing out of our own basement. In the end, the opera companies are the only ones that win and we can't have that, kids. No reputable house is fooled by the exaggeration and many singers waste considerable time and expense on auditions for companies that should be falling down and praising Oberon when someone that good darkens their door.

The older I get, the less tolerance I have for audition listings that leave out the vital details. It's not enough to know that an opera company has a \$500,000 budget if no more than \$300 per night is being paid to any individual singer. It ticks me off when I show up at an audition for some dump a hop, skip, and a jump away from my house in the hopes of picking up some between-gig cash and holy frijoles, here is Little Miss Out-of-Her-Mind who spent \$800 to fly in from Germany and audition for a gig that pays, wait for it, a whopping \$150 for four performances. I couldn't make something like that up if I tried. It makes me want to spit nails, kids, it really does. I'm also very tired of seeing small community opera companies with poor production values listing their auditions as "managed only" or "professional level" as if to cut out the young singers who would not only deliver a wonderful performance, but would also be thrilled to have the experience of singing a role. Do they really think that my manager is wringing her hands in glee as she contemplates the whopping \$20 she'll make out of my fee? If she is, she'd better spend that \$20 on anti-psychotic drugs.

So the upshot of me blathering on is that I'm making up new classifications for opera houses and this time it's going to be honest and consistent, with no room for, how shall I put this, *creative reality* on the part of those precious pets on the other side of the table. It will also keep us basement-singing international superstars in a nearer orbit of the planet where everyone else lives.

Training Program (aka Pay-to-Sing)

A Training Program may produce one or several operas over a specific season. There may also be scenes program and recitals. A tuition price is listed in the audition information, although in some cases there may be a full scholarship provided. Singers are provided with coaching, lessons and classes. If there is compensation, it is usually contingent upon the artist working for the program in a non-singing capacity (administrative aid, costumes, sets, dorm monitor.)

The benefit for you is training and experience in a supportive setting. Examples of training programs include Seagle Colony, Brevard Music Center, and BASOTI.

Apprentice Program

The singers in an Apprentice Program perform in the chorus and do small comprimario roles on the mainstage. Some may also cover leading roles or perform leads in an outreach show. Housing may or may not be provided. Singers are paid a small stipend for their participation in the program, which is considerably less than a living wage.

Apprentice programs will leave you broke and without much useful stage experience, but they are a great way to make contacts within the business, who just might hire you for the mainstage later on.

Examples of Apprentice Programs include smaller opera company apprenticeships, such as San Antonio Lyric , Di Capo Opera, and the like.

Journeyman Artist Program

A Journey Artist Program is similar to an apprentice program but has several major differences. The singers are paid a living wage for their participation in the program. Chorus work is rarely required. Singers can expect to do comprimario work and covers. The program almost always involves or leads to mainstage work in principal and principal supporting roles. Housing may be provided, though it's usually not fancy.

These are the plums of apprentice land. You get great connections and fabulous experience without incurring a lot of debt. The most competitive (and rewarding) programs are at this level.

Examples of Journeyman Artist Programs include summer apprenticeships such Central City Opera, Santa Fe Opera, or Glimmerglass Opera; and the big name year-round apprenticeships such as the Met, Lyric Opera of Chicago Center for American Artists, or San Francisco Adler Fellows.

Resident Artist Program

Artists are regular employees. They are paid a salary and given benefits such as health insurance, and they sing whichever principal and/or secondary roles are appropriate to their voice type. This is the US equivalent of a German fest contract. There is no chorus work. Guest artists are occasionally brought in for roles the company members can't fulfill.

On the plus side, a Resident Artist Program guarantees you steady work for a good wage and experience in leading roles. The only downside is being taken off the market for a while. You'll have to make your connections all over again when your contract expires. The other downside is that there are very few of these programs in the U.S. Opera San Jose is the main one.

Outreach Program

An Outreach Program is often entirely separate from an opera company's main stage. The singers perform a production that has been edited to a length suitable for children or run-out venues such as senior centers, malls, and community events. The outreach contract may or may not provide any mainstage opportunities and may even be contracted through an Opera Guild or other group closely associated with the opera house. Sometimes Outreach is part of an apprenticeship, such as Virginia Opera's Spectrum Young Artists' Program, the focus of which is mainly the school touring performances but which also offers mainstage covers and comprimario work. Other times, Outreach is the only opportunity.

These kinds of gigs are great for singers in the local area who need to pay the bills and get a few credits on their resumes.

Pay-To-Sing Opera Company

Singers are expected to pay a fee, share in production costs or sell tickets in return for the opportunity to sing a specific role in a specific production. The singer is not provided with lessons, private coaching or classes.

This is a good way to gain experience, to explore new rep, to work through a Fach change or to get some experience with the roles that no one will hire you to sing until you've sung them already. One World Symphony in New York and Atlantic Coast Opera Festival in Philadelphia are examples of pay-to-sing companies.

Co-Opera Company

When several singers agree to stage their own opera independently of any performing organization, they are creating a co-opera company. Production costs and profits are shared equally among the participants who frequently choose their own roles when they agree to participate.

Since you're in charge, the cost and the quality of the production are up to you.

Community Opera Company

A Community Opera Company is a local organization which produces operas but does not offer compensation to the singers beyond a small stipend to offset some expenses- under \$500 of total compensation.

Community Opera is a great way to get experience, just don't quit the day job just yet because you won't be making any profit on the gig.

Local Opera Company

Local opera houses generally do not provide housing for most of their artists. They may occasionally bring in an outside artist for a role that is difficult to cast, but in general their artists live within driving distance of rehearsals. Most of the singers are paid enough to afford about a week of time off their day job for production week and performances (about \$500-\$1500 in most areas.) Travel is not provided. The compensation is not enough to cover travel costs for a singer from outside the local area.

The local opera company is a big plus for the young singer who doesn't want to live in NYC. Although few people could make a living just performing locally, it's a great way to gain experience while preparing for the move to the next level- be it regional or a major apprenticeship. Local opera companies include organizations like Ridge Light Opera of New Jersey, Golden Gate Opera in San Francisco, or Rimrock Opera Company in Montana.

Regional Opera Company

Most, if not all, of the artists playing principal roles at a Regional Opera Company are from outside the local area. Housing is often, but not always, provided. Travel costs are compensated. Compensation for principal artists averages out to more than \$500 per week of time away from home required for the gig. Most artists at this level will be managed.

Regional work is where you find many career singers. It's not always glamorous, but it's the mainstay of working-singerdom. The regional level is where most singers find that they can no longer work a day job. Austin Lyric Opera, Opera Theatre of St. Louis, and Portland Opera are examples of major regional companies.

A-Level Opera Company

The A-Level Company is one step away from the international level. This is a house that hires primarily American singers who have fairly successful careers and some experienced singers from other countries but cannot afford to hire major international stars on any kind of regular basis. You won't see more than one famous name in any production. Compensation is very good to excellent depending on the artist.

At this point, I really don't need to do any explaining, now do I?

International Opera Company

The International Opera Companies are the very few houses that have the prestige and the money to bring in headlining artists on a regular basis. By headlining artists, I don't mean Mildred Binglebat who hasn't been singing for more than a few years. An international opera company can afford to hire established artists (who more often than not have recorded classical top ten CDs) like Fleming, Dessay, and Domingo - and all for one star-studded production.

You can gloat at us from the cover of *Opera News*, you lucky cow, you.

And there you have it, kidlings, a handy dandy guide so that we can save our precious audition fees for the companies that will do us the most good. We can improve the business by auditioning appropriately and protecting our own butts from the people who are out the prey on our hopes and ambitions. I've been hearing for years about how singers will never band together to make conditions better for everyone. Good news, kids, we don't have to band together. Just think carefully before you mail that \$25 fee, put your own interests before the opera companies', and the conditions will take care of themselves. When the world won't start a revolution, you might as well just make your own.

When's the last time ... you dropped an email or a postcard to all those conductors, opera company admins, fellow singers, patrons, and so on that you met on your last gig? Just a friendly little hello, how are you, here's what I've been up to? It pays to have kept in touch when audition season rolls around, or when someone needs a last-minute replacement.

NEWS

Cindy has been named Interim Director of the Astoria Music Academy in Astoria, Oregon. In addition to her new administrative duties, she will be performing several concerts with the associated Astoria Music Festival and teaching master classes and voice lessons.

The Academy has extended its deadline to June 1, 2005 and is actively seeking mezzo, tenor, and baritone applicants. For more information, please visit www.astoriamusicfestival.org.

CALENDAR AND AUDITIONS

Spring 2005 --- CHICAGO

OperaModa, a Chicago opera company dedicated to featuring young emerging artists in leading roles, will be auditioning singers for the last two productions of its 2005 season. All productions are in English and feature ensemble casts that highlight all artists. OperaModa's 2005 season includes a concert series, Douglas Moore's *Gallantry*, Vittorio Rieti's *The Pet Shop*, and Jonathan Dove's *Flight* – to be performed at the Athenaeum Theatre in October 2005. To audition for *The Pet Show* and *Flight* please contact Natalie Lyons at nlyons@operamoda.com or 224.558.0910 with your name, phone number and email address. There is some pay. For more information on OperaModa, please visit us at www.operamoda.com.

March - April NEW YORK

Director and drama coach Ellen Rievman offers Performance Classes at Nola Studios on Monday nights, 6-9 PM. These classes give students an opportunity to try out audition pieces in a supportive atmosphere of peers, with feedback and guidance from Ellen. Minimum 4 class commitment at \$65 per class; accompanist provided. Email erievman@aol.com for more information.

March 15 – May 17 NEW YORK

New York Opera Studio is offering a Singer's Showcase on Tuesday evenings from 7 – 9:30 p.m. at Riverside Church, Room 10T. This is an opportunity to try out repertoire in a “recital-like” environment, with no critiques. All attendees are expected to perform. The pianist is Louis Menendez; cost is \$15 for walk-ins or \$100 per session of 10 evenings. Visit www.newyorkoperastudio.com for details.

April/May 2005 - MILWAUKEE

The Milwaukee Children's Choir is interviewing candidates for the position of Cantorei Choir Assistant Director. MCC's Cantorei Choir is the organization's most advanced choir made up of unchanged voices. It is directed by MCC founder and artistic director Emily Crocker., who is also VP of Choral Music at Hal Leonard Corporation. The position does not begin until the fall, but a decision is being made now. Resumes should be sent immediately to Milwaukee Children's Choir, P.O. Box 13065, Milwaukee, WI 53213. They may also be sent electronically to mcc@milwaukeechildrenschoir.org.

You can read more about MCC and Ms. Crocker by going to their website www.milwaukeechildrenschoir.org.

May 2005 LOS ANGELES

Cirque du Soleil will be auditioning versatile singers proficient in world beat, soul, folk, rock, and jazz. For further information, visit www.casting.cirquedusoleil.com/2005.

May 13, 2005 MILWAUKEE

The Florentine Opera Company announces outreach and chorus auditions in Milwaukee for its 2005-2006 season. The season will feature *Fidelio*, November 11, 13, 15, 2005; *La Fille du Regiment*, March 3, 4, 5, 2006; *Aida*, May 29, 30, June 1, 2, 2006. Auditions will be held May 24 (10:00 am - 6:00 pm), May 25 (2:00 - 9:00 pm), May 26 (10:00 am -

6:00pm), 2005 at the Marcus Center for the Performing Arts, 929 N. Water Street, Rehearsal Hall A, Milwaukee, WI, 53202. An accompanist will be provided.

Singers interested in auditioning should submit resume materials by May 13, 2005 to Dyan Wimmer, Company Manager, Florentine Opera, 700 N. Water St., Suite 950, Milwaukee, WI 53202 or by e-mail at dwimmer@florentineopera.org. Auditions are by appointment only and must be scheduled in advance. Questions regarding the auditions should be directed to Dyan Wimmer at 414/291-5700 x219.

May 14 – 22 NEW YORK CITY

Elaine Rinaldi is seeking experienced, qualified singers for informal read-throughs of *Cavalleria Rusticana*, *Carmen*, and *Boheme* to help prepare her for the first-ever Bela Bartok Opera Conducting Competition in Romania. If you know the complete role well enough to sing it through without rehearsal, and are interested in participating, please email Elrinaldi@aol.com. There is no compensation.

May 20-21 LOS ANGELES

Heinz Rehfuss Singing Actor Awards, sponsored by Orlando Opera. Visit www.orlandoopera.org for more information.

May 21 - MILWAUKEE

Milwaukee Opera Theatre announces auditions for its upcoming production of **Amahl and the Night Visitors**. The auditions will be held Saturday, May 21 at St. Anskar's Church, Hartland, WI. The performances are scheduled for Dec. 9-11, 2005. Please e-mail resume and headshot to milwaukeeoperatheatre@juno.com to be considered for audition. Preference is given to singers who have either little professional experience or only school experience on their resumes. A small stipend is paid.

May 27 – 29 NEW YORK

Heinz Rehfuss Singing Actor Awards, sponsored by Orlando Opera. Visit www.orlandoopera.org for more information.

June 1

New extended deadline for application to the Astoria Music Festival and Academy. See www.astoriamusicfestival.org for online application and details.

June 2 –3; 5 ORLANDO

Heinz Rehfuss Singing Actor Awards and Finals, sponsored by Orlando Opera. Visit www.orlandoopera.org for more information.

June 12 – August 13 SCHROON LAKE, NY

The Seagle Music Colony summer program for young artists. The season features numerous concerts as well as fully staged and costumed productions of *Most Happy Fella*, *Sid the Serpent*, *Don Giovanni*, *Ariadne auf Naxos*, and *Oklahoma*. Contact seaglecolony@aol.com or visit www.seaglecolony.com for details.

July 11 – 25 2005 ASTORIA, OR

The Business of Singing Workshops and Master Classes

Astoria Music Festival and Academy, Astoria, OR

Visit <http://www.astoriamusicfestival.com/aboutFest.php> for details.

August 1 – 20, 2005 CZECH REPUBLIC

CANCELLED: Slavic Vocal Master Class in Litomyšl, Czech Republic. The organizers hope to move ahead with next year's master class. Contact

SVAMC@JaniceEdwards.com or visit www.svamc.com for details.

September 15, 2005

Deadline for entering the ASCAP-Lehmann Foundation Song Composition Competition.

Age limit 30. First Prize is a \$3,500 commission for a song cycle for voice and piano, publication by E.C. Schirmer of the completed work, and performances of the

song cycle in three major American cities, including New York. Second Prize (\$1,000)

and Third Prize (\$500) will be awarded to commission two new songs for voice and

piano. Applicants must be US citizens, permanent residents of the US, or enrolled

students with student visas. One original work per composer may be submitted.

Guidelines and application can be found at:

http://www.ascap.com/press/2004/lehmann_121704.html

Do you have a performance or event you'd like to see listed on the calendar? Email info@thebusinessofsinging.com with CALENDAR in the subject line.

PARTING THOUGHT

Never linger too long with the ignorant,

throw stones at their talk.

Walk only with the lovers.

the mirror of the soul gets rusty when

dipped in muddy water.

Rumi