

TAKE CHARGE!

The newsletter of *The Business of Singing*
February 2005 Volume I, no. 4

WELCOME!

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ARTICLES:

Rehearsal Etiquette: Marketing Doesn't Stop When You Get the Job!

Take a Reading on Your Reading: How to keep from being overwhelmed by your need-to-read pile

REGULAR FEATURES:

Idea of the Month: Shake up your image

February Challenge: How helpful a colleague should you be?

When's the last time? Is your website covered in ... um ... webs?

Letters to the Editor (new)

Check it Out! (new)

News

Calendar

Parting Thought

Check It Out!

Check out these new websites for my friends and colleagues:

www.garyrideout.com

www.janicedwards.com

And these fun/interesting ones for health and fitness:

www.drweil.com

www.hungrygirl.com

LETTERS

As a new feature, we will be including your letters with comments and questions. If you'd like to send a letter for inclusion in the newsletter, send an email to info@thebusinessofsinging.com with LETTER in the subject heading. Please indicate whether you would like to use your name or remain anonymous!

Hi Cindy,

I attended your marketing seminar in Boston and thoroughly enjoyed it. You made a suggestion to me to look at cross-over rep and pants roles as a

possibility because of my body type. I tried it out and it was a really good fit for me both physically and vocally. Since then I've switched to all mezzo repertoire and was offered something on my very first audition as a mezzo. I feel much happier and a lot more confident.

Thanks again for your time and feedback. I really appreciated your input.

Sincerely,
Heather Poduska
Mezzo Soprano

Dear Heather,

WOW! Congratulations. I am so pleased for you! Keep up the good work and please keep me up to date on your continued success,

Best wishes,
Cindy

...

Hi Cindy,

Two thoughts about "dressing the part" (December 2004-January 2005): I was once walking near Lincoln Center with a costumer/friend/flaneur who quipped about a passing woman who was heavily made up and done up: "is that a hooker or an opera singer?"

I was invited in the past year to readings or run-throughs of a concert and an opera and both times was astonished by what the young sopranos thought was appropriate for an invited audience of people in the profession. The first wore baggy, unchic shorts (she was moderately chubby) with Birkenstock type sandals. The second wore sort of grotty tights; i.e. they confused rehearsal clothes with performing clothes.

Your newsletter is excellent. I haven't been to the marketing seminar yet. I had planned to go on the 15th, but now have to do something else. Will there be anymore? Are you doing any presenting or performing in the New York area? With best wishes for an excellent New Year!

~K.

Hi K,

Your anecdote reminds me of something that happened on one of my return trips to Austin after I'd been living in New York for some time. I paid a call on a conductor friend who I hoped would help me get local gigs. I was the picture of New York chic --- all dolled up in a sleek black outfit with sleek straight hair. I was a legend of sophistication in my own mind. Maestro and I chatted pleasantly for a while and then he said, "Now, when you go to auditions and stuff, you dress up, right? You do your hair up and everything?" You see, this was Texas, and my pared-down NY look did not involve enough makeup or big enough hair for this fellow to consider me "done". And here I

thought I was so put together!

Regarding the mistaken identity between performance clothes and rehearsal clothes ... well, of course it depends on the requirements of the role you are singing, but I hope NONE of my readers would consider showing up to rehearsal in shorts and Birks, or clunky shoes in which you can't walk gracefully, or in --- God forbid --- a baseball cap. This is a professional situation, folks, and calls for some measure of sophistication. I am not saying that we need to dress to the nines for rehearsals, but we do need to cultivate a rehearsal wardrobe that is both serviceable and professional, and hopefully reflects your image as a singer.

I personally prefer to dress with a touch of elegance and glamour for professional situations, but hey, that's me. For roles where I have to, say, crawl around on the floor being chased by women with bullwhips, I wear coordinating yoga clothes (clean, newish, in good repair, streamlined) and ballet flats, adding perhaps a stylish sweater and shoes before and after the rehearsal. And I always style my hair and put on makeup. No sloppy ponytails!

But there's not one prescribed style that's proper. The important thing is to look put together, as if you made some effort! A dressy pair of jeans (no holes, no unraveling hems, no excessive fading) with a freshly ironed shirt and clean, non-scuffed loafers is perfectly acceptable. Funky style is terrific, as long as it's stylish and not overly casual. One of my colleagues in the production I just finished came to rehearsal in a poncho and jeans with cool boots, with her short hair in pigtails; or a jersey skirt with funky sandals and top. It was on the casual side but the point is, she looked great and it very much suited her personality. Marketing does not stop when you get the job! You are marketing yourself for future jobs each time you have contact with an opera company, whether it's an audition, a rehearsal, or a performance.

Thanks for asking about the marketing seminar. Currently I am not scheduled to do any further Marketing Master Workshops with *Classical Singer*. Any of the ones you see scheduled moving forward are with Mark Stoddard only, until further notice.

However, I will be presenting in Boston and Austin this spring, and in Astoria, OR and other locations around the country throughout the summer. Stay tuned to the website and this newsletter for updates. I'm in and out of New York all the time and set up workshops and consultations whenever possible. If there is enough interest for a New York workshop in March or April, I will schedule one around my Boston trip.

All best wishes,

Cindy

REHEARSAL ETIQUETTE: MARKETING DOESN'T STOP WHEN YOU GET THE JOB

Many people have asked me when a Business of Singing book will be coming out. It's in the works! In fact, I've just completed the first draft of the chapter on Rehearsal Etiquette, covering everything from making a good impression on the conductor to making backstage personnel happy; plus, just for the newbies, a step-by-step description of the rehearsal process from company meeting to final dress. Just as there should be a course in business for singers in college and conservatory, there should be at least a lecture or two on job protocol and rehearsal etiquette --- it can make the difference between a successful run resulting in a rehire, or the dreaded Debut Farewell. What follows are a few highlights.

The NUMBER ONE thing to remember is that marketing yourself does not stop when you get the job. Rehearsals are the time when the company decides whether they'd like to work with you again, and you are marketing yourself for future jobs each time you have contact with an opera company, whether it's an audition, a rehearsal, or a performance.

Show up for your calls on time if not early. It's your responsibility to know when rehearsals are, even if there have been changes to the schedule. Don't forget to sign in, and never leave the rehearsal space without the permission of the stage manager!

Make sure you program the stage manager's phone number into your cell phone so you can call her if you're going to be even a little late.

Dress professionally. This does not mean you have to dress up, but you do need to wear clean, well-fitting clothes that look stylish and do not include baseball caps, flipflops, grungy jeans, or anything you would wear to the beach or a nightclub. Wear clothes that you can move in and work in.

Make sure that you use shower and use deodorant and breath freshener. However, do NOT use any scented products, especially perfume. Many people are sensitive/allergic to perfumes and the effects can be quite debilitating.

Don't even think of showing up without your part learned and memorized, completely off book, COLD.

The first rehearsal will probably be musical; often they will run through the entire opera, start to finish. It's fine to use your book on this and you should not mark for this rehearsal --- it's the first time the conductor is hearing you with all the other voices. If you're sick or not at your best, don't sing.

Be nice to the backstage personnel; they will make you look good and also they are there long after you're gone, and their opinion of you does make it into casting meetings.

Make wardrobe happy by treating your costume and your dresser with respect. Pick up long trains so they don't drag on the floor and get dirty or ragged. Tell your dresser if you have a problem with your costume. Don't be afraid to let your dresser know if you need anything, but remember, she's not your servant. It's customary to tip your dresser at the last show. I usually give \$5/per performance if it was a relatively simple show for her;

more if I had complicated costumes or a lot of changes, if she was a really spectacular dresser, or if I made a lot of money on the show.

More costume etiquette:

NEVER eat or drink anything other than water while wearing your costume.

NEVER leave the theater in costume.

NEVER “improve” your costume with jewelry or accessories brought from home, unless authorized by Wardrobe.

NEVER ever, ever trade costume pieces with other cast members, unless authorized by Wardrobe.

NEVER undress between scenes unless you have alerted your dresser to stand by to help you get back into costume in time for your next entrance.

Show up for your wig/make-up call on time. If you're late you'll throw the whole schedule off. Come with a clean face and a button-down shirt so you don't have to pull your shirt over your head once you have your wig on. If you really want to get brownie points, offer to pincurl your hair for the wig artist. She may or may not want you to do it, but it's a nice thing to offer.

Don't touch your wig after it's on your head, other than to brush stray hairs out of your mouth and eyes or in an emergency. Don't take your own wig off after the show. Go directly from the stage to the wig room and let the wig artist do it.

The stage manager is your friend. He's the person you go to if you have any non-musical, non-staging issue during rehearsals or performances. If one of your colleagues isn't showering, if a bunch of choristers are talking loudly in the wings when you're onstage, if you have a hard time with an entrance and would appreciate a cue ... ask the stage manager or an ASM.

In some theaters, the SM and ASMs will cue principals; in others they don't. It's YOUR RESPONSIBILITY to know when your cues are so don't ask unless it's a really hard one that you just need help with. If you have a problem backstage during a performance, ask a SM.

Whether you're rehearsing at the theater or another space, NEVER leave a rehearsal without being released BY THE STAGE MANAGER. Not the conductor, not the director. The SM runs rehearsals and you are not officially released until you hear them call your name or say that everybody is released.

Make sure you sign in first thing when you get to the theater, and don't sign in for anybody else or let them sign in for you. You don't need to make yourself part of someone else's problem if they show up late.

At rehearsals, make sure you are attentive and know when you are supposed to be on. Don't wander off, or if you do, make sure the SM knows where you will be and keep an eye on the time so no one has to come looking for you when it's time for your entrance.

Finally, be nice to the crew. They are a vital part of the production, and most singers ignore them. When you see a crew member, say hello. Take the time to find out their names. Stay out of their way when they're working and DO WHAT THEY SAY, as if often involves safety.

Stay tuned to the Business of Singing website for more information about my upcoming book.

When's the last time you ... updated your website? If you've got an abandoned site just taking up bandwidth and gathering cyberdust, you're wasting money and energy. Websites should be fluid documents, just like your resume and bio. If you don't have anything new to add, change the look a bit ... and ask yourself why you have nothing to add, and what you can do to change that!

February Challenge: How helpful should you be as a colleague?

Where do you draw the line between being a good colleague and giving away your work for free? Believe me, it's a question I ask myself on a regular basis. Many people write to me for advice. Some are polite and to-the-point (I always answer these folks). Some people haven't really done their homework, and are asking for an education rather than a simple answer or opinion; or they don't know how to phrase what they really want to know; or they are merely looking for validation and aren't genuinely interested in any opinions that differ from what they want to hear. As much as I would like to help every person who writes to me, there aren't enough hours in the day to do that and not cheat myself out of precious time for my own singing work! Every one of us has to make choices about where our resources are going to go, and with whom we will share those resources.

Generosity feels good, and I truly believe that an open and giving spirit is rewarded. I believe that singers should be generous with one another --- beyond any moral motives, it's good business because generosity and helpfulness help kill the desperation/starvation mentality from which far too many of us operate, and in which it is nearly impossible for success to take root and grow.

With the ready access to the vast resources of the Internet, it's easier than ever for singers to share experiences, knowledge, and resources. But be careful with your resources. It's one thing to help a colleague find out where auditions are being held in New York or share the story of how you succeeded in getting your agent to hear you; it's another entirely to tell a fellow Fachster that Opera Company X is in town and hearing for roles you both do. Don't hand your hard work off to the competition, no matter how friendly that competition is! It's not selfishness; it's just good business.

You should never feel guilty about keeping the rewards of your hard work for yourself. Generosity does not mean giving away the list of addresses and phone numbers of German agents you've compiled or handing over all your painstaking research you're your

Victorian parlour recital. Generosity does mean offering helpful hints, guidance, structure, and maybe some research sources. Not surprisingly, Confucious had it right: give a man a fish, and you've fed him for a day. Teach a man to fish, and you've fed him for a lifetime.

MARCH CHALLENGE PREVIEW

Isn't it about time that a code of ethics for the professional singer was developed and taught in conservatory, voice studios, and professional organizations of all types? It would help encourage the world to truly see singers as professionals, and help us encourage a high standard of behavior not only for singers, but for those who employ us. I invite your input on the subject and will publish results in subsequent newsletters.

Travel light, live light, spread the light, be the light.

~ *message on my Yogi Tea peppermint teabag. (We take wisdom where we find it.)*

Take a Reading on Your Reading

How to keep from being overwhelmed by your need-to-read pile

By Anna K. Cox-Havron

"Who cares for *you*?" said Alice (she had grown to her full size by this time). "You're nothing but a pack of cards!"

--Lewis Carroll, *Alice's Adventures in Wonderland*

Opera News, NATS Journal, Opera America Bulletin, Classical Singer, even this newsletter ... singers are bombarded with "extracurricular" reading to help them keep on top of their careers. And that's not even counting background materials for role research, music history or theory brush-ups, the million useful websites just waiting to be mined for goodies, or your mile-long list of repertoire that you need and/or ought to learn. Let's face it --- careers require upkeep, and some of that upkeep involves keeping up to date on the latest discoveries/news/gossip in your arena.

Recently I spoke with a client who is an artist, and who also teaches at a university. She was struggling with all of the reading she felt she had to do to keep up with her art, not to mention the mountain of reading looming for her on the pedagogy of her art. This feeling of having to stay current with all this reading was getting to the point where it was infringing on her family life, not to mention her own peace of mind.

First, realize that there is no way you can keep up with all the good information that might be useful for you. There is simply too much out there. It's impossible.

This is a liberating thing to admit. In fact -- all together -- let's put down our Irish coffees, link arms, stand up, and chant aloud, "We will NEVER be able to read everything relevant to our field."

And now, let's lift our mugs and toast our moment of truth with a big slurp of assent. Ahhhhhh. Wasn't that therapeutic?

It IS true. We *can't* read everything in our field. We can't grow every kind of plant in our garden, especially when our garden sits under a huge Norway maple, and our yard is the size of a Post-it. We can't marry all the men in the world (although I have a relative who made an impressive start). The beginning of real productivity is taking an honest look at your garden, or your day planner, or your need-to-know score list, and saying, "Well, folks, here's what we've got to work with."

It's impossible to keep up with all the reading that's out there. What you really need to keep current are your screening standards. If something wants to soak up minutes or hours of your time and attention, shouldn't it have to justify that expense? With this attitude, every article in your reading pile turns from a hanging judge ("You HAVE to read me, or *else!*") to . . . a loan applicant with a questionable credit score. And you're the banker!

That's right. YOU got the power! You're the one with the attention and time to hand out. The reading pile no longer has the power. Now it has to prove to you that it will give you an *excellent* return on your time and energy investment.

What makes something important enough to read, that you should lavish your precious and irreplaceable time upon it?

Here is how you determine the return on investment of an article or a piece of music: You can explain, right off the bat, how it will definitely, sincerely, measurably enhance your life to read it or learn it. If you can describe how reading a certain article or learning a certain piece of music will, in some fashion, give you *more energy*, then that's a good article for you to read. That's a good score for you to learn.

Something you're considering reading should either lift your mood (enthusiasm or enjoyment gives us energy), or it should educate you about something concrete which directly improves your life (learning something we know will help us also gives us energy).

It made sense for me to read up on roll drawing storage when I worked with a client who designed buildings. It did not make sense for me to research roll drawing storage before I knew someone was willing to pay me to know that. "Just in case" doesn't count. The giant Circular File penalty buzzer rings for anything that 'might' be useful. That's fear and anxiety talking; that's letting your reading pile become the judge, instead of the applicant. I don't have time to read everything there is to know in my field. And neither do you. Nor do you have time to learn every score in your Fach, "just in case".

If you see something, and you worriedly think, "Gosh, I might need to know this," but you can't tie that knowledge to a particular issue or technical need or event you know is coming up, then it didn't earn your time. MEEEEEEEEEEEEEP!! There goes the penalty buzzer. Toss it. If you are really worried about missing out on something that you

'might someday' need to read or learn, then toss it halfway: set up a 'someday, maybe' reading basket, which should be no bigger than a laundry basket. Whenever that basket gets full, go through it when you're feeling especially decisive, and ditch what seems the least likely to ever matter to you. There is nothing wrong with having a 'maybe' reading pile, if you limit the size. Just be sure to put it last on your reading list.

Set up a 'To Read' basket for what passes your screening standards for your reading list. Here, you put reading that you KNOW will improve things for you, either by improving your mood, engaging your sincere interest, or by giving you concrete information which you can put to use right now, for yourself or for a role.

If you can't specifically identify why you need or want to read something, it goes in that other basket. Or even better, in the Circular File.

Life is too short to let a pack of papers boss you around.

Anna K. Cox-Havron is a writer and professional organizer. She is the founder and managing director of The File Factor, LLC, which specializes in goal setting, time management, and office organization for artists and other professionals. She can be reached at AnnaK@thefilefactor.com.

IDEA OF THE MONTH: Shake up your image!

In last month's newsletter, we explored the importance of dressing to impress. But image goes beyond clothing --- and even stylish, beautiful clothing can work against you if it doesn't fit the image you're trying to market!

A recent client has been having problems getting cast in the roles she should be singing, despite an impressive, cohesive resume that shows vocal progress and good auditions with positive feedback. After studying her materials, I remarked that, stupid as it sounded, her hair color could be the problem! This client is a beautiful young woman with long, lovely hair --- but for the roles she sings, the character almost always has a dramatically different look. She then admitted that several directors have mentioned to her that they liked her work but didn't think she looked the part they were casting because of her hair color, and yet she has never addressed the issue.

You may think, as I did, "Have these people never heard of wigs?" Of course they know about wigs and makeup, but you can't help but be influenced by what you see. If someone walks in who both looks and sounds the part, a producer is much more likely to take the path of least resistance --- it's human nature. I once had a prospective agent ask me to go learn "Pace, Pace" and come back to sing that for him, because I "looked like a dramatic soprano".

If, all things being equal, you aren't getting the roles you want and you're pretty sure the reason does not have to do with your singing, take a fresh look at your own look. Look at the characters you want to play! Does your hair color and style reflect the age and type of character? Are you a dramatic voice type, going to auditions in floral prints? Are you a

soubrette or a lyric, auditioning in a drab business suit? Are you a baritone who needs a few personal training sessions to become a viable candidate for those yummy how-many-times-can-we-get-the-baritone's-shirt-off roles? A fabulous leading tenor who could use some lifts in his shoes and careful dressing to give the illusion of a little more height?

Queer Eye for the Straight Guy, What Not to Wear, Extreme Makeover, The Swan --- makeovers are a national obsession, and no one is exempt! Even if you're pretty sure your style fits your voice type, your look can use some freshening up now and then. A good haircut, updated makeup, a new outfit, a better skincare regime (and that goes for men and women!) can make a big difference in how you feel and present yourself. The good news is, there's lots of free advice on how to look your best. And for singers, looking your best and looking right for the part is not frivolity or luxury --- it's simply good business.

CALL FOR ANECDOTES

Ever walked out on stage with toilet paper on your shoe? Belched loudly in the middle of your aria? What was your most embarrassing performance moment, and how did you handle it? Share your stories! Send an email with subject heading ANECDOTE to info@thebusinessofsinging.com.

NEWS

Rehearsal Etiquette

A lecture on rehearsal etiquette has been added to the TBOS workshop menu. This soup-to-nuts class is a wealth of key information for students and emerging artists. It will answer many of those "what do I do when ...?" questions and help save you from embarrassing and potentially career-damaging faux pas.

New Location For Caffé Taci

Caffé Taci, the Upper West Side Italian restaurant famed for its open-mike Opera Nights, is moving from its home of ten years at 110th and Broadway to 10 Waverly Place in Greenwich Village. The new location is close to NYU and Washington Square. A gala reopening is planned for Valentine's Day weekend.

Opera Nights will continue at the new location during the transitional period, on Thursdays, Fridays, and Saturdays. Reservations are recommended. If you are visiting during this time and would like to sing, introduce yourself to the house singers at their reserved table in the back and check to make sure your repertoire doesn't conflict with anybody's party piece. They'll guide you as to when you can sing. For more details on Caffé Taci, visit www.caffetaci.com.

In Memorium

The great Spanish soprano Victoria de los Angeles died Saturday, January 11, 2005 at a clinic in Barcelona where she had been admitted for treatment of bronchitis. Her career

spanned five decades, beginning with her debut as The Countess in Barcelona's Liceo Theater in 1945. After a long career of concert and opera performances throughout Europe and the United States, she retired in 1998, though she still occasionally gave recitals.

The Business of Singing Comes to Boston!

I am currently looking for a date and low-cost or free venue to offer a workshop during my stay in Boston between March 14 and April 1. Private consultations will also be available. If you are interested in participating in a workshop or having a consultation, please email info@thebusinessofsinging.com with BOSTON in the subject heading.

CALENDAR

January 10 – 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.

February 7, 2005 SEATTLE

Auditions for the Astoria Summer Music Festival, July 11-31, will take place from 3 p.m. – 6 p.m. at the University of Washington, School of Music Building, room 219. See www.astoriamusicfestival.org for online application.

February 13, 2005 CORVALIS, OR

Auditions for the Astoria Summer Music Festival, July 11-31, will take place from 1 p.m. – 4 p.m. at Oregon State. See www.astoriamusicfestival.org for online application.

February 19, 2005 PORTLAND, OR

Auditions for the Astoria Summer Music Festival, July 11-31, will take place from 12 p.m. – 3 p.m., location TBA. See www.astoriamusicfestival.org for online application.

February 20, 2005 AUSTIN

A Singers' Salon will be held at the home of Cindy Sadler from 3 – 5 p.m on Sunday, February 20. This event is open to all professional singers. Our hope is to create a regular gathering where singers can come together to try out new pieces for audition or performance in a supportive, congenial environment. Dr. Elden Little of Austin Lyric Opera will accompany. Please bring \$5 for the pianist and a snack or drink to share. For more information, please contact Cindy at cindy@cindy-sadler.com.

February 15, 2005 NEW YORK

Voices Recital --- this organization dedicated to presenting singers of opera, lied, pop, Broadway, and cabaret periodically offers performance opportunities; the ultimate goal is creating a cocktail bar dedicated to vocal music of all genres where NY artists can strut

their stuff. If you're interested in performing on a concert, contact Richard Stanton at 718-974-3017 or rsctyslkr@yahoo.com.

February 19, 2005 BOSTON

Application deadline for Boston Singers Resource auditions to be held in March, April, and November (open only to New England singers who are BSR members). Apply at www.bostonsingersresource.com/annual_audition.asp. Contact 978/352-5058 or info@bostonsingersresource.com for further details.

February 22, 2005 AUSTIN

Cindy will address Dr. Martha Hilley's Career Goals and Management class in the School of Music at the University of Texas at Austin. For details, email info@thebusinessofsinging.com.

February 26, 2005 WILLIAMS BAY, WI

Auditions for Music by the Lake of Aurora University's upcoming production of *Così fan tutte* will be held at the Aurora University George Williams Campus in Williams Bay, WI from 10 – 6 p.m. The production is fully staged and costumed, with orchestra. Rehearsals begin July 9 with performances July 23rd and 24th. Bring resume, headshot, and two selections (one English). Pianist provided. Contact Kimberly Porter at 262-245-8581 to schedule an audition.

March 2005 HOUSTON

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.

March 5, 2005 AUSTIN

Auditions for the Astoria Summer Music Festival, July 11-31, will take place from 3 p.m. – 10 p.m. at the University of Texas at Austin. See www.astoriamusicfestival.org for online application.

March 6, 2005 NEW YORK

Soprano Felicity Graham and contralto Michelle Wright will appear with SHE Women's Ensemble in Regina Coeli, an all-women concert of Marian-themed music for the Easter season, as a donations-only benefit for the St. Luke's Soup Kitchen in New York. The concert will take place at St. Luke's Lutheran Church, 308 West 46th Street, at 4:00 p.m., Sunday, March 6th, 2005. For details contact Felicity Graham at 347.236.5927 or fgraham@felicity.tv.

March 5 & 12, DENVER

The Denver Lyric Opera Guild 21st Annual Vocal Competition. Prelims on the 5th, finals on the 12th. Over \$30,000 in prizes for Colorado residents/students aged 20 - 32. Judges include Ashley Putnam, Katherine Ciesinski and Sherrill Milnes. For complete information, visit www.denverlyricoperaguild.org.

March 13, CHICAGO

Auditions for Music by the Lake of Aurora University's upcoming production of *Così fan tutte* will be held at the Chicago College for the Performing Arts from 12 – 8 p.m. The production is fully staged and costumed, with orchestra. Rehearsals begin July 9 with performances July 23rd and 24th. Bring resume, headshot, and two selections (one English). Pianist provided. Contact Kimberly Porter at 262-245-8581 to schedule an audition.

March 14 – April 1 BOSTON

Cindy will be offering private consultations and workshops in the Boston area, including one TBA at New England Conservatory. Contact info@thebusinessofsinging.com or refer to www.thebusinessofsinging.com for details.

March 15

March 15 is the deadline by which applications for The Seagle Music Colony must be received. The program runs from June 12 through August 13, and includes 6 fully staged productions completely cast from program participants, 2 voice lessons and 2 coachings a week, as well as daily classes on the business of singing, audition workshops, etc. Partial scholarships are available. Applications are available on the website (www.seaglecolony.com) or email seaglecolony@aol.com.

March 15

Application deadline for the Classical Singer Convention Annual Competition and Audition which will take place May 26- 29 2005 in New York City. Visit www.classicalsinger.com for details.

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.

March 31, 2005 CZECH REPUBLIC

Application deadline for the Slavic Vocal Master Class to be held in Litomyšl, Czech Republic. Contact SVAMC@JaniceEdwards.com for details.

April 1, 2005 MILWAUKEE

SOS (Supporters of Opera Singers, Inc.) presents Darren Keith Woods, General Director of Fort Worth Opera and Seagle Music Colony, in his "Audition Ten Commandments" Master Class. The master class will take place from 10 A.M. – 5 P.M. at the Women's Club of Wisconsin, Grand Ballroom, 813 E. Kilbourn Avenue, Milwaukee. For detailed information on how to participate or attend, contact Ms. Kathy Pyeatt, SOS, Board of Directors, N6445 County Road I, Fredonia, WI 53021, 920-994-8811.

April 8 & 10, 2005 BOSTON

Cindy will appear as Tituba in THE CRUCIBLE with Opera Boston. Visit www.operaboston.org for details.

April 17, 2005 AUSTIN

Cindy will be the mezzo soloist in a full version of Handel's *Messiah* with the Texas Choral Consort. Visit www.txconsort.org for details.

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 26-29 NEW YORK

Classical Singer Magazine Convention in New York City
See www.classicalsinger.com for details

May 29 – 30 NEW YORK

Classical Singer Magazine College Fair in New York City
See www.classicalsinger.com for details

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 19 – 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

Slavic Vocal Master Class in Litomyšl, Czech Republic. 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

Work harder than anybody else. Be stronger than anybody else. Want it more than anybody else.

~slogan on the t-shirt of the woman who jogged past me during my daily walk
