

Guide to Your Career

Your Career Development Is In Your Hands

NEUE STIMMEN

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1. How to manage your career

Introduction

Welcome! You are an up-and-coming performer looking for ways to manage the next steps of your career? This brochure has been put together to give you some tips and resource lists as well as aspects to think about as you move forward.

As you have probably already found out, the days of singing well, doing a few auditions, getting a job and then an engagement without much more effort, are over. Competition on all levels has increased, the number of traditional engagements at opera houses and concert halls has gone down. On the other hand, there are more opportunities in other areas and we want to show you where to look.

Artistic profile

Let's start, however, with a look at your very own artistic profile – what makes *you* unique. It helps to think of yourself in the third person in order to be objective. You may want to take a good photo of yourself and simply describe what you see and then add your vocal and individual qualities. Mind mapping is a very useful tool for doing this.

Are you tall or short, how do you describe your own voice – quite apart from your Fach – husky, clear, sexy. What do you feel most comfortable doing – singing, acting, dancing, playing a dramatic role, being a clown, or maybe a combination of all these? The combination of all these factors is YOU – your very own *unique selling point* (USP) and brand. This USP may very well change over time, as you gain more experience, but keep it in mind at all times.

Another important point to remember is to stay authentic – don't try to bend yourself into an artificial persona, just because someone else may be successful being that way. You are yourself and that is your best asset.

A very useful (and fun) exercise is asking friends to describe you – make a game of it, ask them to write adjectives (positive and negative) that they can think of to describe you on pieces of paper (without their names) and put them in a box. You can then read them out loud and discuss them or just collect them and reflect on them in private.

On the other hand, it is also most helpful to consider all the things that you are *not* and do not feel comfortable doing. These factors are just as important. Especially in today's more liberal interpretations of opera libretti – do you feel comfortable being naked on stage or how far would you go? Would you consider singing upside down? These are essential items that you should at least consider. Getting paid a larger fee for going

topless may not make up for your feeling uncomfortable – this feeling will surely influence your vocal performance. So be sure you are clear about your limits and when you need to say no.

Goals

In order to set goals, take into account the realistic USP you have set out above. If you are overweight now and want to lose some weight, give yourself a realistic time frame in order to achieve this goal.

Have you thought of your long term goals - do you want a partner, children? Do you want to travel all over the world or would you prefer to stay in your own country and home town? Consider the realistic life-span and optimal condition of your vocal chords – coloratura sopranos have a shorter life-span than dramatic basses. Where do you want to be in 5 years, in 10? There is a great saying “every thought I think is creating my future” – so think positive thoughts!

Lifestyle

As you start out on your career, you will have to think about the circumstances under which you will live working as an opera singer. How do you cope with being alone? Do you have a support network of family and friends whom you can talk with about everything at all times of the day and night, especially after an audition, rehearsal or performance? How do you deal with negative reviews of your performance? How do you react to rejection and criticism? Can you evaluate it objectively?

As you get more engagements, you will undoubtedly travel more. This is as much a wonderful chance to get to know more places and meet more people as it is a challenge to cope with new environments, cultures, food, accommodations, routines, etc. All of this while working most likely on a very tight rehearsal and performance schedule at the opera house/performance venue.

In this day and age of active social media participation – especially Facebook – it is a lot easier to connect to new contacts in a new place as well as keeping in touch with friends and family. The opera community is generally one of the most active on FB (see below for more tips).

Self-Discipline

The logical consequence of all these requirements is the necessity of a large amount of self-discipline. Can you work out a schedule for yourself and then stick to it? Are you good at keeping – self-imposed and external - deadlines? Do you learn quickly or slowly? Have you found your optimal style of learning – can you learn a role on your own or do you need constant coaching?

The business aspect of self-management

Unless you are very lucky and an agent approaches you and wants to help your career from the very beginning, you will have a challenging time getting an agent to represent you until you have made a certain name for yourself and gained experience. The fact that you have taken part in the NEUE STIMMEN Competition is already a great recommendation, but it can only be viewed as one of many factors.

In any case, even if you have an agent (see below), you will need – and hopefully want – to have full control of your professional calendar, time planning and finances and online presence (see below)

2. Professional calendar and time planning

This may be the easiest to handle. Whether you use Outlook or Mail, there are good calendars and planning tools available that let you have an overview of your appointments, even years ahead. Just be sure to keep the calendar up to date! And don't forget to plan in buffer-time – especially when travelling. Give yourself the luxury of not having to rush from A to B all the time!

3. Finances

- a. **Fee negotiation:** Most opera houses or presenters will have a fairly tight budget and the fee range for you to negotiate will be quite limited. It always helps to be well informed before going into a negotiation. Try to find out in advance what the normal range is. This includes fee negotiation for contracts, be it for one concert or an entire season.

If you are negotiating for an entire season, give yourself time to truly understand the contract and that you are in agreement with it. There are no stupid questions! If you don't agree with a certain paragraph – such as a soprano being asked to sing all soprano roles – you can negotiate to have it specified to say only roles of coloratura soprano, if that is your Fach. Ask to see the future planning and what types of roles would be for you. Covering roles in your Fach are definitely an advantage as you learn them and may have an opportunity to sing them.

- b. **Taxes and social deductions:** Be sure to find out about taxation and deductions (unemployment insurance, health insurance, etc.). Every country has different regulations. If this is not your home country, what laws are in place regarding double taxation exemption, etc? Of course, you can get a tax consultant to do all of this for you, but it is good for you to know and have control over your finances – after all it is your hard-earned money! The administrators at the opera house or a reputable promoter will have these answers or be able to find them out for you.
- c. **Keeping records:** At the very least, keep any receipts that may be used later for your tax filing – no bill, no money! Every country has different rules, but most have laws in place that allow for deductions of expenses in conjunction with your profession if you are a free-lancer. This includes any travel, taxi, hotel, music

material, etc. The simplest way is to put all receipts belonging to one engagement in one envelope (don't forget to label it), that way it is already pre-sorted.

4. Agents

Getting an agent is not the answer to all your problems nor will it guarantee you a full calendar! A good agent will only take you on if he/she thinks he/she can get you work and is able to assess your potential. And only after you and he/she have established a good personal contact. Beware of “empty” promises (“I will have you singing at La Scala in a year if you sign exclusively with me” and the like)!

Also, be sure to clearly – and in writing – state the responsibilities of each party. Are you granting exclusivity for certain countries, for example your home country, Germany or the United States? What are the commission fees for solo recitals, concerts, opera performances? Are these commissions payable after the performance has taken place or when you actually get paid? What if the performance gets cancelled, either by the presenter or yourself? Are there monthly retainer fees for publicity/marketing and what does this include? What if there are two or more agents involved, who gets how much? What if you get the work but the agent negotiates the contract?

At this point in your career, keep your options open and especially, keep trying to get work on your own.

Large or small agency: This is a matter of personal preference. Is it better to be part of a large agency where you are one of many, but the phone is constantly ringing with offers? Or is it better to be part of a small agency where the agent gives more personal attention to career development? In the end, it is a question that you have to answer for yourself and how you feel the interpersonal relationship with the agent will be and your own personality. Just remember that agents are also only human beings with only 24 hours at their disposal and much of their success depends on their personal relationship with the various opera houses and promoters.

5. Online platforms and data bases

Thankfully, there are alternatives to having agents. We have listed several below. On these platforms – most of which have free and fee-based options – you can upload your repertoire, photos, videos and audio materials and create a professional looking mini-website. Of course, you can create mini-sites *and* have your own website. Just be sure to keep all these outlets up to date and “fresh” – a recent, dated posting will give the reader the impression that you care and that you are actively interested in promoting yourself.

Building a network

Even though the internet is nowadays the all-powerful and all-present source of information, the decision makers in the opera world still like to have personal recommendations. In fact, a personal recommendation is the most important factor in making a casting decision. This means that you first have to be known by a number of

people who can recommend you positively. And that is where building your network-building skills must be activated.

Fortunately, you are already a part of a great community – the NEUE STIMMEN family – which is active world-wide. So be sure to connect and stay in touch with this group. But that is not enough ...

What does it take to be a good networker? Certainly a good sense of “give and take”. Networking is a two-way street – you give information and emotional support and get the same in return. How you give and take is just as important – a smile will always open more doors than a rude comment. Good manners – starting with a basic “please” and “thank-you” – are essential in any culture and in any language. Remember – how you treat other people is how you are going to be treated. Respect and be respected. Be a good team player and don’t only insist on “me me me or I, I, I”.

Since it is perfectly normal to forget details, you may want to have a “networking book” or section in your address list. Here you can keep any business cards you get – it helps to mark them with information when and where you met the person. Be sure to note also any small, personal detail – is she a cat lady? Does he have an allergy? Is he an early music fan?

And remember to listen – you may learn something interesting!

6. To-Do: Self-Evaluation

You have a great voice, but are you a good team player?

In addition to your unique qualities as a singer – your appearance, your stage presence, the colour of your voice, your interpretation of the role – there are several other factors that need to be considered, especially at the start of your career.

In any opera production, you will be working with many other persons – other singers, the stage director, the conductor, their assistants, the stage manager, the rehearsal pianist, the wig- and make-up staff, the props and costume staff, the administration of the opera house and so on. One very important person is going to be the porter/concierge/stage door attendant. Make him or her your friend and you won’t regret it!

It all comes down to being a good member of the opera family, the opera team. Here are some aspects you should consider – and remember, as you answer the questions, be honest with yourself, these questions are just meant for you, to make you aware of the various situations you will encounter:

- Are you respectful of others
- Do you listen well to others
- Are you discreet about your own matters
- Can you keep a secret or confidence that someone tells you

- Do you go out of your way to help others
- Do you arrive on time for rehearsals and appointments
- Is it easy for you to keep deadlines set by others
- Can you keep deadlines and promises to yourself
- How good are you at self-discipline
- Do you believe in yourself
- Can you plan ahead and stick to a plan
- Are you good at giving and taking with your friends and colleagues (not just thinking and speaking of “I or me”)
- Do you regularly work on the business side of your career
 - answering emails
 - returning phone calls
 - exploring opportunities
 - being pro-active about your own brand
- Do you believe in making small but realistic progress
- How do you react to criticism
- How do you react to rejection
- Do you like to learn new material and techniques – not just new roles
- Do you like to try something new
- Are you good at focusing/concentrating your attention
- Are you pro-active and seek opportunities and information
- Do you take feedback from trusted persons seriously and try to implement it
- regarding a performance, your appearance, business matters

You will be working in very close proximity to other bodies, both male and female. After all, most operas are about love and hate, power and revenge!

- Do you feel comfortable touching other persons of the same sex
- Do you feel comfortable touching persons of the opposite sex
- Do you use a good deodorant
- Do you brush your teeth or use a mouthwash
- Are your hands clean
- Are your clothes clean and comfortable in rehearsals

For the following questions, the answer should be “no”:

- Do you like to gossip
- Do you start most of your sentences with “I”
- Are you easily offended
- Are you often late for rehearsals and appointments
- Do you let yourself be easily distracted (by emails, messages, etc.)

In order to realize your full potential, the above points are just a beginning. You know yourself best. Writing down your strengths, your dreams and goals, is a good way to visualize them and make them seem more real, more likely to come true.

- Where do you see yourself in 1 year – October 2018?
- Where do you see yourself in 5 years – October 2022?
- Where do you see yourself in 10 years – October 2027?
- Do you want to have a family?
- If you have a family now – spouse/child, how do they fit into your opera lifestyle?
- What do you need in order to achieve a good work-life balance?
- What do you need on a day to day basis to make you happy?

Remember the old and wise saying “where the mind goes, the energy flows”. You will invest time and energy in topics and activities that interest you. These then have a good chance of becoming real. If you visualize yourself singing on the stage of the Vienna Staatsoper and really invest your energies, time and talent for that goal, then your chances of this vision becoming reality will be increased.

7. Promotional Material

By promotional material we mean

- a. Your CV or resumé plus CD or DVD plus photos which you will send to agents, theaters and promoters
- b. Your website (4.4. below)

Let us start with your CV or resumé:

- A well written CV or resumé is one that has all the relevant, necessary information and not more.
- At this point in your career, it should not be longer than one page.
- Please always include contact information: email (best if it includes your name, such as mary.smith@gmail.com) and phone number with country code.
- You do not need to include elementary or high school information. Nor do you have to put in military service, names of your parents, or the name of your spouse.
- It should include the music education and diplomas you received, your teachers and/or master classes you attended.
- The roles you have learned but not yet performed.
- The roles you have already performed.
- Good photos of you in regular street dress – a close-up and a full body one.
- If you have some good photos of you in costume, add 1 or 2.
- A CD or DVD of your best performance is a must, also. If you have a limited budget, invest in either a good CD or DVD – this is your most important calling card. You can also use this material on your website, of course.

- This does not have to be a live recording of an actual performance.
- It can be just you with a pianist, singing your best audition arias.

Then there is the cover letter/letter of introduction. This should be simple and direct. Agents, theaters and promoters receive hundreds of these letters. Be polite and precise, that is all that is needed. See below for some examples.

Remember to put your name and date on any photos, CDs or DVDs. Your CV or resumé should also have a date (usually at the end). That way the reader can immediately know how “new” this information is.

We refer here to biography if it is written out in prose form. We recommend to have two different ones:

- A short one for theaters and promoters to put in their programs, along with your photo.
- Not more than 200-300 words, it includes just the most important points: Where you are from, where you studied, your most important teachers or events (be sure to include the NEUE STIMMEN Competition!) and most recent engagements.
- If you don't write this short version, you risk someone else writing it and leaving out points that are important to you.
- The longer one can be used on an agent's or theater website as well as your own.
- In both cases, mention the most recent (newest) events first.
- Be sure to mention your own website at the end and your social media contacts (Facebook, Instagram, Twitter)
- Please, abstain from adjectives like “one of the greatest young singer of her generation” and such terminology.
- It is always nice to include something personal at the end – a hobby, something that you have done that makes you special, how you discovered opera, that sort of thing.

8. Social Media

In addition to having a website, a presence on social media is pretty much essential nowadays. Here, we will consider Facebook, Instagram, YouTube and Twitter, since these are the most important ones. LinkedIn, Snapchat, Periscope, Tumblr, Google+ and the others seem to come and go and are not as relevant for building your career.

What is the purpose of a professional page on any of the social media websites? Free publicity for you and awareness building of you as an artist, creating a profile that shows you as caring for the opera community at large and giving you more personal depth.

The number one rule with any social media is consistency. By this, we mean that – even if you post only once a week – make it every week. If you put aside one hour a

week to keep all your social media channels “alive”, you will see that it pays off in terms of free publicity and awareness of you as an artist. You can also use tools such as IFTTT <https://ifttt.com/> that take one post on just one channel and post it to other channels.

Studies have found that readers react much stronger to posts that have photographs or images. This does not need to be a high-art photo, but can be an instant photo taken with your smartphone. If you are taking photos involving persons, be sure to ask them beforehand if they are ok to have their photo taken and posted. Everyone has different sensitivities about privacy and it is important to respect them.

Be sure to check out all the privacy settings available on every platform. Here you can control who sees your posts and how much of your personal information you want to make public. You can set everything to private and make your content available only to your friends or you can make everything public. It is up to you to find the right balance. The middle way is to allow “friends of friends” see your posts, which makes them available to most interested persons, but not the entire Facebook community of over 700 million users, for example.

When you chose a name for your professional pages and sites (and email!!), we highly recommend you to use your own name – if you decide on a stage name, use that. What we do not recommend is to choose a fantasy name like “galaxy star” or “star123xyz”. The whole point of using social media platforms is to make you findable by both potential employers and followers.

And remember the one rule that is valid on all platforms: Be kind! Do unto others as you would others do unto you. No trolling, no negative comments about other colleagues!

8.1 Facebook <https://www.facebook.com/>

Practically everyone has a private Facebook site, and opera singers in particular are very well connected. In addition to your personal page, please consider having a professional page. The difference: On your personal page, you can post the funny photo of you and your cat/dog/bird, on your professional site you concentrate on your professional activities, upcoming engagements, roles you are learning, etc.

But don't just write about yourself, if you find an interesting article, share it. If one of your colleagues or opera friends is doing something interesting, share it. If you are in a rehearsal (and the other persons in the picture do not mind), share it. If you are taking photos of yourself and others in a new production, be sure to ask for permission first, since the theater may not want to have photos of their production made public before the premiere.

Engage and give back to the community – that will make your page more interesting and will attract more likes and visitors. Take the trouble to look up the opera house you are mentioning and include them with their @-address (for example @wiener.staatsoper) and then your message will also be sent to them.

8.2 Instagram <https://www.instagram.com/>

This is a “fun” website, driven by hashtags #. It is a very popular site with opera singers. Anna Netrebko @ anna_netrebko_yusi_tiago for example, has over 241,000 followers and has posted over 2400 times. She is a good example of using this platform to inform her fans of her everyday life. You may feel more comfortable being more private – that is absolutely ok and is a matter of individual preference.

8.3 YouTube <https://www.youtube.com/> or Vimeo <https://vimeo.com/>

When you have a good video or audio selection, create a YouTube or Vimeo channel and post it there. YouTube is by far the more popular option, but Vimeo is used by more professionals.

8.4 Twitter <https://twitter.com/>

Although the statistics are showing that Twitter is not growing as fast as Instagram, for example, it is still an important channel for communication. Important political figures use this channel almost exclusively for news.

After Your Degree: Where Next?

Young Artist Programs/ Germany

Young Artists Programs/ Europe

Competitions, Festivals

Scholarships

Literature

Career Information

Young Artist Programs/ Germany

Staatsoper am Schillertheater, Berlin

International Opera Studio. Under the direction of conductor, pianist and vocal coach Boris Anifantakis, it offers young, talented singers over a two-year period the possibility to prepare themselves for an artistically demanding career in opera and musical theatre.

The overall artistic direction of the International Opera Studio is provided by Daniel Barenboim, whose primary concern is to provide continuing education and consistent support within the framework of the Staatsoper for the artistic development of promising young singers.

Supported by a scholarship of the Liz Mohn Kultur- und Musikstiftung

http://www.staatsoper-berlin.de/en_EN/internationales-opernstudio#imagetext-opernstudio

Komische Oper Berlin

In 2008 the Komische Oper Berlin started the international Opera Studio, which provides young singers with intensive, practice-oriented additional training after their singing studies, preparing them over a period of two years expressly for a career on the stage. The acting skills of the new generation of singers are developed through numerous workshops with practical and theoretical education modules, taught by internationally renowned lecturers, including directors working at the Komische Oper. Young foreign artists especially are given the opportunity to improve their enunciation of the German language. Dieser Link stimmt nicht mehr, als ich gesucht habe nach Studio

<http://english.komische-oper-berlin.de/about-us/studio/>

Staatsoper Hamburg

The International Opera Studio of the Hamburg State Opera provides young singers who have completed their college/university studies with the opportunity to augment and complete their training in day-to-day theatre conditions.

http://www.hamburgische-staatsoper.de/en/1_state_opera/oper/opernstudio/

Semperoper Dresden/ Saxonian State Opera

Junges Ensemble. For a minimum of one season, the Ensemble offers aspiring operatic performers state-of-the-art individual training, as well as the chance to perform in the Junge Szene, scenic evenings, concerts and projects of the Junges Ensemble, as well as small and medium roles in new and repertoire productions on the main stage.

The program also includes regular masterclasses, coachings, role preparation and German language classes as necessary.

<http://www.semperoper.de/en/ensemble/junges-ensemble.html>

Oper Frankfurt

Oper Frankfurt's aim when the Opera Studio opened in 2008/09 was to help young singers embarking on a career by actively supporting them, providing professional teachers to help them hone their skills and, possibly, building a long term relationship with some of these highly qualified young artists.

<http://www.oper-frankfurt.de/en/page239.cfm>

Bayerische Staatsoper, München

In the season 2006/2007 the Bavarian State Opera founded a new young artists program - the Opera Studio. This program supports highly talented young artists and prepares them for an international career in step with actual practice. Now under the new general manager Nikolaus Bachler this promotion of young artists continues to play an important role in the success of the Bavarian State Opera. In addition, the Opernstudio members study and perform one complete opera each season.

<https://www.staatsoper.de/en/operastudio.html>

Deutsche Oper am Rhein Düsseldorf/Duisburg

Furtherance of highly talented young singers worldwide and a help up on the way to an international career – such are the aims of the Opera Studio of Deutsche Oper am Rhein. As a follow-up to the work of the “Young Ensemble” hitherto, Christoph Meyer formed the Opera Studio as a new body in 2009 to intensify the training of up-and-coming artists, so that they can follow up their academic instruction with more extensive opportunities to become acquainted with the artistic practice of an opera-house. As a rule over a period of two years seven male and seven female junior singers are engaged for the Opera Studio.

http://operamrhein.de/en_EN/opernstudio

http://operamrhein.de/en_EN/bewerbung

Oper Köln

The international opera studio of the Opera in Cologne was the first of its kind in Germany. The programme includes coaching, work on German and Italian text and basic stage department classes. Studio members also appear on a regular basis in main roles in the children's opera and supporting roles with the main opera company as well in their own studio production.

<http://www.oper.koeln/de/opernstudio>

Young Artists Programs/ Europe

Opéra national de Paris

Atelier Lyrique. The Paris Opera is offering a training programme giving young singers and coaches on the threshold of their career the best possible opportunities to achieve professional success. The aim of the Atelier Lyrique is to prepare these young artists for the conditions of their future profession, by providing them with first-hand experience of the stage and by giving the public the chance to discover their work through concerts and operatic performances. Above all, it is crucial for them to learn how to interpret a score, understand its intrinsic drama, acquire a sense of musical discipline and discover what it is to be fully committed to a musical and theatrical project.

<https://www.operadeparis.fr/l-opera-de-paris/recrutement/atelier-lyrique>

Royal Opera House Covent Garden, London

Jette Parker Young Artists Programme. Designed to support the artistic development of talented singers at the beginning of their career. Young Artists are employed as salaried members of The Royal Opera over a two-year period, during which time they are immersed in the life of the Royal Opera House to help them form their own artistic identity and give them guidance on their trajectory through the business.

<http://www.roh.org.uk/about/jette-parker-young-artists-programme>

Opéra national du Rhin, Straßburg

L'Opéra national du Rhin is recruiting young opera singers for its Opéra. The teaching programme includes the following elements: Roles in the OnR's productions to be assigned according to the development of each artist, intensive courses in different repertoires (French, Italian, German, etc), ad hoc master-classes with internationally acclaimed artists, lessons in drama and presentation, the acquisition and development of repertoire, concerts and recitals, participation in various outside events and the development of a personal CD recorded at the OnR for distribution to opera directors and agencies, and help with obtaining auditions in other opera houses.

<http://www.operanationaldurhin.eu/en--the-training--the-training.html>

La Monnaie/De Munt, Brüssel

La Monnaie and the Queen Elisabeth Music Chapel have set up a top class Opera Studio in Brussels, in order to prepare the most promising young singers for the vocal, physical and stage requirements involved in a career as an opera singer. Around 10 singers, whose ability is equivalent to graduation level from a European conservatoire, will be enrolled for a period of one to two years. The close involvement of these young singers in the Opera House, with the extra support of training from the Music Chapel, will provide a real launch pad for their professional future.

<http://www.lamonnaie.be/en/382/Opera-Studio>

Opernhaus Zürich

The international opera studio has become one of the most important training centres for budding opera singers. Every year, young singers from all over the world are given the opportunity, under competent direction, to earn their first professional stripes. The IOS is thus an important transitional phase for singers between completing their training and entering the professional world. Besides training in vocal technique and dramatic structure as well as master classes with acclaimed singers, important directors and conductor, students have the opportunity to sing minor and even substantial roles on the main stage.

<http://www.opernhaus.ch/en/ensemble/international-opera-studio/>

The Royal Opera Academy Copenhagen

The Royal Danish Opera offers a three-year opera singer program in association with the Royal Danish Theatre and the Royal Danish Academy of Music. The Royal Danish Opera Academy is located at the Opera in Copenhagen and training takes place at the opera house itself and at the Royal Danish Academy of Music. The post-graduate program open to singers who have graduated from the Royal Danish Academy of Music as well as young talented singers with a background of

private tuition. Vocal and musical training is undertaken by the Royal Danish Academy of Music and training in stage performance is undertaken by the Royal Danish Opera Academy.

<http://kglteater.dk/about-us/operaakademiet>

International Opera Academy Gent

With its specialised complement to the existing basic training, IOA provides a bridge between musical education and the professional opera world. It is an intensive course in which the students, in consultation with their teachers, are given sufficient freedom to develop in the direction they themselves choose. In this way they receive individual coaching that breaks away from the pattern of normal education and enables a personal career to develop. The mission of IOA is more up to date than comparable initiatives abroad, which are incorporated into an opera house or are part of a broader educational institution. The International Opera Academy has an independent artistic and in the first place educational purpose.

<http://www.ioacademy.be/>

Accademia Teatro alla Scala Milano

Founded by Riccardo Muti in 1997 under the direction of Leyla Gencer (who died in 2008), this course reflects the heritage of the "Cadets of La Scala" realized by Arturo Toscanini in 1950 to hand down the Italian lyric opera tradition. Using lectures by international artists such as Renato Bruson, Luciana D'Intino and Luciana Serra, the Accademia prepares young singers career with a solid vocal and musical training, enhancing their technical skills and interpretation.

Among the teachers, the opera coaches Vincenzo Scalera and Umberto Finazzi, and the director Marco Gandini for the teaching of drama. The master classes over the years by Luis Alva, Teresa Berganza, Enzo Dara, Mirella Freni, Christa Ludwig, Leo Nucci, Renata Scotto and Shirley Verrett have further enriched the educational experience.

Daily coursework is intermixed with direct involvement in La Scala productions alongside internationally famous singers, orchestra conductors and stage directors. Of particular importance are also concerts in Italy and abroad, and participation in opera productions. Numerous titles staged at La Scala and in the most important Italian theaters

<http://www.accademiascala.it/en/>

The European Opera Centre

Aims:

- ▶ to offer a **professional pathway** helping talented Europeans from **education to employment in opera**
- ▶ to **develop audiences** for opera across Europe, including in **places where opera is rarely performed**

It is **one of a handful of organizations directly funded by the European Union**

It takes an **innovative and modern approach** to training. Successful candidates receive both **practical experience in imaginative projects of international standing, and expert guidance**. The Centre works through a series of **projects leading to performance**, whether in **fully staged** opera productions or in the **recording studio**. To help singers reach the highest possible professional standard, the Centre also runs an annual **intensive training programme**

Many trainees have successfully gone on to **secure high quality employment in European opera houses**

<http://www.operaeurope.eu/>

Accademia Europea Dell'Opera

AEDO, the Accademia Europea Dell'Opera, is a uniquely focused European opera experience, created in collaboration between Western University Canada, Centro Studi Opera Omnia Luigi Boccherini, centered on the preparation, creation, and performance of full operatic roles. The international program brings together selected singers from around the globe to work with pianists, conductors, and directors from some of the world's most celebrated opera institutions, during an intense period of musical and dramaturgic study and rehearsal, followed by a series of public European performances.

<http://www.aedopera.org/>

THE NATIONAL OPERA CENTER AMERICA

Career Guide Opera America

<http://www.operaamerica.org/applications/cga/index.aspx>

Sample Cover Letter and Resume:

<http://www.operaamerica.org/content/learninglab/artistic/resume.aspx>

Career Blue Prints for Singers:

<http://www.operaamerica.org/content/learninglab/artistic/CareerBlueprints.aspx>

Other offers: Feedback Auditions, Recording Days etc.:

<http://www.operaamerica.org/content/learninglab/artistic/index.aspx>

National Opera Association

The National Opera Association offers opportunities for everyone in the world of opera to work together for the advancement of quality in performance and pedagogy

<http://www.noa.org/>

NOA holds an annual convention featuring performances, panels, workshops, and other continuing-education opportunities for opera educators, professionals, and students. <http://www.noa.org/convention.html>

Competitions, Festivals

Operastuff

Links related to Opera: Opera Singers, Opera Houses, Singer Resource (Competitions, Management, Agencies etc.)

<http://www.operastuff.com/>

Studentsinger

A comprehensive guide for the singer in training. Courses, Young Artists Programmes, Competitions – especially in the UK

<http://www.studentsinger.com>

World Federation of International Music Competitions

Lists of Music Competitions in Europe with deadlines and other explanations

<http://www.wfimc.org/Webnodes/en/Web/Public/Home>

Operapulse

Online Community with Links regarding Conservatories, Young Artist Programmes etc.

<http://www.operapulse.com/refine-your-craft/guide-to-opera-training/>

Deutsches Musikinformationszentrum

Musical Life in Germany

<http://www.miz.org/musical-life-in-germany/>

Music theatres in Germany

http://www.miz.org/musical-life-in-germany/download/07_Music_Theatre.pdf

Opera Theatres in Germany

http://www.miz.org/en/suche_43.html

Festivals, Competitions, Scholarships

http://www.miz.org/en/artikel_institutionen_vorbemerkungen_foerderungsmassnahmen.html

Concert Agencies and Artist Management

http://www.miz.org/en/suche_60.html

Development of musical life in Germany

http://www.miz.org/musical-life-in-germany/download/01_Musical_Life_in_Germany.pdf

Scholarships**Young Concert Artists**

A non-profit organization dedicated to discovering and developing the careers of extraordinary classical musicians. Winners of the Auditions are selected by a Jury of distinguished musicians. The sole criteria are exceptional musicianship, virtuosity, and individuality. The musicians compete against a standard of excellence – not each other. There is no limit to the number of First Prize Winners each year, and the Jury has the right to select none if none qualify.

<http://www.yca.org/about/>

Deutscher Akademischer Auslandsdienst DAAD

International students can apply for scholarships at numerous institutions. The extensive DAAD scholarship database for foreign students, graduates and academics offers a wide range of scholarships and additional information to help them with their application.

<https://www.daad.de/deutschland/stipendium/en/>

Richard- Wagner- Verband International

Wagner's concept of his festival in Bayreuth was of a people's festival, like those that took place more than 2000 years ago in Greece. Admission, as at those festivals, should be free. For obvious reasons, this was not possible, and so in 1882, a year before he died, he instigated a new form of 'patronage'. This should at least offer 'to talented friends of my art free admission to the festival and, in cases of need, re-imbursment of travelling costs and free accommodation'.

<http://www.richard-wagner-verband.de/english/index.html>

Literature

GENOSSENSCHAFT DEUTSCHER BÜHNEN-ANGEHÖRIGER: **Deutsches Bühnen Jahrbuch. Das große Adressbuch für Bühne, Film, Funk, Fernsehen 2013** →

<http://www.buehnengenossenschaft.de/das-deutsche-buehnen-jahrbuch-geht-online> (GERMAN)

Collection of all German Opera Houses and theatres, choirs, orchestras, festivals in Germany, Austria and Switzerland, agencies, German art institutions and professional organizations (as well in Austria), selection of theatres in Europe. The collection provides short explanations and contacts and is updated every year.

KLICKSTEIN, Gerald (2011): **The Musician's Way: A Guide to Practice, Performance, and Wellness**

<http://www.musiciansway.com/forsingers.shtml>

Opera America Perspective Series

Perspectives is a four-volume essay collection designed to help guide singers through important career choices by providing insight and information from experts in the field. The authors — including general directors, managers, vocal coaches and accomplished singers — share their insights and advice about singing to help you succeed.

OPERA AMERICA: Perspective Series: **The Singer/Manager Relationship.**

OPERA AMERICA: Perspective Series: **Audition Advice for Singers.**

OPERA AMERICA: Perspective Series: **Building and Managing Your Network.**

OPERA AMERICA: Perspective Series: **Making Choices: A Singer's Guide from Classrooms to Contracts.**

SHEPARD, Philip (2010): **What the Fach?! The Definitive Guide for Opera Singers Auditioning and Working in Germany, Austria, and Switzerland**, 2nd Edition

UECKER, Gerd (2012): **Traumberuf Opersänger. Von der Ausbildung zum Engagement**, Henschel (GERMAN)