

Composers are invited to submit works for A Short Chamber Opera Contest



- Entries close at 5pm on Monday 18 January 2016
- The competition is for New Zealand composers (New Zealand citizens or permanent residents) and is offered in three categories:
- Open age
- Emerging or intending composers (under 25 yrs of age)
- Secondary school students (18 yrs & under)

Entry & Submissions: (also see criteria, rules & guidelines)

- Entries close at 5pm on Monday 18 January 2016 (no late entries will be accepted)
- Entries must be on the official Opera Factory registration form (also available on our Facebook or website).
- All entries must be accompanied by three copies of the composer's named piano/vocal score.
- Two copies should be A4 d/s spiral bound and the third copy should be A4 d/s loose pages.
- All entries require a detachable cover page with composers name, contact details & the opera title
- All entries must be accompanied by, or pre-paid online with a \$25 entry fee (non-refundable)
- Results announced: Saturday 6 February 2016 (Waitangi/NZ Day)
- One work from each category may be judged the winner

Criteria:

- Duration/Language: A One Act or short opera in English of 15 - 35 minutes total duration.
- Company: up to maximum of 10 singers or 4-6 principals and small chorus
- Priority to works having relevance to New Zealand audiences & singers.
- Each score submitted must include the following requirements:
- Composer/s name, brief biography and contact details + Librettist/s name, brief biography, and contact details
- A synopsis showing scene division plus cast list with tessitura and character description.
- Staging – composer's suggested setting or directions (optional)
- Winning compositions will be work-shopped in Auckland over a weekend in the first term of 2016.
- It is intended these workshops may lead to a fully-staged NZ premiere later in 2016

Rules:

- The composer/librettist would hold all rights to the opera excepting the right for first performance, which Opera Factory Trust will hold for a period of one year after the awards are presented.
- Works must be unpublished and must not have been publicly performed or commercially recorded.
- Compositions must be original work and not infringing any existing copyright. Permissions for use of existing copyrighted material in the libretto must be obtained prior to entry.
- All entries will be acknowledged, entry fees receipted and all entrants will be notified of the results.
- The Opera Factory jury will include The Opera Factory Director with appropriate invited music & opera experts including a professional composer.
- In the event that no entry in any category is judged to be appropriate for prize money or work-shopping the Opera Factory Trust reserves the right not to make an award.
- Scores entered that are not selected for workshops will be returned to the composer's NZ address.
- By entering this contest, composers agree to the terms and conditions of the contest.
- The composer must be a NZ Citizen or permanent resident.
- The jury's decision is final and no correspondence will be entered into.

Guidelines:

- The opera needs to be suitable for performance by singers of Opera Factory (which may include young, amateur singers) and the music should not be unduly complex to learn.
- The compositions need to show awareness of practical and commercial realities of rehearsal and performance and carry a strong appeal to Opera Factory and other audiences with an emphasis on 'entertainment'.
- Due to casting practicalities, ethnic or roles with specific physical requirements are best to be avoided.
- The work must be performable with a piano accompaniment of two or four hands (1 or 2 pianos or 1 piano plus electronic keyboard scoring) and appropriate for young acoustic (unamplified) voices.
- Research & Google 'Short Operas' or checkout 'Operas with few roles' or 'Una Voce Molto Fa'
- Opera Factory has presented a number of successful short operas by Mozart, Rossini, Menotti, Norman (NZ), Wolf Ferrari and many others. What these have in common are brevity and simplicity.
- Check you have a basic understanding of theatre craft, dialogue, storytelling and vocal delivery.
- Understand the acoustics and limitations of unamplified voice.
- What's the story about – is it of public appeal? – is it suitable for all ages? – A comedy, tragedy or drama?
- Can it be easily cast and affordable to prepare, rehearse, produce, stage and present?
- Do not choose a story, subject or music that may be too enormous or difficult to perform.
- Remember to vary your score with arias, recitatives and small or chorus ensembles.
- Do not be afraid of melody!