

## **A New Short Chamber Opera Contest**

**Entries close at 5pm on Monday 30 January 2012**



**The competition is for New Zealand composers (New Zealand citizens or permanent residents) and is offered in three categories:**

1. Open age
2. Emerging or intending composers (under 30 yrs of age )
3. Secondary school students (18 yrs & under as of 30.1.12 )

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

- Entries close at 5pm on Monday 30 January 2012 (no late entries will be accepted)
- Entries must be on the official Opera Factory registration form (also available on our website).
- All entries must be accompanied by 3 copies of the composer's piano score.
- Two copies should be double-sided spiral bound and the third copy should be single-sided loose pages.
- All entries must be accompanied by a \$25 entry fee (non-refundable)
- Winners notification: Monday 6 February 2012 (Waitangi/NZ Day)

**Prizes:** (One work from each category may be judged the winner)

- \$5000 – Open
- \$1000 – Emerging or intending composers (under 30 yrs of age )
- \$500 – Secondary school students (18 yrs & under as of 30.1.12 )

**Criteria:**

- Duration/Language: A One Act opera in English of 12 - 35 minutes total duration.
- Company: up to 10 singers or 4-6 principals and small chorus
- Theme: Priority to works having relevance to New Zealand.
- Each score submitted must include the following requirements:  
Composer/s name, biography and full contact details + Librettist/s name, biography, and full contact details  
A synopsis showing scene division plus cast list with tessitura and character description.  
Staging – composer's suggested directions or settings (optional)
- Prize winning compositions will be work-shopped at the Opera Factory Theatre in Auckland over a weekend in the first term of 2012. It is intended these workshops will lead to a fully staged premiere at the Opera Factory later in 2012

**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- Works must be unpublished and must not have been publicly performed or commercially recorded.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 and all entrants will be notified of the results of the contest.
- The Opera Factory jury will include The Opera Factory Director with appropriate invited Artistic experts including a professional composer.
- In the event that no entry in any category is judged to be appropriate for prize money or workshopping, the jury's decision is final and no correspondence will be entered into.
- Scores entered for the contest that are not selected for workshop 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 residence.
- The jury's decision is final and no correspondence will be entered into.

**Guidelines:**

- The opera needs to be suitable for performance by members of Opera Factory (which may include young emerging 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 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 (2 pianos or 1 piano plus electronic keyboard scoring) and appropriate for young acoustic (unamplified) voices.

**Additional guidelines:**

- Research & Google 'Short Operas' or checkout 'Operas with few roles' or 'Una Voce Molto Fa'
- Opera Factory has presented a number of successful short one act operas by Mozart, Rossini, Menotti, Philip Norman (NZ) and many other s, What these have in common are brevity and simplicity.
- Check you have a basic understanding of theatre craft, dialogue and vocal delivery.
- Understand the acoustics and limitations of unamplified voice.
- What's the story about – is it of public appeal and suitable for all ages?
- Is it a drama, a tragedy or a comedy?
- Can it be easily cast and affordable to prepare, 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 ensembles
- Do not be afraid of melody!