



# Call for Chamber Operas

New Fangled Opera is seeking works to perform during their 2014 festival of opera. We are looking for two works, each no longer than 30 minutes, that employ a cast of no more than 10 singers and an orchestra selected from the following instrumentation: 2 violins, viola, cello, flute, guitar, piano. Works with a smaller ensemble are much preferred. For more information visit [www.NewFangledOpera.org](http://www.NewFangledOpera.org).

## Specifics:

- Works should be operatic in nature, using no more than 10 total singers. Works involving a cast entirely of male voices will not be considered. Works with chorus may be considered if the vocal forces are available.
- Orchestral instruments include flute, 2 violins, viola, cello, guitar, and piano. Fully scored works may be performed with piano accompaniment. (preference is given to works with piano accompaniment because of the ease of performance with little rehearsal time) Other instruments not on this list may be considered but will be limited based on availability of funds. Do not feel a need to use all of the instruments listed.
- Works should be no longer than 30 minutes in duration. We are particularly interested in completed one-act operas but will consider single scenes so long as the content is understandable in its abbreviated nature and requires only minimal explanation. Any submitted work should be complete.
- Unperformed works are highly encouraged.
- There is no application fee for applying. However a donation to our company is greatly appreciated. All donations will go directly toward paying musicians and directors, not into administrators' pockets. A lack of donation will not adversely influence your works selection. Donations can be made via Paypal on our website:

[www.NewFangledOpera.org](http://www.NewFangledOpera.org)

**Applications may be submitted electronically only and should consist of:**

- Vocal Score (8.5x11, portrait orientation) that must include the following information:
  - Cast List including vocal forces needed
  - Length of production
  - A basic synopsis (one paragraph if possible)
- Audio file(s) in mp3 format (optional, if available) - you may send MIDI if it represents your work well (converted to mp3 audio is preferable). Recordings may be of selections or of the complete work.
- A typed libretto (optional)
- Permission from the librettist (if necessary) or statement of public domain status or complete ownership. Adaptations of stage-plays, books, etc, must also carry this permission.
- A Bio and/or Resume for both composer and librettist. Please try and limit this to a single paragraph.

**Instructions:**

- Email the materials to [NewFangledOpera@gmail.com](mailto:NewFangledOpera@gmail.com) with the subject line "2014 FESTIVAL SUBMISSION" on or before 11:59 on February 15, 2014. If the file-size exceeds your email's limits, contact us to arrange a different delivery method. Please limit your application to 1 email if at all possible.

**Other Stuff:**

- Selected works will receive two (2) performances in New Orleans, Louisiana, during our second festival June 5-8, 2014.
- Performances will be recorded in both audio and video format. Composers and performers will all receive a DVD of the production. New Fangled Opera reserves the right to use selections from these recordings for promotional or educational purposes.
- Composers are highly encouraged to attend the festival if available, but you must assume your own travel costs.
- There is a possibility of follow-up performances if your piece works well for our forces.

## Other Considerations For Composers:

The following items may be helpful when compiling your materials:

- Basic information, such as the cast list and duration, need to be easily located in your score. A list of roles and their voice parts is an absolute MUST. Showing the vocal forces only on the first page of the score is often not reliable and will force us to search through the score to make sure someone wasn't left off. Vocal ranges are helpful but not necessary as they often aren't completely illustrative of what goes into a role.
- Listing the specific fach of a role can be helpful but keep in mind these few hints: make sure that your listed fachs are correct and appropriate for the role: listing Dramatic Soprano for a role that would work better as a Lyric could adversely affect your application. Larger voices such as heldensopran or basso profundo are fantastic to have but are difficult to find. True basses, in particular, are somewhat uncommon. The more approachable your vocal forces, the more likely you are to see it performed. Simply listing "Soprano" as a voice-type is completely acceptable.
- Everyone seems to love the male voice. We do too, but men are often much harder to locate and cast because there are fewer of them in the opera world and they are often booked at other companies or festivals. For this reason, we cannot feasibly perform works that call for more than 3 male voices. Visit our website to see what we have done in the past. Though some of our shows have larger casts the bulk are quite compact.
- MIDI is ok, but make sure that you are using good voices and correct tempi. Nothing will hurt your chances more than a MIDI that does not translate into a decent audio file. It is better to send nothing at all, than to send a poor MIDI file.
- Vocal scores are often placed in a notebook for singers to rehearse with. Landscape orientation, while good for pianists and conductors is a logistical problem for singers as they stage their scenes. Portrait orientation is ideal.