



CFLO Company Handbook For Performers

An important message from the President and General Director of the Central Florida Lyric Opera.

Dear Performer:

As you may already know, oftentimes, even graduates from the finest performing arts conservatories in the world find themselves unable to obtain regular work in their field because they lack the needed quality of training and amount of stage experience. Through our full opera productions, concerts and opera scene programs, performance opportunities here in the United States and Europe, master classes with teachers and directors from all over the world, private lessons in voice technique, vocal coaching and role preparation, intense language study, and workshop classes, the Central Florida Lyric Opera helps give talented singers the training and experience needed to embark on successful and rewarding careers.

Although the Central Florida Lyric Opera's Resident Artist Training Program is an intense program, singers also find themselves building lifelong friendships with others while, at the same time, working hard to learn and grow as young artists.

Our Mainstage productions are performed most often times in their original language, on a beautiful set, fully staged and costumed. In addition, we perform numerous excerpt concerts each season. Most operas are double or triple-cast when possible, so there is plenty of opportunity for each member of the Resident Artist Training Program to study and gain experience learning, perfecting and performing full opera roles.

The Central Florida Lyric Opera is about training, opportunity and experience. We are an opera company focused on training. Although singers participating in our Training Program live in Central Florida and pay for their own living expenses, all group classes sponsored by the Central Florida Lyric Opera, including Master Classes, are tuition-free. Singers pay only for their private lessons and coachings.

During previous seasons, the Central Florida Lyric Opera welcomed Licia Albanese, Pasquale Caputo, Andrea Elena, Fiorella Prandini, Carmen Savoca, Peyton Hibbitt, Rita Shane, Bruce Reed, Catherine Lamy, Marcello Merlini, and others as our guest instructors for our Master Classes. This Season we are happy to announce, as part of our International Exchange Program, the opportunity to work in Orlando with Italian Stage Director, Maestro Andrea Elena and various fellow performers from both Italy and France. Members of our Training Program are also offered an opportunity to travel to Europe to study and perform abroad as well.



CFLO Company Handbook For Performers

What follows is a great deal of information about the Central Florida Lyric Opera (CFLO), its International Opera Center of America (IOCA) and your role as a member of the Resident Artist Training Program.

You will want to read this handbook carefully and refer to it in the future. The information contained herein is important and vital to your success as a member of the Resident Artist Training Program.

Thank you for your interest in the Central Florida Lyric Opera.

Sincerely,

Bill Doherty

President and General Director



CFLO Company Handbook For Performers

MISSION STATEMENT

The mission of the Central Florida Lyric Opera is two-fold:

- 1.) To identify, train, nurture and develop young vocal artists and to provide them with performance opportunities so that they may improve their skills and professionalism.

- 2.) To bring affordable quality musical performances featuring young, exceptionally talented performers to audiences throughout the world, thereby enhancing the cultural richness of the communities we serve and thus increasing the understanding and awareness of opera.

COMPANY HISTORY

Founded in 1988 by Bill Doherty and a dedicated group of opera lovers in the Central FL area, the Central Florida Light Opera (CFLO) was organized. The main focus of the company was to produce Gilbert & Sullivan operettas and other light opera works.

However, by 1991 the singers had developed an interest and desire to perform grand opera and other musical concerts. This shift in focus allowed Mr. Doherty and the newly named Central Florida Lyric Opera a chance to do something more than present light opera productions. Knowing how hard it was for singers just starting in their careers to receive opportunities to perform leading roles in opera, he wanted to provide not only a performance outlet for young singers, but also a fertile training ground where they could develop and hone their skills. Thus began the company's Resident Artist Training Program. Singers in the program performed in the operatic productions and concerts, focusing on training and development through private voice lessons and coachings, group classes in language, stage movement and presentation. The company's productions were cast primarily from members of the Resident Artist Training Program. Professional singers from outside the company were only hired when there was not a member of the Training Program available to perform a certain role.

As the years progressed so did the caliber of talent involved with the training program. Our Resident Artist Training Program began attracting singers from all over the United States and Europe. Many of our Resident Artists gained national and international attention by winning regional, national and international vocal competitions, singing with regional opera companies



CFLO Company Handbook For Performers

and performing leading roles both on Broadway and with national tours of Broadway productions. There is a long list of successful graduates.

With increasing performance and study opportunities overseas, and a desire to offer performances of an operatic and non-operatic nature to its audiences, Maestro Doherty and members of the Board of Directors of Central Florida Lyric Opera decided to expand the company, establishing the *International Opera Center of America* - attracting performers, teachers, coaches and musicians from all over the United States and Europe and bringing its outstanding musical programs to audiences all over the world.

And we're not finished growing! Our goal is to continue expanding our Resident Artist Training Program to offer more and more performance opportunities for our talented performers both here in the United States and abroad and to expand our audiences both locally and abroad.

CFLO's THREE ARTIST TRAINING PROGRAMS

The Resident Artist Training Program is designed for talented, career-oriented singing artists, between the ages of 18 and 35, desiring experience and advanced training in the vocal arts. Program members attend classes in voice, stage presentation, and languages as well as participate in all CFLO's regularly scheduled performances. They also attend the annual Master Classes, conducted by nationally and internationally known teachers, coaches, and singers.

The Young Artist Training Program is designed for talented, singing artists, under the age of 18, desiring experience and training in the vocal arts, and whose level of talent has been developed to the point where they have excelled in the performing arts and show potential for professional careers as performers. Many of the young performers with the CFLO have risen to national and international recognition having gained their earliest opportunities through this program. Members of the Young Artist Training Program are entitled to the same classes and training as the members of the above Resident Artist Training Program and many receive the same performance opportunities based on merit by audition.

The Community Opera Arts Training Program is designed for talented, singing artists, over the age of 35, desiring experience and training in the vocal arts, and whose level of talent has been developed to the point where they have excelled to a professional level. Members of the Community Opera Arts Training Program are entitled to the same classes and training as the members of the Resident Artist Training Program and receive the same performance opportunities based on merit by audition.



CFLO Company Handbook For Performers



CFLO Company Handbook For Performers

POLICIES and PROCEDURES

Responsibilities

When you accept membership in one of the CFLO's Training Programs, your responsibilities include:

- Singing roles or in the chorus for the Mainstage opera productions as you are cast.
- Attendance at all scheduled classes and rehearsals for which you are called.
- Attendance at all concerts and performances for which you are cast.
- Being available to support CFLO in various ways including, but not limited to, singing paid and/or unpaid promotional appearances, doing volunteer work in the office, and helping with props, costumes or set construction, etc..
- Helping to keep the offices and rehearsal/performance spaces tidy.
- Working your hardest to develop your own talent.
- Supporting your colleagues in their development.
- Working your hardest to support the efforts of CFLO.

Member of the Resident Artist Training program, are entitled to:

- Attend all CFLO rehearsals, classes, and performances.
- First consideration in casting for CFLO opera productions.
- Regular private voice lessons and coachings with Artistic Director/Conductor, Bill Doherty and/or with any visiting teachers as well as your regular assigned teacher.

Every member of the cast and chorus for every production is required to be available for all rehearsals, classes, and performances. The Central Florida Lyric Opera does not always observe school or religious holidays. Therefore, note carefully the rehearsal schedules as they are given to you. CFLO is an ensemble company and releases from scheduled rehearsals, classes, and performances are infrequently granted for any reason. Please check the schedule and plan accordingly.



CFLO Company Handbook For Performers



CFLO Company Handbook For Performers

Qualities for Successful Membership

You will do very well as a member of CFLO's Training Programs if you:

- Realize that singing professionally is a great discipline, which requires constant attention to technique and expressive detail.
- Are willing to learn new ideas and are always striving to grow to reach your potential.
- Appreciate constructive criticism from professionals who are interested in helping you.
- Have great respect for the fine art of singing and for the many great artists who have made careers singing professionally throughout history.
- Are interested, excited and honored to meet and work with legendary singers who have had wonderful performing careers and wish to obtain invaluable ideas, information, and training from them.
- Are interested in singing and performing in operas and realize the value of performing smaller roles and singing in the chorus as well as in the leading roles.
- Are excited to gain a practical working knowledge of other aspects of opera production such as costume design, set construction, and administration.
- Enjoy being busy and love to work with others who take their art seriously.
- Enjoy other people and their talents and frequently find things to learn and respect in other singers— even those who you may consider less talented than yourself.
- Are generally organized.
- Always conduct yourself professionally even in potentially stressful situations.
- Are looking for a "home-base" in an enthusiastic and artistically oriented community where there are others who are equally talented and who are supportive of you and your future success as a performing artist.

CLASSES

Repertoire workshop classes are generally held as noted on the master schedule. During production periods and Master Class workshop periods, private and group classes are sometimes suspended in lieu of rehearsals/workshops etc. Class work consists of scene and aria preparation with preference given to upcoming production repertoire.



CFLO Company Handbook For Performers

Singers should be prepared at each class with a warm-up selection followed by an aria or scene. All music should be memorized.

When classes have been suspended because of production rehearsals etc, all resident artists are encouraged to attend rehearsals even if you are not called for that rehearsal. A great deal of knowledge can be acquired by watching the rehearsal process.

TUITION

The Central Florida Lyric Opera's Training Programs are tuition-free.

Singers are required to pay for their private lessons and coachings only. For members of the Resident Artist Training Program, lessons and coachings cost approximately \$70 - \$100 per lesson.

Although the training programs are tuition-free, each member of the training program is responsible for donating 20 hours per season to help in the office. These service hours may be done in the following ways:

- In the administrative office (i.e. answering the phone, helping with mailings, running errands, etc.)
- Helping with the set, costumes, or props.
- Other additional tasks as assigned by the staff.

“OPERA Hi! Notes””Opera HI!

"Opera Hi! Notes" is the name of our public relations and marketing e-newsletter. This newsletter is published and e-mailed to all CFLO subscribers, donors, and patrons. Whenever possible CFLO likes to brag about you, so please submit **IN WRITING** in the form of a **PRESS RELEASE**, your latest achievements, jobs, contest wins, reviews, scholarships, etc. to the office staff regularly.

Unfortunately, there is not time to call you individually to ask for news, so don't be shy, and don't think we already "know" what you have been doing. Put it in writing. We will file it and use as much as possible in the newsletter.



CFLO Company Handbook For Performers

Members of the Central Florida Lyric Opera are expected to contribute to the Newsletter and may be asked to write an article to be included in the Newsletter. Any articles submitted will be proof-read and edited.

PICTURES & BIOS

Please be sure the office has your headshot. An electronic file such as a jpeg of your headshot is preferred. Also, be sure we have an updated bio. Give us as much information as possible. The staff will edit all bios before they are printed in the program. If you do not submit your headshot and bio information by the deadline, you will forfeit the opportunity to appear in the program

PROMOTIONAL APPEARANCES

CFLO is often asked to provide singers for both paid and unpaid musical events at malls, retirement communities, churches, fundraising dinners, etc. Remember that these appearances, paid or not, require artists who know popular repertoire, can adapt to variable circumstances, speak well in public, and most importantly are dependable. If you want to be considered for important promos, make sure you fit all these requirements.

NON-CFLO AUDITIONS, RECITALS, & PERFORMING ENGAGEMENTS

If you are considering taking a non-CFLO audition you must inform CFLO in writing, first. Singers are prohibited from performing outside of CFLO while you are a member of the Resident Artist Training Program unless you have received a release in writing from the company.

Remember that your first priority as a member of the Resident Artist Training Program is to CFLO, and that your teachers and mentors should be consulted on all musical and career decisions.

CFLO artists are prohibited from soliciting and/or accepting performance opportunities from CFLO venues or audience members as a result of CFLO performances without prior written approval from the General Director. Violation is grounds for immediate dismissal from the program.

GUESTS & FAMILY MEMBERS



CFLO Company Handbook For Performers

Guests and family members are prohibited from going backstage before, during, and after performances. The cast and crew are the only people allowed backstage and in the dressing rooms.

FEES & PAYMENTS FOR CONCERTS & OPERA PRODUCTIONS

It is the policy of the Central Florida Lyric Opera to offer a small stipend to its performers in order to help defray the expenses associated with most performances.

Stipends awarded to members of the Resident Artist Training Program usually range between \$50 and \$150 for many concert performances.

Members of the Resident Artist Training Program are not paid for their performances in the fully-staged operas or for workshop scene performances. These performances are part of the training experience.

MASTER CLASSES & VISITING ARTISTS

Each year, the CFLO is honored to present master classes directed by well-known visiting guest artists. These artists appear through personal contacts of our director, Bill Doherty.

We have hosted such renowned professionals as Legendary Metropolitan Opera Soprano, Licia Albanese, Carmen Savoca and Peyton Hibbitt of The Tri-Cities Opera, Pasquale Caputo of The Mohawk Valley Opera, Bruce Reed of The New York City Opera, and Rita Shane of The Metropolitan Opera/La Scala. Oftentimes, these classes are organized on little advance notice so it's a good idea to be prepared for regular Master Classes and Auditions at a moment's notice.

DRESS CODE

The existence of the Central Florida Lyric Opera depends upon its many subscribers, guild members and patrons. Many of these people attend our performances and will even occasionally attend rehearsals. It is extremely important, and to your own advantage, that you present a professional image at all times. If you feel good about how you look, you will sing better and carry yourself with appropriate professionalism. Your appearance greatly affects how your audience, colleagues and the staff of this company view you.

RESIDENT ARTISTS SHOULD BE AT ALL REHEARSALS & CLASSES DRESSED:



CFLO Company Handbook For Performers

Ladies: in a dress, rehearsal skirt, or dress pants. The length of the dress or skirt should be appropriate— a very short length may hinder your movement while staging. Your footwear should be comparable to what you would wear for performance. Character shoes are advised.

Casual shoes and sneakers change how you stand and carry yourself. No "fad" styles whatsoever. Your hair should be up and away from the face and off the forehead.

Never cut your hair or get a new hairstyle before a performance without consulting the director first. No glasses on stage.

Gentlemen: in slacks and a nice shirt. Your footwear should be comparable to what you would wear for performance. Character shoes are advised.

Casual shoes and sneakers change how you stand and carry yourself.

FOR PERFORMANCES:

Ladies:

For formal evening concerts, women must wear an appropriately sized long formal gown with sleeves and slip and formal shoes to match. Jewelry should be lavish but tasteful. Singers should own at least one black and one jewel-toned gown.

For casual daytime concerts, women must wear an appropriately sized below the knee "Sunday dress" with sleeves and slip. No "fad" styles whatsoever. Conservative attire including high heel dress shoes is most appropriate. Your hair should be up and away from the face and off the forehead. Make-up is required.

Never cut your hair or get a new hairstyle before a performance without consulting the director first. Women with noticeable gray hair should use hair color. No glasses on stage.

Gentlemen:

Standard dress for formal evening concerts is a black tuxedo with a black bow tie and black shoes. A white dinner jacket is appropriate at times- check with Maestro Doherty.

For casual daytime concerts, a suit with jacket and tie is most appropriate. No "fad" styles whatsoever. Conservative attire is most appropriate. Your hair should be neatly combed and away from the face and off the forehead.



CFLO Company Handbook For Performers

Never cut your hair or beard or get a new hairstyle immediately before a performance without consulting the director first. Men with noticeable premature gray hair should use temporary hair color. Men must wear makeup (especially powder) when under stage lights. No glasses on stage.

ALCOHOL & DRUG USE:

Alcohol and drug use during CFLO rehearsals and/or events including parties where CFLO singers perform is strictly prohibited. Even when alcohol is offered by an client or host, consumption by performers is prohibited. Anyone found using alcohol or drugs during CFLO events will be immediately dismissed from the program without further warning.

OTHER:

A prompt exit following performances lends itself to a professional atmosphere. Social activities outside of CFLO events, between performers and patrons (guild members, board members, audience members) are discouraged.

HOME VIDEOS, AUDIO RECORDINGS, & PHOTOS:

All recordings, photos, and home videos of CFLO performances are strictly prohibited without the express written approval from the Central Florida Lyric Opera.

THE INTERNATIONAL OPERA CENTER of AMERICA INTERNATIONAL EXCHANGE PROGRAM

The International Exchange Program is open to any member of the Resident Artist Training Program who wishes to participate. This program provides an opportunity for members of the CFLO's Training Programs to study and perform in Europe each season. During each of the study periods abroad, members of the Training Program attend master classes with our European faculty and perform in a final concert. Some members of the training program may be asked to perform in additional concerts and full opera productions abroad.

The International Exchange Program also provides the opportunity for European singers to actively participate in CFLO's concerts and full opera productions at the discretion and invitation of CFLO's Artistic Director.



CFLO Company Handbook For Performers

ADDITIONAL FEES:

There is no charge for master classes with our European faculty. There is no fee for the performance opportunities abroad. These classes and performance opportunities are offered free of charge to members of the CFLO's Training Programs. There is also no pay for the performances abroad unless otherwise informed.

Although there is no charge for the Master Classes abroad, singers may decide to take advantage of private voice lessons with our European faculty. Each faculty member charges a personal fee per private lesson. These fees range in price between \$70 and \$100 per lesson. Having a private lesson is voluntary and is at the discretion of the faculty.

Singers are responsible for their own travel expenses including flight, accommodations, food, local travel (bus, taxi, metro etc) and spending money. Traveling to Europe can be expensive and singers should plan accordingly. Every effort is made through the International Opera Center of America to arrange the most affordable flights and the finest accommodations possible. Singers participating in the program **MUST** be prepared to pay their own food and local expenses not specifically outlined as "included" in any materials describing the arrangements provided by the company. On some occasions housing may be offered by our European friends in private homes or "Bed and Breakfast" type places free of charge or at a reduced rate to the singers if they choose to accept. Participants should be aware that European standards for accommodations are different than American standards and that air-conditioning is sometimes not used in private residences and/or "Bed & Breakfast" type places. If these types of accommodations are accepted by the participants, the company is not responsible for the quality of the accommodations.

Participation in the International Exchange Program is completely voluntary and is not required.

PLEASE NOTE: Each member of CFLO's Training Program desiring to participate in the International Exchange Program must have a valid passport for travel abroad.



CFLO Company Handbook For Performers

FREQUENTLY ASKED QUESTIONS:

How does CFLO decide which opera's to produce?

Choosing appropriate repertoire is a very difficult task. Major considerations include:

- What is our Artistic Director interested in staging/conducting?
- Are we able to cast that repertoire from our current or potential incoming artists and will that repertoire benefit those young singers?
- Do we have a set or costumes in stock?
- Will this repertoire sell enough tickets to make it cost efficient to produce?
- How long has it been since we have performed that piece?
- What operas are our audiences asking to see?

How do I know if I am a "graduate" of the Resident Artist Training Program?

You are considered a graduate of CFLO's Resident Artist Training Program after you have completed a minimum of two seasons in the training program and have completed and passed each of your evaluations. Graduates are presented with a formal letter by CFLO's Artistic Director.

You will notice that there are a variety of types of singers who perform with CFLO. Maestro Doherty has students ranging from local singers to professional singers performing throughout the world.

Several graduates of the RATP live in Central Florida and continue to study, attend classes and perform with the CFLO while pursuing their careers. Some move to other areas. Several are in teaching positions.

If invited, some CFLO singers stay in the program several seasons in order to gain additional experience singing new roles.

How do I know which roles I will be cast in?



CFLO Company Handbook For Performers

At the beginning of the season, auditions are held for the main stage and side stage operas/productions. At that time, roles are assigned. Any singer may audition for any role and all roles are open at the time of the auditions. Most of the operas have multiple performances and it is common that operas are double or even triple cast. It is also possible that a singer may be cast in two roles - a leading role in one performance and a supporting role for another performance. Roles are assigned by the Artistic Director and stage director and then discussed with the performers before the cast is published. If you are a first year Member of the Program, you should prepare the main aria(s) for the roles for which you are interested in auditioning so you are prepared for the audition.

Will I need a car in Central Florida?

Yes, a car is usually necessary, although some prefer to carpool with roommates/other members of the program. This can be difficult, so a car is usually the way to go.

Can I have a job outside of the program?

Yes, rehearsals and classes are usually held in the evening and many singers have jobs during the daytime. Flexible jobs such as waiter/waitress work out well on the occasions where there are rehearsals during the daytime.

Categories

- Graduates of CFLO's Resident Artist Training Program
- Affiliate Artists – professional performers
- Members of the Resident Artist Training Program – career oriented adult singers (21-35, desiring advanced opera training and experience.
- Members of the Young Artist Training Program – exceptionally talented students (under 21).
- Members of the Community Opera Arts Training Program - professional level singers over the age of 35 desiring advanced opera training and experience.
- Volunteer Chorus.