



The 16th Annual
Harold Haugh Light Opera
VOCAL COMPETITION

SATURDAY, MARCH 2, 2019
JACKSON SYMPHONY HALL JACKSON, MICHIGAN

***A Competition In Which Operatically Trained
Singers Prove They Can Entertain***

APPLICATION AND ENTRY FORM

The Harold Haugh Light Opera Vocal Competition was formed to honor one of the finest Oratorio Tenors and stage performers of the last century, Harold Alberto Haugh. Upon retirement in 1960, he became active in local theater and starred in six productions for the Comic Opera Guild. Educator (for 34 years) and performer, Prof. Haugh died in 2000, aged 94.

RULES

The Harold Haugh Light Opera Vocal Competition has no top age limit. It is open to all singers who are **not professionally represented** (under management) or **have not worked full-time as a professional singer**. The competition is also intended to promote the variety of fine music produced by the composers of Light Opera. Singers can choose music from light classical sources that show their acting abilities (see "LIGHT OPERA REPERTORY" on page 2).

APPLICATIONS

Please use the application form on PAGE 5, digital or paper, and submit it with the following:

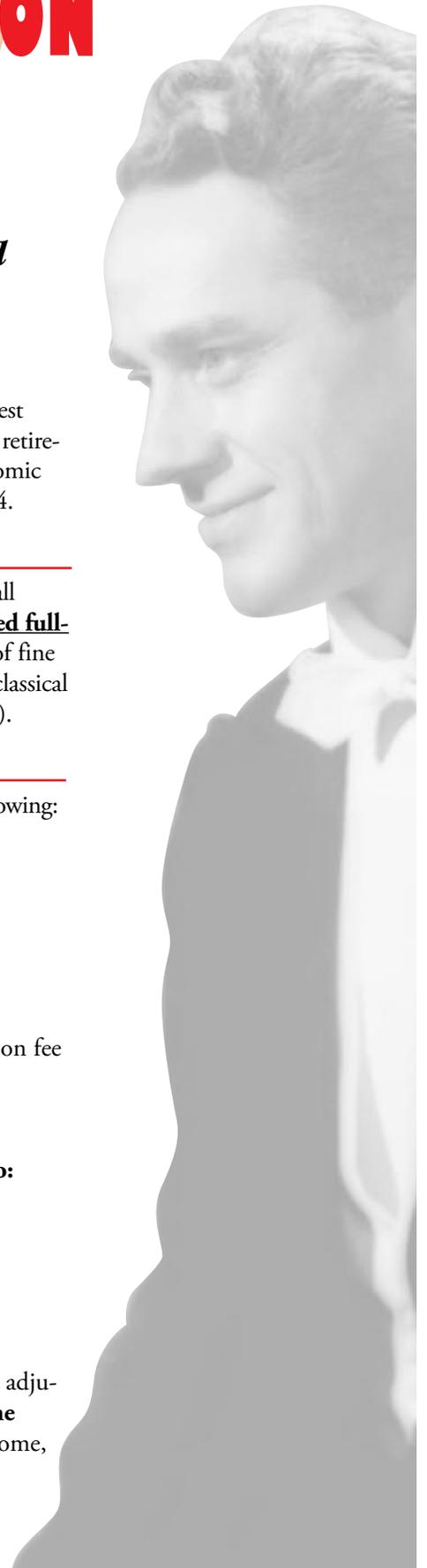
- **A GOOD QUALITY AUDIO CD** demonstrating the applicant's vocal skill. Applicant must include **two** selections on the disc. The selections should be:
 1. A song or solo from the **light opera** repertoire, showing style
 2. An aria from **opera or oratorio**, showing techniqueSelections must be well-recorded and clear. ***A poor recording will be rejected.***
- **A RECENT HEAD SHOT** (8 x 10 preferred, 4 x 6 acceptable)
- **A CHECK FOR \$40** made out to the Comic Opera Guild, as an audition/application fee and guarantee of appearance.
- **SHEET MUSIC** if requesting a Guild accompanist

Send all this information, using either the digital process or in a single envelope to:

MAIL: Harold Haugh Light Opera Vocal Competition
c/o The Comic Opera Guild 3211 Packard Ann Arbor, MI 48108
DIGITAL: comicoperaguild@gmail.com

All submissions must be received by: FEBRUARY 1, 2019.

Late or incomplete applications will not be considered. Contestants' recordings will be adjudicated, and **contestants will be notified by e-mail if they have been accepted for the semi-final rounds by FEBRUARY 10, 2019.** Audition times are assigned on a first-come, first-served basis.



PURPOSE

The Harold Haugh Light Opera Vocal Competition is operated by the Comic Opera Guild, a semi-professional lyric theater company that has performed in the Ann Arbor area (and toured Michigan/Ohio) for over forty years. The Guild is dedicated to promoting and continuing the tradition of classic musical theater, which is both vocally challenging and appropriate for aspiring vocal professionals. It is also sponsored by the Jackson Symphony Orchestra and by many donors in the Jackson area.

WHAT WINS THIS COMPETITION?

- **SEND A GOOD QUALITY RECORDING.** We expect to have more applicants than we can accommodate. If we can't tell the quality of your voice, you may not make it to the semifinals. Make sure the miking is not distant, and that there is no distortion or background noise. **SELECTIONS NEED NOT BE THE SAME AS THOSE YOU'RE SINGING.**

*Listen to your recording before you send it in.
Rerecord it if necessary.*

- **CHOOSE THREE SONGS CAREFULLY.** You **MUST** have **THREE** songs prepared. You will sing a **technical** and a **light opera selection** in both the semis and the finals. Your **technical selection** should show your vocal ability, including range, flexibility, tone, diction, intonation, phrasing, and pronunciation (in the case of foreign language). Your **light opera selection(s) should be contrasting**, and must show acting, creativity, use of the stage, and personality. The third song will be needed if you are chosen for the finals. In the finals you must sing a light opera selection not used in the semifinals.

- **CHOOSE THE RIGHT SONGS.** Your technical selection must impress the screening committee and the judges. It needs to show that you have the chops to compete with the level of talent that enters this competition. As for the light opera selections, many singers seem to have trouble choosing an appropriate number because they don't know the repertoire. Don't let this hamper you. If you don't know what light opera is, ask someone—your vocal coach preferably, or see SHOWSTOPPERS (at right). We feel every singer needs to have a show-stopping light opera selection in his or her repertoire. If you don't, now's the time to add one. It will be useful in concerts and auditions to come.

- **SELL YOUR LIGHT OPERA SONG.** Light opera is all about entertainment. **Good singing alone is not enough.** Whether the subject is comedy, romance or anything else, put some time into staging it for yourself. Practice singing your song silently in front of a mirror. Would your audience "get" the idea of your song from this? If not, keep working.

- **DRESS APPROPRIATELY.** You are performing onstage, so make sure you look good to the judges. They can be critical of appearance. You don't need a "costume."

- **PREPARE YOUR ACCOMPANIST.** If you're requesting our accompanist, you **must** send us the sheet music for your songs **with the application** so your accompanist can prepare. If your pianist has to sight-read at the competition, you're taking an unnecessary chance.

- **SAVE YOUR BEST FOR LAST.** Make sure you have chosen a knockout light opera selection for the finals. You will re-sing your technical selection, but your light opera selection must be new.

- **RE-READ THE RULES.** You'd be surprised how many intelligent singers do something silly because they don't read carefully. **If you fail to include your audio files, photo, or payment with your application, you will incur a penalty charge.**

LIGHT OPERA REPERTOIRE

Light Opera as a genre stretches over at least three centuries. The subject matter is typically humorous, romantic or a combination of both, and usually not tragic. **Virtually all light operas have dialog.** Not only is this repertoire more suited to lighter or younger voices, but, in the acting skills it demands, it is preparation for attaining the highest dramatic level of opera. It is set apart from musical comedy only in the need for classical training in the singer. For purposes of the competition, selections from musical comedy may not be as effective if they do not require operatic vocal skills. **The Comic Opera Guild is a resource for sheet music in the light opera genre.**

Sample composers of the genre are given below. Keep in mind that **not all compositions by these composers fall into the light opera repertory.**

If you have questions about a selection, you may inquire by contacting the Guild at (734) 973-3264 or at comicooperaguild@gmail.com

GERMAN/VIENNESE	FRENCH	ENGLISH
Johann Strauss	Jacques Offenbach	Gilbert and Sullivan
Oscar Straus	Adolph Adam	Wm. Michael Balfe
Franz Lehar	Ambroise Thomas	Edward German
Franz Von Suppe	Francoise Boieldieu	Alfred Cellier
Wolfgang Mozart	Charles Lecocq	
Emmerich Kalman	Robert Planquette	AMERICAN
Friedrich Von Flotow	Daniel Auber	Victor Herbert
		Sigmund Romberg
SPANISH	ITALIAN	Rudolf Friml
Ruperto Chapi	Arias must be from	Leonard Bernstein
Tomas Breton	COMIC operas	Jerome Kern
Jose Serrano		

AUDITION LIGHT OPERA SHOWSTOPPERS

If you want to study the light opera repertoire in order to choose a selection that might be right for you, go to <http://comicooperaguild.org/PAGES/VOCAL-COMPETITION.html> and click on the SHOWSTOPPERS link to download a list of great numbers. Included with each is a link to a performance of the number on YouTube for you to audition.

WINNERS

The winners of awards in the Harold Haugh Light Opera Vocal Competition will be announced after the adjudication at the Finals Concert. Cash awards by check will be made at this time. All winners are requested to credit their final award in the "Harold Haugh Light Opera Vocal Competition" in their biographies and resumés following the competition. Press releases will be submitted to area newspapers, as well as to news media in the award winners' cities. Award winners will be asked to provide information on their local media to which a release may be sent.

Please note: The judges reserve the right to withhold any and all prizes, to award honorable mentions and to decide on the size and distribution of prizes. Their decisions are final.

ENJOY THE DAY

The competition provides a catered lunch and a dinner at a local restaurant for all contestants. Following the competition, a reception will be held, at which both finalists and semi-finalists can meet and greet the judges and competition staff, as well as talk with fellow singers.

SEMI-FINALS

Singers chosen for the semi-final round will be invited by e-mail or or alternate method to compete in Jackson, Michigan.

Directions to the SEMI-FINALS, held at the Symphony Hall, 215 West Michigan Ave, Jackson, MI will be sent with semi-finalist notification. **The semi-finals will be scheduled from 10 am to 5 pm, Saturday, March 2, 2019.**

If you ask for a specific singing time, we will make every effort to honor your request. Preference will be given to those traveling greater distances to the competition. *Singing times, once assigned, cannot be changed.*

REQUIRED FOR SEMI-FINALS:

FIRST SELECTION - TECHNICAL SKILL (50%)

- **ONE ARIA FROM OPERA OR ORATORIO, FROM MEMORY.** English translations are allowed. This selection should show the highest level of technical skill you have attained. It need not be musically complex, but should show skills such as accurate intonation, range, power and agility, as well as the pure beauty of your voice.

SECOND SELECTION - ARTISTIC INTERPRETATION (50%)

- **ONE CONTRASTING ARIA FROM LIGHT OPERA, FROM MEMORY.** The light opera repertory requires acting ability in equal proportion to vocal skill. This makes it potentially more difficult than opera. You will be judged on your ability to “sell” this song. Original language or English translations are allowed. The vocal difficulty of this selection is not the primary consideration. You will be judged on the appropriateness of your movement, attire, expression and use of the stage. You may use small props.

NOTE: TECHNICAL SELECTION MUST BE SUNG FIRST, FOLLOWED BY THE ARTISTIC INTERPRETATION (LIGHT OPERA) SELECTION

Please note:

- *Your selections in the semi-final round need not be the same as the selections on your application recording, which must include one from the LIGHT OPERA repertory.*

FINALS

Finalists, announced after semi-final round, will be presented in public concert for final adjudication on Saturday evening, March 2 at 7:30 pm, at the Jackson Symphony Performance Hall.

Finalists will be posted at the end of the semi-final round, and singers are expected to determine if they are finalists. Instructions on rehearsal time and call time for concert will be given. Order of performance will be chosen at random.

Finalists who use an accompanist provided by COG may be able to arrange time to rehearse for the public concert, if a piano room is available between the semi-finals and the finals, and the accompanist is available. Other finalists may also request piano time, but priority will be given to those with COG-provided accompanists.

REQUIRED FOR FINALS:

- **TWO SONGS OR ARIAS, ONE TECHNICAL and ONE NEW SELECTION FROM THE LIGHT OPERA REPERTORY, BOTH FROM MEMORY**

Be sure to list all three selections on your application (page 5)

All finalists are asked to authorize the recording of the final concert, including their performance, as well as the use of their photograph solely for the promotional use of the HHLOVC.

It is important to understand that technical skill alone will not win this competition. You will be in a theatrical setting and your goal is to act and sing in a way that makes your performance memorable.

2019 PRIZES

Prizes will be awarded by check from the Jackson Symphony Orchestra, from funds donated to the orchestra for the Harold Haugh Competition. The first place winner will receive \$3000; Second place will be awarded \$2000; Third place will be awarded \$1000. All other finalists will win \$300.

The audience will choose their favorite performer, to whom the \$300 Roger Wertenberger Prize will be awarded. A Young Singer Award of \$300, given to a promising singer below the age of 21, may be awarded. Please note that the last two awards are independent of the main cash awards.

All entrants, including those not chosen for the semi-finals, will be mailed judges' written comments. Finalists and semi-finalists will be critiqued by the adjudication panel on both vocal technique and artistic presentation.

ACCOMPANISTS

Contestants are responsible for securing their accompanists.

YOUR OWN ACCOMPANIST: Please ensure that your accompanist is **certain he or she can accompany you.** It may be impossible to secure a GUILD accompanist at the last minute due to your person cancelling.

GUILD ACCOMPANIST: One will be provided for a fee of \$50. Please check the appropriate box on your application, and include the fee in your application total. **You must also send a copy of your music with your application for the Guild accompanist to review.** If you have any special instructions on your interpretation, attach them to the music.

NOTE: If sending music digitally, there is a \$5.00 surcharge to cover printing.

In the event a contestant is not chosen for the semi-final rounds, or is unable to attend, the accompanist fee will be returned.

Several semi-private warm-up rooms with pianos will be available to singers and their accompanists prior to auditions. Every effort will be made to give the maximum amount of time to each contestant, although we cannot guarantee equal time or space for all.

If you use your own accompanist, it is your responsibility to have completed rehearsal prior to competition day. Guild accompanists are skilled professionals who will give you accurate accompaniment if you provide them with the music of your selections with your application.

JUDGING PANEL

Melanie Helton is professor of voice (soprano) and director of the MSU Opera Theatre at the Michigan State University College of Music. She has sung leading roles with the New York City Opera, Seattle Opera, New York City Opera, Teatro de Colon, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Glimmerglass Opera, Washington Opera, and San Francisco Opera Center.

Joan Morris is a popular mezzo-soprano largely identified with popular songs from the late 19th and early 20th centuries, as well as with cabaret-style songs written by her husband, composer William Bolcom, and other modern composers. From 1981-2009 Ms. Morris taught a cabaret class at the School of Music, University of Michigan.

Thomas Petiet, baritone, Managing Director of the Comic Opera Guild, has produced more than 50 operettas. His vocal repertory includes lead roles in over 30 operas and operettas, and he has also worked as stage director and translator.

Jane Schoonmaker-Rodgers, soprano, is an Associate Professor of Voice at Bowling Green University. Her past operatic work includes appearances with Ohio Light Opera, Michigan Opera Theatre, Toledo Opera, Michigan Lyric Opera, Ann Arbor Comic Opera Guild, University of Michigan Gilbert and Sullivan Society and others in Michigan, Ohio and New York.

George Shirley is The Joseph Edgar Maddy Distinguished University Professor of Music (Voice) and Professor Emeritus at The University of Michigan School of Music. Mr. Shirley's career as a lead tenor at the Metropolitan opera and international houses is renowned.

David Troiano, tenor, organist and choral director, has appeared in operas, oratorios and voice recitals throughout the USA, Canada, Mexico, Bahamas, and Europe. He has been COG music director for five operettas and can be heard on the majority of the 40 plus recordings of the Victor Herbert Operettas and Jerome Kern Musicals.

COMIC OPERA GUILD BOARD OF DIRECTORS

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Abby Dotz	

COMPETITION STAFF

John Guidinger
Brad Rondeau
Heidi Miles
Margaret Counihan
Thomas Petiet (see bio above)

PAST WINNERS

2000 COMPETITION WINNERS

Gary Moss, baritone "Oh, Better Far" Pirates of Penzance (Sullivan)
Marcia Porter, soprano "Meine Lippen..." Giuditta (Strauss)

2001 COMPETITION WINNERS

Michael Ryan, tenor "Fritz's Rondo" La Grande Duchesse (Offenbach)
Pei-Yi Wang, mezzo-soprano "Una Voce Poco Fa" Barber of Seville (Rossini)

2003 COMPETITION WINNERS

Michael Gallant, tenor "Kleinzach" Tales of Hoffman (Offenbach)
Jessica Medoff, soprano "Czardas" Die Fledermaus (Johann Strauss)

2005 COMPETITION WINNERS

William Bennett, baritone "Largo al Factotum" Barber of Seville (Rossini)
Kimberly Dolanski, soprano "Glitter and be Gay" Candide (Bernstein)

2006 COMPETITION WINNERS

Sara Asmar, soprano "Olympia's Song" Tales of Hoffman (Offenbach)
Nathan Brian, baritone "Come Un Ape" La Cenerentola (Rossini)

2008 COMPETITION WINNERS

Elizabeth Zharoff, soprano "Audition Aria" Die Fledermaus (Strauss)
Nathaniel Peake, tenor "Dein ist Mein Ganzes Herz" Land of Smiles (Lehar)

2009 COMPETITION WINNERS

Travis Pratt, baritone "It Aint Necessarily So" Porgy and Bess (Gershwin)
Adam Fry, baritone "Quand La Flamme" La Jolie Fille du Perth (Bizet)
Carrie Winter, soprano "So Anch'io la Virtù" Don Pasquale (Donizetti)

2011 COMPETITION WINNERS

Jenni Bank, mezzo-soprano "I Am Easily Assimilated" Candide (Bernstein)
Caitlin Cisler, soprano "Glitter and be Gay" Candide (Bernstein)
Kathryn Leemhuis, soprano, "What A Movie." Trouble in Tahiti (Bernstein)

2012 COMPETITION WINNERS

Kate Tombaugh, Mezzo-Soprano "Sexy Lady" (Moore)
Rainelle Krause, soprano "Olympia's Song" Tales of Hoffman (Offenbach)
John Riesen, Tenor, and Laura Strikling, soprano (tie)

2013 COMPETITION WINNERS

John Riesen, Tenor, "Legend Of Kleinzach" Tales of Hoffman (Offenbach)
Anne Slovin, soprano "A Simple Sailor" HMS Pinafore (Sullivan)
Timothy Bruno, bass, "Wie Will Ich Triumphieren" Entfuhrung (Mozart)

2014 COMPETITION WINNERS

Edward Hanlon, bass "Son Imbrogliato" La Serva Padrona (Persolesi)
Rachel Sparrow, soprano "Glitter and Be Gay" Candide (Bernstein)
Allan Chan, tenor "A Wand'ring Minstrel I" The Mikado (Sullivan)

2015 COMPETITION WINNERS

1st- Kisma Jordan, Soprano "Ach, Ich Fuhl's" -The Magic Flute (Mozart)
2nd- Heather Mc Callum, mezzo "Cruda Sorte" - L'Italiana in Algeri (Rossini)
3rd- Amy Louise Yekel "My Man's Gone Now" - Porgy and Bess (Gershwin)
Young Artist Winner - Kyle White, baritone
Audience Favorite - Rachel Sparrow

2016 COMPETITION WINNERS

1st- Ashly Neumann, sop. "Italian Street Song" Naughty Marietta (Herbert)
2nd- Emmett O'Hanlon, bar. "Ha! Gia Vinta" Nozzedi Figaro" (Mozart)
3rd- Josh Lovell, ten. "Ah, Mes Amis" Fille du Regiment (Donizetti)
Young Artist Winner - Ryan Hurley, ten. "A Wand'ring Minstrel" Mikado
Audience Favorite - Conor Angell, bar. "Oh, Better Far" Pirates (G&S)

2017 COMPETITION WINNERS

1st- Josh Lovell, ten. "Ah, Mes Amis" Fille du Regiment (Donizetti)
2nd- Katy Clark, sop. "Chacun le Sait" - La Fille du Regiment (Donizetti)
3rd- Paulina Villareal, mezzo. "Carceleras" - Las Hijas del Zebedeo (Chapi)
Young Artist Winner - Leah Brzyski, sop. "Me llaman la Primorosa" - El Barbaro de Sevilla (Gimenez)

2018 COMPETITION WINNERS

1st- Irina Medvedeva, sop., "Glitter and Be Gay" Candide (Bernstein)
2nd- Angela DeVenuto, sop., "Liebe, Du Himmel" - Paganini (Lehar)
3rd- Jessica Luffey, sop., "Czardas" - Die Fledermaus (Strauss)
Young Artist Winner - Jake Surzyn, bar., "Largo Al Factotum" - The Barber of Seville (Rossini)
Audience Favorite - Julie Gibreath, sop. "Poor Wand'ring One" - Pirates of Penzance (G&S)

DIGITAL APPLICATION FORM

Download editable PDF at <http://www.comicoperaguild.org/PAGES/VOCAL-COMPETITION.html>

MAIL-IN APPLICATION FORM

Please complete, detach and mail. Be sure to provide ALL information requested.

Name _____
Current address _____
City, State, Zip _____
Home Phone (____) _____ Cell Phone (____) _____
Email _____
Voice Classification _____ Age (as of 3/2/19) _____

- I wish to receive Semi-finalist status results by:
 E-mail _____ phone or mail
- I will bring my own accompanist
- I require a Guild accompanist. Include \$50.00 accompanist fee
 I have included printed sheet music with this application.
- I have included my biographical information
- I have included \$40.00 for my entrance fee
- I have included a head shot of myself (8" x 10" or 4" x 6" acceptable)

**NOTE: Incomplete applications or attachments will incur a \$5.00 surcharge.*

Application Fee \$40.00

Accompanist Fee \$50.00

TOTAL FEE(S) ENCLOSED \$ _____

List the three selections you will be performing; two for the semi-final round and one additional if chosen for the finals. Please include title, show and composer.

TECHNICAL SELECTION

LIGHT OPERA SELECTION FOR SEMI-FINALS

LIGHT OPERA SELECTION FOR FINALS

FOR OFFICE USE ONLY

Date Rcvd _____
 Check Rec. Photo
Email y____ n____
Sent y____ n____
Aud. Time _____
Confirmed y____ n____

BIOGRAPHY:

70 Words or less. Please type or write in the space below or on a separate sheet, and include your voice type (soprano, mezzo-soprano, tenor, baritone, bass) If no biography is included, only your name and voice type will be displayed in the program.

Please include this form with the other required materials
(sound recording, check, photo, biography and sheet music, if requesting a Guild accompanist)

Send the above in one envelope to: Harold Haugh Light Opera Vocal Competition
c/o The Comic Opera Guild 3211 Packard Ann Arbor, MI 48108

POSTMARK DEADLINE FOR APPLICATIONS IS FRIDAY, FEB. 1, 2019 MATERIALS WILL NOT BE RETURNED.