GLYNDEBOURNE

Glyndebourne Academy - Participant Profiles

WHO IS THE GLYNDEBOURNE ACADEMY FOR?

Young classical singers (18- 26) who have missed out on the chance to develop their vocal talent through lack of access to specialist knowledge, funds, or who have faced some other barrier which has prevented them reaching their full potential. For some students the Glyndebourne Academy will prepare them for Conservatoire entrance and professional training; for others, it will reveal what is still to be done before they can enter that stream. For all, it should be both challenging and stimulating

Participants must demonstrate to a panel of experts that they have:

- vocal quality which has professional operatic potential
- a good “ear” for music and language
- an ability to work on their own (after having been given guidance), in order to develop and consolidate skills
- stamina to withstand intensive learning and singing - both physical and vocal
- physical openness and good communicative instincts

WHAT YOU MIGHT NOT KNOW

If you have had very little input from teachers, you may not know what being an opera singer is all about, and what skills you will need to have. In the Glyndebourne Academy we try to make this clear for all, so that even if you don’t reach the final stage, you should still be much wiser after the audition process. We hope to select the students who show the greatest ability to improve across a wide range of skills - vocal, linguistic, dramatic, physical - and who will be able to work effectively to practise and develop these skills when left to their own devices.

Prototypes for possible participants

18 years old; bass-baritone. Late to music - voice developed from 15, but singer had not had a lot of musical tuition, and not much experience of the classical music canon. Uncertain as to what skills were needed to add to those already acquired, particularly true of languages, as they have had no training in them. Very good vocal potential; good stage instincts; engaging personality and open to learning.

19 years old; soprano. Had a very good grounding in music but suffered with health issues in late teens that had inhibited development. Health issues now resolved and ready to move forward, and make up for 2 years of lost time. Very quick learner, new to stage work but

unafraid to try things out. Good ear for both music and language. Able to retain corrections in all areas of work.

23 years old; tenor. Recently discovered operatic music; formidable natural talent in both musicality and voice. All to do in language, stagecraft and reading musical notation. Possessed drive and willpower, and extremely supportive (though totally new to the arts) family. Hard worker; good ear; charismatic performer.

18 years old; mezzo. Isolated geographically; not a lot of opportunities to engage with music as a performer. Super keen. Voice young and technically quite basic, but openness to criticism and ability to make corrections to all aspects of performing (eg: linguistic + musical + technical + physical) meant that great strides were made in a very short time. Good stage instincts, good ear.

19 years old; upper voice - has had some musical input, but mostly musical theatre - has now realised their voice is better suited to classical singing. No access to singing teachers with that knowledge and in need of guidance regarding voice type in this different style, and suitable repertoire to explore at this stage of their development. Has a place at Conservatoire the following year but is anxious about being behind other students.

21 years old; baritone - has pursued a first degree unrelated to Music, though has always sung in choirs and has a good understanding of musical notation. Keen to apply for Conservatoire for Masters training. Voice of considerable potential but has not had a lot of sound technical advice and needs input to gain further training.

WHO IT IS NOT FOR

- singers who are already at, or have completed, Conservatoire training (either in the UK or in other countries)
- singers whose voices have not really settled and who therefore are unlikely to be able to withstand intensive training at this point in their development
- Singers who have no knowledge or experience of classical music