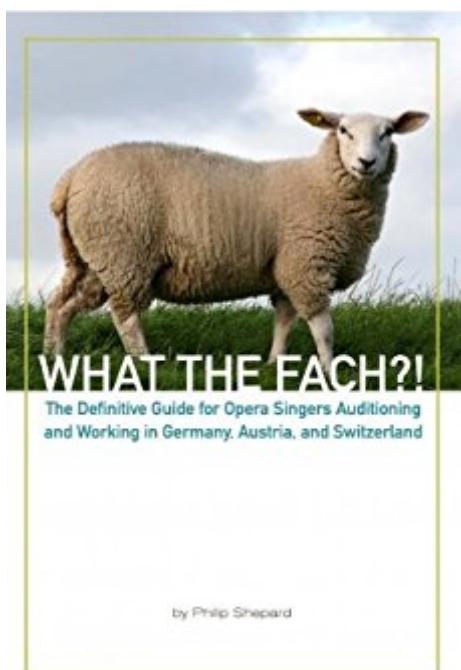


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What The Fach?! The Definitive Guide For Opera Singers Auditioning And Working In Germany, Austria, And Switzerland, 2nd Edition



Synopsis

If you are looking to expand your opera career to Germany, Austria, and Switzerland... If you want to work as a full-time singer (Fest) in one or more opera houses... If you are curious about what life is like as a singer in a German-speaking Fest ensemble... If you want to become fluent in German... What The FACH?! (<http://www.what-the-fach.com>) gives you a detailed, first-hand look into life as an English-speaking opera singer in the German theater system. Written by a full-time opera singer working in Europe, this invaluable resource is a 'must have' for every singer wanting to break into the German-speaking opera world. The bestselling guide is back for its Second Edition with detailed information covering virtually everything you can think of, including everything you never thought to think of but still need to know! There are countless English-speaking singers already working in the German-speaking world, and with What The FACH?!, you can have the knowledge they already possess in hand.

READ WHAT OPERA PROFESSIONALS ARE SAYING..."

"...a comprehensive resource for decoding the mysteries of professional singing in Europe..." -- HUGH RUSSELL, Canadian baritone "...without a doubt the best reference of its kind.

...What the FACH?! answers the obvious and not-so obvious questions - in a concise and very funny way - that one comes across while working in Central Europe's 'Fest' opera system..." -- KATE ALDRICH, American mezzo-soprano

"Any singer planning an audition trip to Germany should READ THIS BOOK FIRST! It will answer multiple questions, help in travel planning, save them money AND prevent many headaches!" -- KIRSTEN GUNLOGSSON, American mezzo-soprano

"Not only is this book a MUST HAVE for any singer who has considered going to Europe, it is also a wildly entertaining read!" -- COREY MCKERN, American baritone

"What the FACH?! is a witty, common sense approach to one of the most challenging endeavors for a developing artist in today's operatic world. A nearly encyclopedic amount of information presented in a format that will keep you informed, inquisitive and amused." -- PATRICK CARFIZZI, American bass-baritone

"What a valuable service for novice and well-traveled artists alike!" -- GARNETT BRUCE, American stage director

What you get with What the FACH?! SECOND EDITION: A 247 page survival guide detailing the most specific information to date for opera singers, conductors, stage directors, and pianists/accompanists, wanting to tour the German-speaking world. An 18-page German/English Phrasebook and Dictionary specifically designed for opera singers, coaches, conductors, and stage directors. Over 350 active hyperlinks for vital Web sites, links to residence and work permits, tax documents, and much, much more. In-depth interviews with working professionals. These interviews include singers, conductors, pianists, directors, opera administration, and a lengthy discussion with NYIOP Founder and CEO David Blackburn. A 7-page comprehensive glossary - prepared by a

medical doctor - of any and all prescription and non-prescription medications that you might need. Generic names and specific brand names for individual countries are all included. Personal, first-hand accounts and experiences to help you prepare for, and understand, what you will encounter.

Book Information

File Size: 754 KB

Print Length: 255 pages

Page Numbers Source ISBN: 1451577028

Simultaneous Device Usage: Unlimited

Publisher: Philip Shepard Press; 2 edition (September 9, 2010)

Publication Date: September 9, 2010

Sold by: Digital Services LLC

Language: English

ASIN: B004Q9TDLI

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Enabled

Lending: Not Enabled

Enhanced Typesetting: Not Enabled

Best Sellers Rank: #251,021 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #6 in Kindle Store > Kindle eBooks > Arts & Photography > Music > Musical Genres > Opera #14 in Kindle Store > Kindle eBooks > Nonfiction > Travel > Europe > Austria #39 in Kindle Store > Kindle eBooks > Nonfiction > Travel > Europe > Germany

Customer Reviews

The author describes his experiences as an American opera singer living and working in German-speaking Europe. This information is valuable for singers and their families considering auditioning and working in Europe. At this time, the three German-speaking countries (Germany, Switzerland and Austria) offer good opportunities for well-trained and prepared singers. This is because there is still substantial public support for the arts. Mr. Shepard also explains the Fach system of vocal categories and how it is used in European opera houses. He also offers practical advice on finding and using agents, navigating the bureaucracies, financial arrangements and day to day life. The book concludes with a list of helpful references. I am not a singer, but rather an opera

lover and I found the book quite interesting for insight into the lives of the many American ex-pat singers living and working in Europe. In today's opera world there is not such thing as "American", "French", "German", etc. singers. To be successful even at a moderate level they must become international artists, singing in many languages and performing in many countries.

Very comprehensive and detailed work. Every student considering to try a career in the "deutschsprachigem Raum" should read it before boarding the plane. I'll strongly recommend my students to purchase it.

If you are looking for a definitive guide for singing in Europe this is the book. The testimonials are insightful as well.

The author refers to many many web links in this ebook. They all are missing!!!! so I am NOT happy.

I almost decided not to purchase the new version, since I already had the First Version, but I am glad I did. The Second Version is even better than the first! It has much more information and everything looks to be completely updated. There are also some sections in there that I would have never thought about: all the details about pay and taxes (updated), a multi-page list and translation of prescription and non-prescription drugs (so I will know what I need when I am sick), and a complete list of agents... the list goes on and on. And the whole book thankfully keeps that witty sense of humor...

An absolutely invaluable resource for any opera singer who is considering traveling to Europe for auditions. Packed full of information, it covers EVERYTHING, even stuff you didn't know you needed to know! Don't leave home without it...

Philip Shepard's book is filled with must have information for anyone embarking or thinking of embarking on a European audition tour. The resource section alone is worth the cover price. In addition, the chapters focusing on the many facets of singing in Europe give a candid insider's view of a business that is so different from its counterpart in the United States. A must read!

"This is by far the most indispensable resource out there. I can't imagine any singer (or pianist, conductor, or stage director, for that matter!) heading to Europe without What The FACH?!"

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