



# TARNHELM *Opera*

## **Das Rheingold**

### **Information for auditionees**

09-Jan-2019

Casting auditions are being held for the following parts:

Woglinde, Loge, Mime, Donner.

The other ten parts are already cast, but covers may be appointed in due course.

Auditions are normally held at St. Francis' Church, North Street, Ashton Gate, Bristol BS3 1JP. If you would like to audition, please review this information and complete the application form at [www.tarnhelmopera.co.uk](http://www.tarnhelmopera.co.uk).

### Performances

Performances will take place during October and November 2019 in venues in the West of England and South Wales.

Thursday 17 October 2019 – St Mary's, Bathwick  
Saturday 19 October 2019 – Gloucester Cathedral  
Friday 25 October 2019 – Worcester Cathedral  
Saturday 2 November 2019 – St Mary Redcliffe, Bristol  
Saturday 16 November 2019 – Llandaff Cathedral

Engagement is initially on the basis of the listed dates. If other performance dates are added later, or venues further afield, this will be in consultation with the cast. There will be only one performance per day.

### Rehearsals

Music rehearsals will take place from time to time during 2019, but most especially during the late spring and early summer of 2019. They will mainly be scheduled for Monday evenings, in or near Bristol. The schedule will be devised as conveniently as possible after consulting each member, but it must be assumed at the outset that, in general, this day of the week and this location will be suitable for all.

Stage setting rehearsals will be scheduled for *every* weekend and *every* Monday evening in September 2019, in or near Bristol. There will be sixteen 3-hour rehearsals, or equivalent, but cast members will be called only to the ones relevant to them. The schedule will be devised as conveniently as possible after consulting each member, but it must be assumed at the outset that all must have and seek to maintain excellent availability on 31 August, 1, 2, 7, 8, 9, 14, 15, 16, 21, 22, 23, 28, 29, 30 September 2019.

### Audition procedure

Each audition will be allocated a 10-minute time slot and this will be advised in advance. Auditionees are asked to sing the audition piece(s) listed below, accompanied on the piano. An accompanist is provided.

St. Francis' church is a large open-plan building. A waiting area is designated to one side of the church. No separate waiting room is available, meaning that the auditions will therefore not take place 'behind closed doors'. A private warm-up room will be made available for each auditionee to use in turn, once the previous candidate proceeds to his/her audition.

The waiting area is provided as a courtesy for those arriving early, or awaiting transport after their audition. It is not otherwise intended that candidates would remain for longer than for the actual duration time of their audition/warm-up.

### Audition criteria

The audition panel will consider the suitability of candidates in terms of overall performance – voice, musicality, communication, awareness of the drama, accuracy of German language – and of the coherence of the cast as a whole.

### Covers

The audition panel may appoint covers (understudies) for some parts. Covers are required to maintain availability for all the confirmed performance dates in case called on to sing at short notice. This is not double-casting and if a cover is called on, it will be acceptable to perform with a score, either on- or off-stage. As such, covers are not required to attend scheduled rehearsals, but might separately run through the part with the Musical Director.

### Audition pieces

Performances and therefore auditions will be sung in the original German. The preferred edition is Edition Peters but other editions do not vary greatly. The page numbers listed below are with reference to the Peters edition.

Auditionees are asked to prepare the sections stated, but may not be asked to sing all of these at the audition.

If you are applying for an alternative part as well as your preferred part, you do not have to prepare the extracts for the alternative part, but you may do so if you would like the panel to hear both. If you choose to do this, please inform the panel at the beginning of your audition, because the auditions are of a fixed length (10 minutes).

### **Wotan**

p.243 Abendlich strahlt ... p.247 wohne mit mir!  
p.95 Arglistig ... p.96 das hehre Pfand

### **Donner**

p.235 Schwüles Gedünst ... p.237 Hedo!  
p.214 Kaum halt' ich mich ... p.215 selber mit mir!

### **Froh**

p.240 Zur Burg ... p.241 schrecklosen Pfad!  
p.208 Wie liebliche Luft ... p.209 Lust uns verleiht.

**Fricka**

p.69 O lachend ... p.71 die ragende Burg

**Freia**

p.74 Hilf' mir, Schwester! ... p.78 Rette Freia, mein Froh!  
p.119 Schwester! Brüder! Rettet! Helft! Rettet! Helft!

**Loge**

p.102 Nur einen sah ich ... p.105 Loge sein Wort.  
p.169 Wen doch fasste ... p.171 Weiser, dich dann?

**Fasolt**

p.82 Lichtsohn ... p.85 Nennst du den Kauf?  
p.216 Freia, die Schöne ... p.217 lass' ich nicht ab!

**Fafner**

p.85 Schweig' dein faules Schwatzen ... p.87 sei sie entführt!  
p.228 Mehr an der Maid ... p.229 die grösste Hälfte für mich

**Alberich**

p.164 Die in linder Lüfte Weh'n ... p.168 zu Tag!  
p.17 Garstig glatter ... p.20 Warte, du Falsche!

**Erda**

p.222 Weiche, Wotan! ... p.224 meide den Ring!

**Mime**

p.147 Mich Armen ach ... p.150 schön zu dank!  
p.136 Ohe! Ohe! ... noch was fehle.

**Woglinde**

p.9 Weia! Waga!...  
p.10 ...Sicher vor dir!

p.48 Des Goldes Schmuck...  
p.52 ...möcht' er vergehn!

**Wellgunde**

p.9 Woglinde, wachst du...  
p.11 ...die Fließende fangen!

p.49 Der Welt Erbe...  
p.53 ...zischt er laut!

**Floßhilde**

p.10 Heiaha weia!...  
p.11 ...das Spiel!

p.49 Der Vater sagt' es...  
p.52 ...brannte fast mich.

**All:** p.39 Heiajaheia! ... p.43 Wallalalalala heiajahei!

Audition pieces can be downloaded here: <http://www.tarnhelmopera.co.uk/cast/scores/>

An interactive libretto is available: <http://www.tarnhelmopera.co.uk/cast/libretto.php>

Remuneration

Applications to audition have been of a high calibre. Tarnhelm Opera wishes to clarify a situation in which a high professional standard of performance is projected and yet there is no guarantee of any fees being paid and expenses cannot be claimed.

Tarnhelm Opera aspires to remunerate the performances. However as a brand new company, it is necessary to seek backing in parallel with the casting process and all other

provisions. Auditionees must therefore be prepared to accept an outcome in which no remuneration is paid and acceptance of a part is on this basis alone.

Remuneration for performances if any will be on the basis of units accrued for each performance. Units will be realised once profits for the project have been calculated, according to a set of pre-determined rules. The rules will be detailed to successful auditionees but can also be made available in advance, on request.

No rehearsal fees are payable and no travel or other expenses can be paid, except by special discretion of the Tarnhelm Opera committee.

Cast members must be able to cover their own costs in travelling to rehearsals and performances. It is acknowledged that this will place greater demands on those travelling greater distances, particularly if from other countries. In arranging the rehearsal schedule, this will be taken into account, but sufficient rehearsals must still be attended.

Tarnhelm Opera is a new venture and the announcement of a strong cast for Project 'R', as currently projected, will boost the ability of the company to raise funds.