



## Audition Invitation

We are delighted to be opening applications for the following roles in our 2025 production, *Die Rheinnixen* by Offenbach. It will be fully staged, with **a new arrangement for chamber orchestra of six instruments**, at Battersea Arts Centre, London. It will be **double cast**, and will be **sung in German**.

If you are interested in applying, please **read the following document carefully**.

### About the opera:

At its Vienna premiere in 1864, the illness of the lead tenor meant that *Die Rheinnixen* could not be performed without substantial cuts. It was not until the twenty-first century that the work received its first full performance, which took place in France. **We are thrilled to be staging the work in the UK for the first time this year.**

In Gothic Opera's version of this opera the audience will be taken to the time of the Weimar Republic. Battersea Arts Centre will be transformed into an intricately crafted world, where a shell-shocked people, obsessed with German nationhood, fight for their future. Reality and myth intertwine in this world, and the supernatural is never far away. This production will speak to contemporary issues that affect our current time.

Musically, this undeservedly neglected piece is rich and sumptuous, and includes a familiar melody: the Elves' Song from *Die Rheinnixen* was later used in *The Tales of Hoffmann*, where it became the Barcarolle (Belle nuit, ô nuit d'amour).

**Listen to *Die Rheinnixen* here:** <https://www.youtube.com/watch?v=ybArI9vHNis>

The score is under copyright and not publicly available (although you can view it if you have a nkoda account). We will be hiring scores for the production. We have attached some sample pages to this audition callout. These are **just for information** - we are not expecting you to sing these at your audition.

We are looking for singers to fill the following **roles** (double cast):

Franz Waldung - Lyric Tenor

Hedwig - Mezzo

Gottfried - Bass-baritone

Conrad von Wenckheim - Lyric/Cavalier Baritone

Armgard - Lyric Soprano with coloratura

We are also looking for eight **chorus members** (SSAATTBB) who will perform in all four shows. Some **smaller roles** are available for chorus members.

### About us:

Gothic Opera was founded in 2019 by Béatrice de Larragoiti, Charlotte Osborn and Alice Usher, and became a registered charity in 2020. The company specialises in productions of rarely-seen operatic works that take inspiration from the uncanny atmosphere of the Gothic and supernatural. We produce high-quality fringe performances in characterful venues in London.

Gothic Opera's critically-acclaimed and award-winning productions to date are: *Der Vampyr* (2019) which was revived in summer 2024 at the Grimeborn Festival, *Bluebeard's Castle* (2021), *La Nonne sanglante* (2021), *Le Loup-garou + Le dernier sorcier* (2022), *Rip Van Winkle* (2023) and *Maria de Rudenz* (2024).

### Key dates:

Tuesday 28th October - Tech / Stage & Orchestra/ Stage & Piano

Wednesday 29th October - Dress rehearsal

Thursday 30th October - Show 1

Friday 31st October - Show 2

Saturday 1st November - Show 3

Sunday 2nd November - Show 4

Rehearsals will begin at the end of September and will take place in London during the day, evenings and/or weekends depending on availability. The exact schedule will be confirmed when all NAs are received (NA deadline: Monday 14th July). Dates are all subject to change.

### Application process and auditions:

Please send

- a CV
- a short email explaining why you are applying to us and which role you would like to be considered for
- whether you would like to be considered as part of the small chorus
- your availability for our audition dates (see below)

to [info@gothicopera.co.uk](mailto:info@gothicopera.co.uk) by **5pm on Monday 5th May**.

Please indicate your availability for auditions at Battersea Arts Centre, Lavender Hill, London SW11 5TN on:

- **Saturday 10th May** between 10.30am-3.00pm
- **Monday 12th May** between 3pm-7.30pm
- **Tuesday 13th May** between 10.30am-1.00pm

If selected for audition, you will be asked to prepare **an aria from the period broadly 1830-1900** and a contrasting piece of your choice. If you can sing one of your pieces in German that is helpful to us. The audition will be filmed for panel members to view later.

### Fee:

Armgard £1200

Hedwig £1200

Franz Waldung £1200

Conrad von Wenckheim £1200

Gottfried £1000

Chorus £800

At Gothic Opera we endeavour to be generous with NAs. However, we ask our cast to be mindful of the scheduling difficulties numerous NAs can cause and **to consider their availability for the project carefully**. Please note that we cannot provide any coaching, travel or accommodation costs and applicants must have the right to work in the UK.

### Contact us:

We are looking for team players with a flexible, enthusiastic attitude, and we recommend that you **view our website** [gothicopera.co.uk](http://gothicopera.co.uk) before applying. We're very happy to answer any questions you have about the project at any stage: just get in touch by email at [info@gothicopera.co.uk](mailto:info@gothicopera.co.uk).

We look forward to hearing from you,

Alice Usher, Charlotte Osborn, and Béatrice de Larragoiti (Gothic Opera founders), Helene Mathiesen (Producer), Hannah von Wiehler (Musical Director), Max Hoehn (Stage Director)

### Excerpts:

Please see the following excerpts for more information about the voice types in *Die Rhiennixen*. We are **not expecting you to sing these excerpts** if you are selected for audition. For copyright reasons they must be used for audition preparation only, they must not be shared with any third parties in any format, and must be destroyed promptly following the audition.

92  
 F. *dat?* Ja, das Schwert ge - wählt er hat!

**Allegro maestoso**

rit.

a tempo

96  
 Nur im blut'-gen Schlacht-ge - tün-mel Franz sich zeigt! Al-les weicht scheu zu-rück, Denn nur sein ist—

*p* *fz*

rit.

a tempo

101  
 Sieg und Glück. Ja, ge - gen Höll' und Him-mel Stürmt er furcht-los an, Und es haust der Tod Auf

*fz*

106  
 F. Wal - dung's grau-ser Bahn! Vic - to - - - ri - a! Vic - to - - - ri -

111 *rit.*

F. *a!* Wenn im blut'-gen Schlacht-ge-tüm-mel Franz sich zeigt! Al-les weicht

116 *rit.* **Allegro moderato**

F. scheu zu-rück, scheu zu-rück! Ha, wan-delt nicht dort— im Dun - keln

121

F. Lieb-chen fein, das ich ver - ließ? Seht ih - re Au-gen, sie fun - keln,

125

F. Und— ihr Mund lä-chelt süß! Ja, bei Dir nur ich



19 rit.

H. Tochter, ach! ————— Leb' — wohl, du theu - re, theu - re — Toch-ter! Leb, — Armgard, wohl auf

19 rit.

suivez

*p*

23 rit.

H. e - wig, auf e-wig! Leb' wohl! — Leb' wohl! — Statt die Au - gen mir nun — zu

23

*p*

28

H. schlie - Ben, Die längst vor Gram schon halb-er - lo - schen sind,

28

32

H. Muß die Mut - ter jetzt Thrä-nen ver-gie - - - Ben, Da

32

animé

H. 36 Du ihr starbst, mein sü - ßes Kind, Da Du ihr starbst, mein sü - ßes

più animato

H. 39 Kind, es muß die Mut - ter jetzt hei - ße Thrä - nen, hei - ße Thrä - nen ver -

più animato

39 *cresc.*

43 rit. più rit.

H. gie - ßen, Da Du starbst, mein sü - ßes Kind, Da Du starbst, mein sü - - - ßes

43 rit. più rit.

*f* *p* *p*

47 Tempo I° rit.

H. Kind. Leb' wohl! Leb' wohl!

47 Tempo I° rit.

*p*

Récit

158  
G. schloß Am Mor - gen soll es fal - len! O Fluch - Fluch euch

Récit

158

162 Al - len!... Arm - gard! Ja, ein Ge - dan - ke mir tagt! Will - kom - men! rit.

162 f dim. pp rit.

166 Andantino

G. Frisch sei's ge - wagt, Mei - nem Haß wird es from - men! Die

Andantino

166

Même mouvement

G. El - fen... dort im Wald... Ja... ihr Ver - der - ben ist ge - wiß! Es

Même mouvement

170 p



G. 174  
 lenkt der Him - mel selbst mei - ne Sa - - - che, Und so ge - lingt si - cher die

G. 177  
 Ra - - - che! Ih - res Ge - schi - - ckes Herr bin ich! Wohl - an, jetzt

G. 180  
 räch' ich, Arm - gard, Dich! Ja Arm - gard, um Mit - ter - nacht, im Wal - de, die

G. 183  
 El - fen, Ja ich rä - che Dich!

\* Indication de l'Editeur : Après le 3<sup>ème</sup> temps de l'orchestre.

## N° 22 [Air de Conrad]

Allegro

101

II. schon!

CONRAD

Allegro

101

Einst durch ein Dörf-lein that — ich ge - - - hen,

107

C. Sah dort, sah dort ein fei - nes Mägd - lein steh'n; — Nur zu tu - gend - sam —

107

113

C. Hed - wig war, Dach - te gleich an Trau - al - tar; —

113

119

C. Nie — hatt' ich — sol - che Un - schuld ge - seh'n. Zieh den Strang, zieh den

119

C. Zieh' die Glo - cken, zieh' die Glo - cken In die Lüf - te

T. bim bim bim bim

B. bum bum bum bum

Strang.

C. hell und weit — Klin - ge, klin - ge ih - rer Tö - ne Lo - cken in har -

T. bim bim bim bim

B. bum bum bum bum

C. mo - ni - schem Ge - läut. Zieh' — die Glo - cken, zieh' — die Glo - cken, in — die

T. bim bim ja zieh' die Glo - - - cken

B. bum bim ja zieh' die Glo - - - cken



99

A. *tr*

H. Hörst Du sie?... Hörst Du sie wohl?... Ja, sie singt!

104

A. *tr*

H. Sie ist es... Sie sin-get... singt fort und

109

A. *tr*

H. fort...

113

A. *tr* rit.

H. rit. *pp*



361

A.

1. O könnt' ich's Al - - - len sa - - - gen, Wie mei - ne  
 2. Wer soll - - - te Dich nicht eh - - - ren, Nicht Dei - nen

364

A.

Pul - se schla - gen Für Dich, mein Va - ter - land! Ich ha - - be Dir - - - mein  
 Ruhm be - geh - ren, O Hei - math, hold und traut! Wo stol - - ze Bur - - - gen

364

367

A.

Le - - - ben, Mein Al - les hin - ge - ge - ben. Ich nehm das Glas zur Hand - - - Und  
 thro - - - nen, Wo treu - e Men - schen woh - nen, Wo San - ges - lust so laut: - - - Da

367

370

A.

trink' es Dir und ruf' es laut: - - - Du, Va - ter - land, bist mei - ne  
 muß am schö - nen grü - nen Rhein, - - - Ein Le - ben vol - ler Won - ne

370