Audition material for MARTHA
or
The Fair at Richmond

The European Theatre Club's presentation of **Martha** by Friedrich von Flotow, will be in a 4 act operetta form with text spoken in English and songs sung in German.

Stage Direction: Mary Wiklander Williams
Music Director: Steven De Mesmaeker
Producer: Peter Willis

Performance Dates: 30 June, 1,2,3 July.
Dress rehearsal 29 June
Technical and full run-through 27 June
at GC De Kam
Beekstraat 172, Wezembeek-Oppem

"Martha" is a historical romantic comedy set in the late 1700s. When Lady Harriet, a member of high society, and her confidante grow bored with social rules and restrictions, they contrive a plan with her cousin, Tristan, to disguise themselves as commoners and attend the local fair in Richmond. Their misguided actions result in unforeseen consequences where innocent people get hurt. Luckily for all involved, the difficulties are resolved, and the operetta has a happy-ever-after ending.

AUDITION DATES
Thursday 3 December 19-22.00
Op Weule
Sint-Lambertusstraat 91
1200 Sint Lambrecht-Woluwe

Sunday 6 December 10-14.00
GC Maalbeek
Generaal Lemanstraat 118
1040 Etterbeek

Audition form for principals and new chorus members is attached. Please fill it in and submit the Google Doc.

Please note that we will audition Lady Harriet and Nancy together in their duet. And Tristan with Lady Harriet and Nancy in a trio.

If you are interested in a chorus position and have not participated in BLOC, Green Parrot, or previous Etcetera productions, please sign up for a chorus audition on the attached form.

IMPORTANT NOTES

Weekly rehearsals will be on Wednesday evenings and Saturday midday. Specific dates and locations TBD.

The music is straight from the opera. Thus it will be challenging but also rewarding to sing. Preparation for and attendance at rehearsals will be important.

Regardless of previous experience, **if you are interested in participating as a chorus member in MARTHA,** please send an email indicating your interest to:
info@europeantheatreclub.eu

PRINCIPAL ROLES

Speaking-a good command of English
Singing-ability in German

Lady Harriet Durham (“Martha”)

- **Vocal Style (Lyric Soprano):** Requires sparkling coloratura agility for her early, playful high-society scenes, combined with warm, deeply expressive lyricism to deliver the opera's emotional anchor, "*The Last Rose of Summer*
- **Vocal range:** G#4-D6
- **The Vibe:** High-society rebel turned lovesick romantic.
- **Character age:** 25-40
- **Personality:** Witty, impulsive, and fiercely independent, but initially blinded by her upper-class privilege. She starts the opera seeking a thrill to cure her terminal boredom, but undergoes a massive reality check when she falls genuinely in love with a man she is supposed to look down upon.

Lyonel

- **Vocal Style (Lyric Tenor):** A highly coveted role requiring a beautiful, seamless *legato* and effortless, ringing high notes. The singer must navigate the sheer romanticism of "*M'appari tutt'amor*" ("*Ach, so fromm*"), which demands both technical control and raw emotional vulnerability.
- **Vocal range:** C#3-Bb4
- **The Vibe:** The ultimate romantic idealist—earnest, poetic, and wearing his heart on his sleeve.
- **Character age:** 25-45
- **Personality:** A hardworking, gentle foster-farmer who values family, honor, and true love. He is entirely undone by his love for "Martha." When she rejects him to protect her social standing, his heartbreak is absolute and devastating, turning him bitter until the truth of his identity is revealed.

Nancy (“Julia")

- **Vocal Style (Lyric Mezzo-Soprano):** Needs a rich, agile voice with an excellent lower register. Her music is rhythmic, energetic, and full of comedic timing, especially during her duets with Plunkett
- **Vocal range:** G3-G5
- **The Vibe:** The sharp-witted, grounded best friend who steers the ship.
- **Character age:** 25-40
- **Personality:** Realistic, sarcastic, and highly perceptive. While she goes along with Harriet’s wild schemes, she keeps her feet on the ground. She isn't afraid to roll up her sleeves, trade insults, or flirt openly with Plunkett, making her the perfect comedic counterbalance to Harriet’s melodrama.

Plunkett

- **Vocal Style (Lyric Bass or Bass-Baritone):** Requires a robust, resonant voice with great comedic charm. The performer needs a commanding stage presence and excellent vocal flexibility to lead the famous Act III "*Porter-Lied*" (Beer Drinking Song).
- **Vocal range:** F2-F4
- **The Vibe:** Sturdy, practical, and fiercely loyal.
- **Character age:** 25-45
- **Personality:** A gruff, no-nonsense farmer who acts as the protective older brother to Lyonel. He loves his land, his beer, and simple country life. While he is initially exasperated by "Julia's" total lack of domestic skills, he is completely charmed by her fiery personality.

Lord Tristan Mickleford

Voice Type: Bass or Buffo Baritone

- **Vocal range:** Ab2-Bb4
- **The Vibe:** The clueless, high-society third wheel.
- **Character age:** 40-60+
- **Personality:** Pompous, elderly, and entirely bound by upper-class etiquette. He is desperately in love with his much-younger cousin, Harriet, who treats him like an annoying lapdog. He serves as the ultimate comedic foil—horrified by the dirt and chaos of the peasant fair, yet forced to participate in the women's wild schemes just to stay near Harriet.
- **Dramatic Function:** He acts as the plot's fixer, tracking the women down to the farm and engineering their midnight window-escape.

The Sheriff of Richmond

- **Vocal Style (Bass):** A brief but booming, authoritative role. The singer needs a commanding, resonant bass voice to project absolute legal power over the chaotic fair crowd during the Act I finale.
- **Vocal range:** Bb2-E4
- **The Vibe:** The bureaucratic voice of the law.
- **Character age:** 45-60+
- **Personality:** Authoritative, rigid, and strictly no-nonsense. He takes his job at the Richmond Fair incredibly seriously, viewing the matching of masters and servants as a sacred legal process. He represents the immovable societal rules that turn Harriet and Nancy's harmless prank into a real legal trap.
- **Dramatic Function:** He triggers the entire conflict of the opera by officially declaring that once a servant accepted money from a master at the fair, the contract is legally binding for a full year.