



## **MARRIAGE OF FIGARO AUDITION INFORMATION**

*(Sung in English)*

Auditions – Monday 2 March 2015.  
6:30pm. Rockdale Town Hall.

**Director – Paulo Montoya, Conductor – Steven Stanke**

Please prepare one short aria or excerpt in English and one short contrasting aria or excerpt in original language. Choice of arias should be comparable to Mozart period and style. Accompanist will be provided or you may provide your own. Please note: covers will be expected to sing in the ensemble.

**Rehearsals commence 21st July 2015**

**Tuesday, Thursday 7:30 pm-10:30 pm**

**Performance dates: 7th, 8th, 14th, 15th Nov 2015**

**COUNT ALMAVIVA**, lyric baritone, 35-65.

Very wealthy, married to Rosina, bored, unhappy Lord of the Manor, insecure in love, lavish, brooding. Fancies himself a wild, romantic womaniser. Is pursuing Susanna and has become jealous and resentful of her husband-to-be Figaro.

**COUNTESS ALMAVIVA (ROSINA)**, lyric soprano, wife of Count Almaviva.

Bartolo's former ward, married three years ago to the Count. The strongest character in the opera, still very much in love with the Count despite his treatment of her. Tries to turn a blind eye to his affairs. Gentle, graceful, dignified. Clever, wry sense of humour, covers up her feelings when in company. Susanna is her closest friend.

**SUSANNA**, soubrette, 18-32

Chambermaid and confidante to Rosina, betrothed to Figaro. Quick-witted, competent, bold, sharp-tongued. Generally easy and joyous attitude to life. Has a soft spot for Cherubino, as do most women. Despises the Count but refrains from criticising him too much in Rosina's company.

**FIGARO**, bass, 21-35.

Previously the Barber of Seville, three years ago helped the Count marry Rosina, in gratitude was made his personal valet. Self-educated, betrothed to Susanna (losing the Count's goodwill as a result). Easy-going, adept at plotting.

**CHERUBINO**, mezzo-soprano, 18-30.

A love-obsessed young page. Rosina's godson. Just coming to terms with hormones, has crushes on Rosina, Susanna, Barbarina, Marcellina and most of the other women. Elegant, flighty, accomplished, self-admiring, cheeky. Always getting on the Count's nerves but a great favourite with everyone else. A charming nuisance.

**MARCELLA**, mezzo-soprano, 40-55.

Bartolo's old housekeeper and formerly Rosina's governess. Hopes to marry Figaro by means of an old contract whereby he promised to marry her if he couldn't repay the money she lent him. Once (briefly) a lover of Bartolo. Had a son by him who was lost.

**DON BARTOLO**, bass, 45-80.

Medical doctor, former guardian and suitor of Rosina. Bears a grudge against Figaro for his part in 'stealing' her from him and so is willing to help Marcellina.

**DON BASILIO**, tenor, 25-65.

Singing teacher of Susanna, formerly of Rosina. The Count's constant secret messenger and spokesman to his many clandestine female friends. Has recently been courting Susanna during her singing lessons.

**DON CURZIO**, tenor, 35-70.

A judge called in by the Count to give the appearance of unbiased legitimacy to Marcellina's lawsuit against Figaro.

**BARBARINA**, soprano, 16-28.

A peasant girl, Antonio's daughter, Susanna's cousin. Hopes to marry Cherubino. Puts on a bold, cheeky face but is easily intimidated, anxious. Hates the Count's attentions but has no way of standing up to him.

**ANTONIO**, bass, 30-70.

Gardener. Barbarina's father, Susanna's uncle. Mostly drunk. Terse and shrewd when sober.