



## HGO May 2022 PRODUCTION – INVITATION TO AUDITION

### 1. ABOUT THIS INVITATION

**THE OPERAS:** A double-bill of John Blow's *Venus and Adonis* (1683) and Henry Purcell's *Dido and Aeneas* (1689)

The operas will be fully staged with baroque orchestra.

**THE COMPANY:** HGO's core objective is 'advancing young singers'. We do this by staging top-level professional productions at affordable ticket prices enabling tomorrow's opera singers to perform leading operatic roles in public, and thereby also giving them experience in ensemble work with fellow singers and musicians. HGO, which was founded in 1990, is a registered charity. You can see more about us and our recent productions at our website [www.hgo.org.uk](http://www.hgo.org.uk) and our Facebook page [www.facebook.com/hgopera](https://www.facebook.com/hgopera).

**THE VENUE:** The Cockpit Theatre, Gateforth Street, London NW8 8EH.

**THE DATES:** 8 performances between **Friday 20th and Sunday 29th May 2022** - two casts, four performances each. See schedule below for exact timing.  
We also plan two school matinee performances of a single opera each (or maybe both of a single opera) during this period.

**THE DIRECTORS:** Our Production Director is **Jessica Dalton**. Jessica is a London based director and designer with a particular interest in widening access within opera and classical music. She runs her own chamber company alongside regular freelance work, and has an established track record of managing community music projects. She is currently studying for a doctorate, looking at the spiritual and transcendental potential of opera, at Roehampton University.

Our music director is **Seb Gillot**. Seb is a conductor and keyboard player specialising in early music. His work ranges from choral conducting to solo, chamber, and large-scale baroque performance with a number of leading period-instrument ensembles, including Endelienta Baroque, of which he is a founding member. He is delighted to be returning to HGO, having worked as Assistant Music Director for their 2021 production of Cavalli's *L'Egisto*.

**ADVISER:** **Dame Emma Kirkby** has kindly agreed to be an artistic adviser to the production, and will be offering coaching and advice.

**AUDITIONS:** Auditions will be held in Central London **between 13 and 20 December 2021**. Available dates and times could be:  
13 and 14 December 15.00-19.00; 15 and 16 December 10.00 – 16.00;  
17 December 10.00-18.00; 20 December: 10.00-13.00

**REHEARSALS:** We anticipate using the Cally Hall for rehearsals, (see 3.1 below)

**PAYMENT:** HGO will pay an honorarium of £200 each to cast members toward their expenses.

## **2. AUDITION DETAILS: Our selection and audition process will be as follows:**

**2.1. Application submission.** We invite applicants to notify their interest to our Auditions Secretary Kathy Dallas ([kathy.dallas@hgo.org.uk](mailto:kathy.dallas@hgo.org.uk)) as soon as convenient, and no later than **3 December**. Please include in your application the following:

- Your professional CV
- Contact details including telephone, e-mail and snail-mail address.
- The role(s) for which you wish to apply (if you have particular role(s) in mind, but this is not critical)
- (If possible) Sound or video recording in the form of video link or video/sound file – (does not have to be baroque opera if you don't have an example of that period).
- Photo (small and low-resolution please)
- **Any dates and times in our proposed audition schedule between 13 and 23 December when you will not be available for audition.**
- **Please also consult the outline rehearsal schedule (3.2) before applying to ensure that you will be available.** We anticipate a minimal or zero number of non-available days, but it is **essential to inform us at this stage if there are any dates you know you cannot do.**

2.2 We will notify all applicants no later than 4 December whether they will be invited to audition. The audition pieces required are specified in section 4 at the end of this invitation.

### **2.3. Audition venue and panel**

Venue: Central London (to be advised)  
Audition Panel: The audition panel will include Jessica Dalton, Seb Gillot, and Philip Sheffield (HGO).  
Accompaniment will be provided; let us know if you would wish to bring your own accompanist

**2.4 Coaching.** Successful applicants can arrange coaching sessions with Seb during April 2022.

## **3. OUTLINE SCHEDULE**

Rehearsals start in April 2022 and will continue generally in the period to the production. There will also be an Open Rehearsal for the friends of HGO (provisionally this could be on Sunday 8 May). The outline schedule below (3.2) gives a summary of anticipated rehearsal dates. We will ask you to confirm your availability for these dates as a condition of offering a part.

### **3.1. Venues**

#### **Cally: Caledonian Road Methodist Church, N7 9BG**

The church is on the corner of Caledonian Road (A5203) and Market Road.

**Car:** There is on street (metered) parking on Market Road.

**Rail:** The church is 150 yards south of Caledonian Road Underground station (Piccadilly Line). About 200 yards further down is Caledonian Road and Barnsbury Station connecting to Dalston and Liverpool Street to the east and south and Kew, Richmond and Watford to the west.

**Bus:** Routes 17, 91, 259 and 274 pass by the church.

#### **The Cockpit Theatre, Gateforth Street, London NW8 8EH**

**Train:** The theatre is a few minutes walk from Edgware Road and Marylebone stations.

**Buses stopping nearby are 6, 16, 18, 98, 139, 189, 332, 414**

**Car:** Pay and display parking only available on weekdays. Free parking on weekdays after 18.30 and on Sundays.

### 3.2 Outline Schedule

Week			
<b>Auditions</b>			
			Central London
<b>13-20 December. When casting is complete appropriate e-mails will be sent to all audiends</b>			
<b>Free individual coaching sessions can be arranged with Seb during April 2022.</b>			
<b>Music Rehearsals</b>			
Week 1	Thursday 28.4.22	10.00-17.00	Music - tutti
	Friday	10.00-17.00	Music - tutti
	Saturday	10.00-17.00	Music - tutti
<b>Production Rehearsals: please be aware that the two operas will be (broadly) rehearsed separately, so singers only cast in one opera should not expect to be called for the whole day in weeks two and three.</b>			
Week 2	Monday 2.5.22	10.00-18.00	Staging
	Tuesday	10.00-18.00	Staging
	Wednesday	10.00-18.00	Staging
	Thursday	10.00-18.00	Staging
	Friday	10.00-18.00	Staging
	Saturday	10.00-18.00	Staging
Week 3	Sunday 8.5.22 NO REHEARSALS		
	Monday	10.00-18.00	Staging
	Tuesday	10.00-18.00	Staging
	Wednesday	10.00-18.00	Staging/Music
	Thursday	10.00-18.00	Staging/Music
	Friday	10.00-18.00	Staging/Music
	Saturday	10.00-18.00	Staging/Music
Week 4	Sunday 15.5.22 (no singers called)	14.00-17.00 Continuo rehearsal	Continuo rehearsal
	Monday	10.00-14.00 Leads B	Final Run
		15.00-19.00 Leads Y	Final Run
	Tuesday (no singers called)	10.00-15.00	Get in/set up
		14.00-17.00 (no singers)	Orchestra
		16.00-22.00	Tech/Lighting 1
	Wednesday	10.00-13.00	Lighting
		10.00-13.00 Orchestra	
		14.00 Orch and Leads B	Pre Dress rehearsal (Tech Run)
	Thursday	11.00 Orch and Leads Y	Pre Dress rehearsal (Tech Run)

		15.00-17.00 no singers	Orchestra
		18.00 Orch and Leads B	Dress Rehearsal
	Friday	11.00 Orch and Leads Y	Dress Rehearsal
<b>PERFORMANCES</b>			
	Friday 20.5.22	19.30	Perf 1 – Leads B
	Saturday	14.30/19.30	Perf 2&3 – Leads B/Y
	Sunday	19.30	Perf 4 – Leads B
	Monday	No performance	
	Tuesday	No performance	
	Wednesday	19.30	Perf 5 – Leads Y
	Thursday	19.30	Perf 6 – Leads B
	Friday	19.30	Perf 7 – Leads Y
	Saturday	14.30/19.30	Perf 8&9 – Leads Y/Leads B
	Sunday	19.30	Perf 10 – Leads Y

#### **4. Parts and Audition requirements**

4.1 Parts and voices are as follows:

Venus	Soprano
Cupid	Soprano
Adonis	Bass
Shepherdess/Chorus	Soprano
Shepherd/Chorus	Mezzo-soprano/Counter-tenor
Chorus	Tenor
Huntsman/Chorus	Bass
Dido	Mezzo-soprano/Soprano
Aeneas	Tenor/Low Tenor/Baritone
Belinda	Soprano
Sorceress/Chorus	Mezzo-Soprano/Counter-tenor
2 <sup>nd</sup> Woman/1 <sup>st</sup> witch/Chorus	Soprano
2 <sup>nd</sup> Witch/Spirit/Chorus	Soprano
Sailor/Chorus	Tenor
Chorus	Bass

4.2. Singers should prepare two contrasting pieces in English from the seventeenth-century; at least one piece should be by Purcell/Blow/Locke/Humfrey/Croft

4.3. Please note that chorus roles will predominantly be one-to-a-part, and the chorus has been conceived in a solo-ensemble manner. Depending on personnel, some singers may be cast in both operas.

4.4 **Editions.** Seb Gillot is preparing performing editions of each opera. For early perusal singers can consult the Novello Dido and Aeneas vocal score and the Stainer & Bell/Bruce Wood Venus and Adonis.

## **5. ENQUIRIES**

Please address any further enquiries for information or clarification relating to this audition call by email to our Auditions Secretary Kathy Dallas ([kathy.dallas@hgo.org.uk](mailto:kathy.dallas@hgo.org.uk)) including a telephone contact number.