

Thank you for expressing your interest in auditioning for “**THE SOUND OF MUSIC**” at The Astra Theatre to be held in March 2023,

The Audition Date for Adults will be on **Saturday 17th of September** in Malta and on **Sunday 18th of September** in Gozo.

The Audition Dates for the von Trapp Children, will be on **Saturday 24th of September** in Malta and on **Sunday 25th of September** in Gozo.

The Rehearsal Start Date for this production is **Sunday , January 8th**.

The Production Dates for this production are between the: **17th and 26th March , 2023** (4 performances announced so far).

Rehearsals will be split between Gozo and Malta with an all-day session every Sunday.

We do ask that all those auditioning are able to make it to every rehearsal. We do, of course, understand that sometimes you may have other commitments and special occasions during the rehearsal process, and we therefore ask that you inform us of any dates you are not available in advance (at the audition) and we will try and make this work.

If you have a date that you’re unable to rehearse within ten days of the opening night (18th March) we may have to ask you to withdraw from the production. You may not be called to every rehearsal, and the Director will produce a rehearsal schedule as far in advance as possible, but we do still ask that those successful in being cast in the production remain flexible, as rehearsal schedules can often change during the process.

THE SOUND OF MUSIC

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Howard Lindsay and Russel Crouse

Suggested by “The Trapp Family Singers” by Maria Augusta Trapp

Directed by Chris Gatt

Musical Director Sigmund Mifsud

Vocal Coach Mariella Spiteri Cefai

Choreography Francesco Nicodemo

The inspirational story, based on the memoir of Maria Augusta Trapp, follows an ebullient postulant who serves as governess to the seven children of the imperious Captain von Trapp, bringing music and joy to the household. But as the forces of Nazism take hold of Austria, Maria and the entire von Trapp family must make a moral decision... Featuring a trove of cherished songs, including “*Climb Ev’ry Mountain*,” “*My Favourite Things*,” “*Do Re Mi*,” “*Sixteen Going on Seventeen*” and the title number, ***The Sound of Music*** won the hearts of audiences worldwide, earning five Tony Awards and five Oscars.

Casting

Principal Characters:

Maria Rainer (soprano/mezzo, some dance, 20-35)

A postulant at Nonnberg Abbey, young, free spirited, warm and kind. She is from the Austrian countryside, an orphan, who has used her resourcefulness, intelligence and inner confidence to overcome the difficulties of her early life. There is a part of her that wants sheltering from the uncertainties of the outside world as well, and that, coupled with her absolute faith in God's will, is what has led her to seek life as a nun. The actor must have versatility, a powerful voice, great sense of natural humour, ability to move well.

Captain Georg von Trapp (baritone, moves well, early 40s - early 50s)

A retired Austrian naval captain. Educated, polished, and military in the way he runs his life, his home and his children's lives. The father of seven, ranging in age from six to sixteen, he is a widower. When we meet him he is still in mourning over the death of his wife; his unconscious defence has been to push his children away and remove himself from the home that reminds him too much of what he has lost, resulting in a cool, detached exterior; underneath, he is warm, understanding, and as much in need of love himself as are his children.

Max Detweiler (baritone, 40s/50s)

Charming, sophisticated, enjoys the good life, which he can't afford, so he avails himself of the Captain's largesse at every opportunity. He is practical and sees the coming of Nazism as unavoidable, so one must "accommodate", which brings him into conflict with the Captain. Ultimately, he proves a true and loyal friend to the family.

Elsa Schrader (mezzo, moves well, 30s/40s)

A baroness of taste and elegance; she is sophisticated and worldly. Like Max, she will find a way to accommodate the coming Anschluss. She tolerates the children, but would send them off to boarding school, so she and the Captain could spend most of their time in Vienna. She loves the Captain in a measured way; he represents good social standing and a continuation of the comfortable, luxurious lifestyle she enjoys.

Mother Abbess (powerful soprano, wide vocal range, 40+, strong actress)

Motherly, understanding, authoritative, she is Maria's guiding light. Her years have brought her wisdom, patience and inner confidence.

Featured Characters:

Sister Berthe (alto, moves well, 20-60)

Mistress of Novices is the more critical, finding all the faults in Maria's conduct, and may be a little pompous. Page of 4 15

Sister Margareta (mezzo, moves well, 20-60)

Mistress of Postulants has a good sense of humour, and so appreciates what is humorous in Maria's conduct.

Sister Sophia (soprano, moves well, 20-60)

Sister Sophia is more inclined to notice the positive aspects of Maria's conduct. All are frustrated with her inability to settle into the lifestyle of the Abbey.

Rolf Gruber (tenor, a strong dancer or very good mover, 16-17*)

Rolf is a telegraph delivery boy on bicycle, and later drawn into the Nazi youth movement. He and Liesl have fallen in love, and they look for every opportunity to see one another.

Franz (non-singing, 30+, strong actor)

The von Trapp butler, formerly the Captain's orderly on shipboard; formal, but not without spirit; his loyalties move very swiftly to the Fascist cause.

Frau Schmidt (non-singing, 30+, strong actor)

The housekeeper, rather stoic, but with a guarded sense of humour; she knows how to run the household as the Captain wishes it.

Herr Zeller (non-singing, 40+, strong actor)

Bureaucratic neighbour who becomes an early Nazi official. He is critical of the Captain's loyalties to the old Austria and ultimately, as an official of the Third Reich, leads the move to take the Captain into Nazi naval service; hard-nosed, inflexible.

Admiral Von Schreiber (non-singing, 40+, strong actor)

Admiral of the Navy of the Third Reich, he arrives to escort the Captain to his forced commission. He is more flexible and accommodating than Zeller.

Ensemble: **Men and Women**

Ensemble members (18 - 60+ years) To play nuns, monks, priests, Nazis novices, postulants, guests at the Captain's party, Salzburg citizens, and Contestants in the Festival Concert.

The von Trapp Children:

Liesl von Trapp (mezzo, strong dancer, 16-17*) The oldest child, blossoming into a woman, and smitten by Rolf. She also has a maternal edge and cares deeply for her younger siblings. Initially she thinks herself too old to need a governess; she discovers otherwise.

Friedrich von Trapp (age 14-16) Proud to be "a boy" in this family of mostly girls, and an often-absent father.

Louisa von Trapp (age 13-15) The trickster of the family, full of mischief. Wants to be older than she is.

Kurt von Trapp (age 10-13, some dance) Gentle and a peacemaker. He dances the Ländler with Maria. Kind and sensitive.

Brigitta von Trapp (age 9-12) Smart, reads a lot, always tells the truth, even when it may be inappropriate. Like her sister, Louisa, can be a little bit of a troublemaker.

Marta von Trapp (age 7-10) Very much the little princess; pink is her favourite colour. Quiet, follows her siblings, charming.

Gretl von Trapp (age 5-8) Sweet, gentle warm and open; the baby of the family. She just wants to be loved.

*This refers to the characters age. We will consider older actors who can pass as 16-17

AUDITION WILL BE HELD AS FOLLOWS:

What to Prepare

Adults

Please find below information about the audition pieces for each of the main character. If you are auditioning for a featured character, please use any of the adult scenes. Some pieces are included in this pack for preparation, others will be available on the audition evening. Pieces don't have to be learned, but familiarity with the text will help with interpretation.

SONG: Please prepare something from the legit repertoire. It does not need to be from *The Sound Of Music*, but must resemble that style of song. Please bring a backing track with you on a USB stick.

Please come in comfortable clothing as you may be asked to take some movement sessions.

And finally, please be patient. You may have to wait a bit. We will try and move as fast as possible, but we want to give everyone a fair chance.

Children

We may feel the need to cast two “teams” of von Trapp Children, and if that is the case, they will only perform for three of the five performances plus dress rehearsal each.

Please prepare the song “Do-Re-Mi” :

When you know the notes to sing

You can sing most anything

Do, a deer, a female deer

Re, a drop of golden sun

Mi, a name, I call myself

Fa, a long, long way to run

So, a needle pulling thread

La, a note to follow So

Ti, a drink with jam and bread

That will bring us back to Do

Please also prepare the short scenes for the character you wish to audition for found in this audition pack.

Maria 1 and Captain von Trapp 1

CAPTAIN: I'm Captain von Trapp. You are Fraulein...

MARIA: Maria - Maria Rainer.

CAPTAIN: Now, Fraulein, as to your duties here - would you mind stepping over there? Before the children meet you, you will put on another dress.

MARIA: I haven't any other dress. When we enter the abbey, our worldly clothes are given to the poor.

CAPTAIN: What about this one?

MARIA: The poor didn't want this one.

CAPTAIN: This is what you would call a worldly dress?

MARIA: It belonged to our last postulant. I would have made myself a dress, but I wasn't given time. I can make my own clothes.

CAPTAIN: Good. I'll see that you're given some material - today if possible. Now, you will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline.

MARIA: Yes, sir.

CAPTAIN: Now, Fraulein, listen and learn these whistle signals.

MARIA: I won't have to whistle for the children, Reverend Captain.... What I mean is, I'll be with them all the time.

CAPTAIN: Not on all occasions. This is a large house and a large estate. They have been taught to come only when they hear their signal. Now when I want you, this is what you'll hear...

MARIA: You won't have to trouble, sir, because I couldn't answer to a whistle.

CAPTAIN: That's nonsense. Everyone in the house answers to a whistle.

Maria 2 and Mother Abbess

MOTHER A: This must have been a trying experience for you.

MARIA: It was, Reverend Mother.

MOTHER A: Has it taught you anything?

MARIA: I've learned I never want to leave these walls again.

MOTHER A: Why did they send you back to us?

MARIA: They didn't send me back. I left. I left without telling them I was going - without saying goodbye.

MOTHER A: Maria, what happened? Why did you do this?

MARIA: I was frightened.

MOTHER A: Frightened?

MARIA: I was confused. I felt - I never felt that way before. I couldn't stay - and I knew that here I would be away from it - that here I would be safe.

MOTHER A: Maria, our abbey is not to be used as an escape. What is it you cannot face?

MARIA: I can't face him again.

MOTHER A: Maria, are you in love with Captain von Trapp?

MARIA: I don't know. I don't know.

MOTHER A: Tell me about it, my child.

MARIA: Brigitta said that I was - and that her father was in love with me - and there he was - and we were looking at each other - and I could hardly breathe. Then I knew I couldn't stay.

MOTHER A: But you do like him, Maria?

MARIA: Oh, yes!

MOTHER A: Did you let him see how you felt?

MARIA: If I did I didn't know that I did. That's what's been torturing me. I was there on God's errand. To have asked for the Captain's love would have been wrong. I don't know, Mother. I do know this - I am ready at this very moment to take the vows of poverty, obedience and - chastity.

MOTHER A: Maria, the love of a man and a woman is holy too. The first time we talked together - you told me that you remembered your father and mother before they died. Do you remember - were they happy?

MARIA: Oh yes, Mother, they were very happy.

MOTHER A: Maria, you were born of their happiness, of their love. What you must find out is - how does God want you to spend that love.

MARIA: I've pledged my life to God's service. I've pledged my life to God.

MOTHER A: My daughter, if you love this man, it doesn't mean that you love God less. You must find out. You must go back.

MARIA: Oh, no, Mother, please, don't ask me to do that! Please! Let me stay here.

MOTHER A: These walls were not made to shut out problems. You have to face them. You have to find the life you were born to live.

MARIA: How do I find it?

MOTHER A: Look for it.

Maria 3 and Captain von Trapp 2

MARIA: I'm sorry if I said something I shouldn't have said.

CAPTAIN: You did say the wrong thing - but you said it at the right time.

MARIA: The children told me that you were going to marry Frau Schraeder.

CAPTAIN: We found we just couldn't go the same way. That door is shut.

MARIA: Sister Margareta always says, "When God shuts a door -..."

CAPTAIN: I know - "He opens a window." Maria, why did you run away to the abbey? What made you come back?

MARIA: The Mother Abbess - she said that you have to look for your life.

CAPTAIN: Often when you find it, you don't recognise it.

MARIA: No.

CAPTAIN: Not at first. Then one day - one night - all of a sudden, it stands before you.

MARIA: Yes.

CAPTAIN: I look at you now, and I realise, this is not something that has just happened. It is something I've known - deep inside me - for many weeks. You knew it, too. What was it that told you?

MARIA: Brigitta. She said - when we were dancing - that night...

CAPTAIN: She was quite right. That was not just an ordinary dance, was it?

MARIA: I hadn't danced since I was a very little girl. It's quite different after you've grown up, isn't it?

CAPTAIN: When you were a very little girl, did a very little boy ever kiss you?

MARIA: Uh-huh.

CAPTAIN: That's quite different too.

MARIA: Is it?

CAPTAIN: Your whole life will be different now, Maria. I'll take you anywhere you want to go - give you anything you wish.

MARIA: But I don't want to go anywhere. All I could wish for is right here.

Maria 4

MARIA: Oh, it's you Gretl. Are you afraid? You're not afraid of a thunderstorm, are you? You just stay right here with me. Where are the others?

GRETl: They're asleep. They're not scared. (Thunder and lightning. Brigitta, Louisa and Marta run on.)

MARTA: Wait for me.

MARIA: Oh, no? Look! Come on, all of you. Up on the bed. Now all we have to do is wait for the boys.

LOUISA: We won't see them! Boys are brave. (Thunder and lightning. Kurt and Friedrich enter.)

MARIA: You boys aren't frightened, too, are you? KURT: Oh, no. We just wanted to be sure you weren't.

MARIA: Was this your idea, Friedrich?

FRIEDRICH: Oh, no. It was Kurt's. (Thunder and lightning.)

MARTA: Why does it do that?

MARIA: Well, the lightning says something to the thunder and the thunder answers back.

MARTA: I wish it wouldn't answer so loud.

MARIA: Maybe if we all sing loud enough, we won't hear the thunder.

Liesl and Rolf

LIESL: Good night, Rolf.

ROLF: Liesl!

LIESL: Yes?

ROLF: You don't have to say good night this early just because your father's home.

LIESL: How did you know my father was home?

ROLF: Oh, I have a way of knowing things.

LIESL: You're wonderful.

ROLF: Oh, no, I'm not - really.

LIESL: Oh, yes, you are. I mean - how did you know two days ago that you would be here at just this time tonight with a telegram for Franz?

ROLF: Every year on this date he always gets a birthday telegram from his sister.

LIESL: You see - you are wonderful.

ROLF: Can I come again tomorrow night?

LIESL: Rolf, you can't be sure you're going to have a telegram to deliver here tomorrow.

ROLF: I could come here by mistake - with a telegram for Colonel Schneider. He's here from Berlin. He's staying with the Gauleiter but I - - no one's supposed to know he's here. Don't you tell your father.

LIESL: Why not?

ROLF: Well, your father's pretty Austrian.

LIESL: We're all Austrian.

ROLF: Some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to... well, let's hope your father doesn't get into any trouble.

LIESL: Don't worry about father. He was decorated for bravery.

ROLF: I know. I don't worry about him. The only one I worry about is his daughter.

LIESL: Me? Why?

ROLF: How old are you Liesl?

LIESL: Sixteen. What's wrong with that?

Children

Friedrich Liesl

FRIEDRICH I'm Friedrich. I'm fourteen. I'm a boy.

LIESL Friedrich and I used to sneak out and watch them from the top of the stairs.

FRIEDRICH I remember the music.

FRAU SCHMIDT Once your father brought a Chamber orchestra all the way from Budapest.

FRIEDRICH Yes, they wore red coats.

FRAU SCHMIDT Go ahead, children, and mind your manners. Come along.

FRIEDRICH I remember beautiful ladies and everybody laughing.

Louisa Maria

MARIA I'm going to tell you something. I've never been a governess before. How do I start?

LOUISA You mean you don't know anything about being a governess?

MARIA No.

LOUISA Well, the first thing you have to do is to tell Father to mind his own business.

KURT No, Louisa, don't. I like her.

LOUISA (Picking up guitar case) What's in here?

MARIA My guitar.

LOUISA What did you bring this for?

MARIA For when we all sing together.

LOUISA We don't sing.

Kurt Brigitta

BRIGITTA I think your dress is the ugliest one I ever saw.

KURT Brigitta, you mustn't say a thing like that!

BRIGITTA Why not? Don't you think it's ugly?

KURT If I did think so, I wouldn't say so. I'm Kurt. I'm eleven - almost.

Kurt Maria

MARIA Kurt, I haven't danced the Ländler since I was a little girl.

KURT Oh, you remember it —show me—

MARIA No, I haven't danced since —

KURT Come, you said the left hand behind the back—

MARIA Yes, that's right. But first the boy and girl meet. KURT Yes. (He bows. She curtsies.)

MARIA Then they go for a little stroll.

Brigitta 1

BRIGITTA I'm Brigitta. She's Louisa and she's thirteen and you're smart. I'm nine and I think your dress is the ugliest one I ever saw.

BRIGITTA I knew it all along. Frau Schraeder didn't have a headache. She just wanted to get out of the party. She was faking.

MARIA Brigitta, you shouldn't say things you don't know are true.

BRIGITTA But I do know. I heard her say to Father she'd been dodging these people.

MARIA That doesn't mean that she didn't have a headache. It's very important that you children like Frau Schraeder.

BRIGITTA I like her all right. Why is it important?

MARIA Well - I think she's going to be your new mother.

BRIGITTA Oh, Fraulein, Father's never going to marry her. Why, he couldn't.

MARIA Why couldn't he?

BRIGITTA Because he's in love with you.

MARIA Now Brigitta, that's just the kind of thing—

BRIGITTA You must know that—

MARIA Brigitta—no! BRIGITTA Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting the words. He didn't forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds—

MARIA No, Brigitta, no.

BRIGITTA And the way you looked at him just now when you were dancing. You're in love with him.

Marta /Gretl

CAPTAIN Well, something must have happened— for her to leave us without even saying goodbye.

MARTA/GRETL Isn't Fraulein Maria coming back?

CAPTAIN No, darling. I don't think so.

MARTA/GRETL But she was the best governess we ever had.

CAPTAIN You're not going to have a governess anymore. You're going to have a new mother.

MARTA/GRETL A new mother?