



## **Audition Information - MAESTRO: An 18th-century comedy of manners**

Written by Michael Alan Herman & Josie Eli Herman

Directed by Michael Alan Herman

**Audition Dates: February 10 & 11 at 7pm, LA500 (James R. Hartman Theatre)**

### **THE STORY**

When the maestro to the king dies in 18th-century Vienna, two genius composers compete to claim the royal position. Through love, pistols at dawn, and outrageous sarcasm, one of them remains a misunderstood genius while the other becomes the maestro.

### **THE CHARACTERS**

The cast consists of the following 4 roles:

- **Pascal Ingentte**  
(20s-30s) *male / male-presenting* - French (French accent-preferred), he is vanity personified, inspired by Wolfgang Amadeus Mozart
- **Marie Darson**  
(20s-30s) *female / female-presenting* - English, she is authentic, genuine, and really done with Pascal
- **Fabian Muller**  
(20s-30s) *male / male-presenting* - German (German accent-preferred), he is practical and grounded, inspired by Beethoven
- **Fluer Capucine**  
(20s-30s) *female / female-presenting* - French (French accent-preferred), she is the star diva of the opera, full of herself and her talent

### **REHERSALS**

Rehearsals begin the week after auditions, and will be at least three days a week – either Tuesday/Wednesday/Thursday evenings (7pm-10pm) or two of those three with Saturday afternoons, depending on cast availability.

### **KEY DATES**

- Auditions: February 10 & 11, 7pm (come one night only, show up early)
- Cast list posted: February 13
- Rehearsals begin: February 16

- Tech rehearsals: April 4, 11am-4pm (actors called at noon)
- Dress rehearsals: April 7, 8, 9, 6-10pm (actors must be present for all tech rehearsals)
- Performances: April 10 & 11 - Evening performances at 7:30pm (6:00pm call), Saturday matinee at 2:00pm (12:30pm call)

### **AUDITION MATERIAL**

Please prepare a one-minute comedic monologue. This show is a comedy of manners with extremes in vanity, selfishness, and love. Please be prepared to make large, grounded choices.

You may also be asked to read from the following sides at the audition:

PASCAL:

You know, I actually had a breakthrough just this afternoon. Oui. When I was working on my fifth act, I discovered that the cello section could become a round during the climax. Louder and louder until the final note. It was a perfect harmony, the balance, the charm. Oh. I can't wait for all of Vienna to hear it. I'm sure it will be unlike anything the people have heard. Unlike anything you have made, my sad little German man.

MARIE:

Fluer. Hi. (Beat) What are you doing here? I didn't realize gardens had reservations. I was just warming-up before my session with Fabian. We have been doing very well. Just great. I don't think arias will be the same after his operas. He is introducing these bold ideas that really sculpt the narrative, breaking through in moments of conquest and joy. It's really something. Something I hope people will understand.

FABIAN:

I don't know if you know Mademoiselle Fluer Capucine...one of the greatest divas in Vienna. We worked together on my last opera, and we have plans to work together again on this one. She sang for the royal family in France, you know. You see, I have a theory about this: celebrity is just another instrument in the actualization of success. And when well balanced with the proper artistic expression, it yields untamable success. Hm?

FLUER:

Bonjour, mes chéris! Bonjour. It's me! Mademoiselle Fluer Capucine. First soprano. You've heard of me of course. Now that the other characters are taken care of, we can finally say hello, oui? Most of you know, I am opéra goddess. I sung for French queen. And I known for being terrible to work with. I from France, I like long walks on the beaches and coming out my hair. I am so good at coming out my hair. You can look up and down any street in Vienna and you won't find anyone as charming as me. No, no. Now, what is going on in this sad little play?