

Handa Opera on Sydney Harbour

ANDREW LLOYD WEBBER'S

PHANTOM OF THE OPERA

Principal Partner HSBC

AUDITION BRIEF



Opera Australia recognises and acknowledges the Traditional Custodians of the unceded land and waters, of the Gadigal People of the Eora Nation, on which we live, perform and work and we pay our respects to the Elders past and present. We acknowledge, celebrate, and respect all Aboriginal and Torres Strait Islander peoples as the first story tellers who carry the cultural wisdom, traditions and dreaming of this ancient land.

PRODUCTION INFORMATION

Andrew Lloyd Webber's global phenomenon returns on its 40th anniversary to Handa Opera on Sydney Harbour in a critically acclaimed spectacular. Forty years ago *The Phantom of the Opera* burst onto the West End, becoming a sensation unlike anything the world had ever seen.

The story of a mysterious masked man living beneath the Paris Opera House, who falls madly in love with a young singer and employs every devious method to nurture her talents, has enthralled audiences for decades. It's played to over 160 million people in 58 territories and 205 cities in 21 languages.

The iconic score is studded with hits: from the haunting beauty of 'The Music of the Night' and 'All I Ask of You' to the splendour of 'Masquerade', and the crashing chords of the title song.

Directed by renowned theatre director Simon Phillips, with audacious costumes and sets by Gabriela Tylesova, this staging brings a whole new level of spectacle to the show's defining moments – the mirror, the journey to the Phantom's lair, the chandelier – on an enormous stage built over the water.

With themed pop-up bars and dining, fireworks every night, and a live orchestra hidden beneath the stage, this is an evening you'll never forget.

Director: Simon Phillips

Musical Director: Guy Simpson

Set & Costume Designer: Gabriela Tylesova

Choreographer & Associate Director: Simone Sault

Associate Director: Shaun Rennie

PLEASE NOTE

Handa Opera on Sydney Harbour is an outdoor purpose-built venue on Sydney Harbour. This stage will be raked with gritted surfaces to ensure the safety of all involved, however performers will need to be comfortable performing outdoors and in all weather conditions.

AUDITION INFORMATION

Video Submissions Close: Sunday 14 September 2025

Auditions (Melbourne / Sydney): Monday 20 October – Wednesday 29 October 2025

Rehearsals: Commencing on or about Monday 23 February 2026

Performance Season: Friday 27 March – Sunday 3 May 2026

The first round of auditions will be video submission. All submissions will be due by 11.59pm AEST Sunday 14 September 2025. Auditionees will be required to submit the content as outlined in the relevant audition pack here: [HOSH26 AUDITION MATERIAL](#)

If you would like to audition for multiple roles, we encourage you to tape for the role that best showcases your ability.

If you are successful in securing a second round in person audition, you will be notified by Friday 10 October 2025. These auditions will take place in both Sydney and Melbourne from Monday 20 October – Wednesday 29 October 2025. More information on these auditions will be sent upon invitation.

This production recognises the diversity of the Australian performing community, and we seek to foster a more realistic and more creative representation of Australia on our stages. We strongly encourage submissions from performers who have various experiences, perspectives and circumstances including performers from culturally and linguistically diverse backgrounds and performers with disabilities.

SUBMISSIONS

Submissions will be accepted via the following web form only. Submissions should include:

- Headshot (JPEG or PNG file, clearly labelled with performers name)
- Current CV (in PDF format, including both age and height)
- Audition Video Link (as a private or unlisted Vimeo link or unlisted YouTube link)

[SUBMISSION FORM](#)

CLOSES 11.59PM AEST, SUNDAY 14 SEPTEMBER 2025

CONTACT

Should you have questions, please email Katharine Head at majorprojectsauditions@opera.org.au

ROLES

THE PHANTOM

AGE: 30-40
VOCAL: High baritone or tenor (with strong low range) with a contemporary sound able to sustain high A flat with ease in full voice and high C# in falsetto.
DETAILS: Looking for a truly dynamic actor, a leading artist, with excellent acting and singing ability. The Phantom is both frightening and irresistible.

CHRISTINE DAAÉ

AGE: 18-25
VOCAL: Sings G below middle C to high E.
DETAILS: Playing age should be as young as possible but is normally early to mid-twenties. A beautiful lyric soprano with a voice that combines elements of classical and musical theatre singing.

RAOUL, VICOMTE de CHAGNY

AGE: 20s-30s
VOCAL: Contemporary high baritone/tenor (2 octave range from A flat to A flat).
DETAILS: Young, dashing, handsome aristocrat who falls in love with Christine.

MONSIEUR FIRMIN & MONSIEUR ANDRÉ

AGE: 30s-50s
VOCAL: Firmin (Baritone: high E/F) André (Baritenor: high G with ease).
DETAILS: The Managers of the Paris Opera House – both roles require good instincts for stylish comedy – they are elegant yet often slightly befuddled and bumbling. Firmin is the hard money man. André is charming with an artistic temperament.

CARLOTTA GIUDICELLI

AGE: 30s-40s
VOCAL: Coloratura soprano to high E.
DETAILS: A middle-aged Italian coloratura soprano, the archetypal Diva – prima donna of the Paris Opera. Strong operatic singer with a good comic sense. Requires opera training.

MADAME GIRY

AGE: Late 30s-50
VOCAL: Mezzo soprano to high B flat with no discernible break between head and chest voices.
DETAILS: Ballet Mistress of the Opera Populaire. An ominous, stern, forbidding figure.

MEG GIRY

AGE: Should convincingly play late teens to early 20s
VOCAL: A solid soprano and a strong mix - sings to a G.
DETAILS: A young petite ballet dancer. Needs strong classical dance technique. Pointe experience beneficial. A member of the Corps de Ballet.

UBALDO PIANGI

AGE: 30s-40s
VOCAL: Range to legit high C. Requires opera training.
DETAILS: Archetypal middle-aged, Italian operatic tenor, companion to Carlotta.

ENSEMBLE

AGE: 25-50s
VOCAL: Strong, trained singing voices, able to contribute to an operatic choral sound.
DETAILS: A range of "character" players to play small roles and understudy principal roles.

DANCERS

FEMALE: Experienced dancers with a solid foundation in classical and contemporary technique - drawing inspiration from the aesthetic of companies such as Nederlands Dans Theater and productions similar to Akram Khan's *Giselle*. The production will incorporate a fusion of these styles, requiring versatility and adaptability. Experience with partner work and confidence en pointe highly desirable. Strong vocal ability is also preferred.

MALE: Experienced dancers/movers with technical ability, demonstrating proficiency in classical and musical theatre styles. Male dancers must possess a solid and physically strong physique, suitable for partnering and lift requirements. Strong vocal ability is preferred.