

**INTERNATIONAL PUBLIC COMPETITION, BASED ON DEGREES, CREDENTIALS, AND EXAMINATION RESULTS, FOR HIRING, UNDER OPEN-ENDED CONTRACT, TO THE FOLLOWING POSITIONS:**

- 1. FIRST CHAIR FLUTE**
- 2. FIRST CHAIR TRUMPET**
- 3. PERCUSSIONIST, WITH COMPETENCE IN XYLOPHONE, VIBRAPHONE, MARIMBA, AND SIMILAR INSTRUMENTS, AND IN ALL PITCHED AND UNPITCHED PERCUSSION INSTRUMENTS, IN ADDITION TO SECOND CHAIR TIMPANI AND LOWER CHAIRS**

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Fondazione Accademia Nazionale di Santa Cecilia is announcing an international public competition, based on degrees, credentials, and examination results, for hiring, under open-ended contract, to the following professional positions::

- **FIRST CHAIR FLUTE**, with placement in level 2 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position);
- **FIRST CHAIR TRUMPET**, with placement in level 2 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position);
- **PERCUSSIONIST, WITH COMPETENCE IN XYLOPHONE, VIBRAPHONE, MARIMBA, AND SIMILAR INSTRUMENTS, AND IN ALL PITCHED AND UNPITCHED PERCUSSION INSTRUMENTS, IN ADDITION TO SECOND CHAIR TIMPANI AND LOWER CHAIRS**, with placement in level 3 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position).

**Article 1 – Admission requirements**

Admission to the competition is open to candidates who:

- are 18 years of age or older;
- hold a higher education diploma in the instrument in question, earned at a conservatory or musical institute, or an equivalent title if earned abroad;

- are Italian or EU citizens, or non-EU nationals legally residing in Italy and holders of a residence permit for reasons of hired employment, or an equivalent valid document;
- are physically able and free of defects or imperfections that might limit the full and unconditioned discharge, on- or offsite, of the job duties provided for by the collective bargaining agreements for employees of Fondazioni Accademia Nazionale di Santa Cecilia, as well as their job performance.

The above prerequisites shall be held by the candidates **as of the day of the entrance application submission deadline.**

### **Article 2 – Entrance applications**

The competition entrance application shall be received by the Fondazione by no later than

**27 October 2017**

and may be submitted exclusively online, by completely filling out the ENTRY FORM published on the Fondazione’s website, at [www.santacecilia.it](http://www.santacecilia.it), “bandi e concorsi” section, and sending it in accordance with the instructions available on the website.

The reception notification e-mailed by the Fondazione shall constitute proof of submission, and shall be presented on the day of the examination.

#### **No entrance applications submitted by other procedures shall be accepted.**

The lack of even one of the declarations required on the ENTRY FORM shall result in non-admission to the competition.

Non-admission to the competition due to lack of the required prerequisites or due to failure to meet the deadlines or comply with the procedures established herein, shall be made known to the candidate by written notification received by certified means.

The candidates shall attach to their entrance application a detailed curriculum, duly signed, describing the studies completed, any professional and artistic diplomas and credentials earned, previously held positions, and any other artistic activity performed.

#### **No entrance applications without curriculum shall be accepted**

**The Examination Commission, based on the assessment of the artistic curriculum, may grant direct admission to the second elimination audition (with piano accompaniment) to those candidates whose artistic merits are deemed of high value and professional content.**

Participation in the selection implies the candidate’s unconditioned acceptance of the Examination Commission’s judgment, of the norms of the national collective bargaining agreement for employees of Fondazione Accademia Nazionale di Santa Cecilia, and of the corporate regulations in force.

### **Article 3 – Examinations**

The candidates shall be notified of their admission to the examinations by means of the posting, at the Fondazione’s main office, of the calendar of all the examination auditions (elimination and final auditions), in addition to publication on the Fondazione’s website, at [www.santacecilia.it](http://www.santacecilia.it), “bandi e gare” section.

The posting at the Fondazione's main office and the publication on the website shall have, to all effects, the value of the candidates' notification and convocation notice.

**The candidates shall not be sent individual notices of admission to the examinations.**

The candidates shall thus appear directly at the Fondazione's main office on the days and at the times indicated, bearing an identity document and the registration notice e-mailed by the Fondazione; candidates who are not EU nationals are required to show a copy of their residence permit for reasons of hired employment, or an equivalent valid document.

Candidates who fail to appear on the established day and at the established time shall be excluded from the competition. Absence at examinations shall at any rate be held as tantamount to withdrawal from the competition. Examinations are public and shall be held at Rome's Auditorium Parco della Musica in accordance with the calendar to be published by the procedures described above.

The examinations shall be organized as follows:

1. first anonymous elimination audition;
2. second elimination audition (this audition will admit the candidates who have passed the previous audition, as well as those candidates admitted directly by the Examination Commission based on the assessment of their curriculum);
3. final audition with orchestra (audition open to candidates who have passed the second elimination audition).

Candidates are entitled to appear with a piano accompanist of their own choosing, or may use the accompanist provided by the Fondazione. In the latter case, they must bring the necessary piano parts.

The Commission, both at the elimination auditions and at the final auditions, may, in its undisputed judgement, ask to re-hear pieces that have already been performed, request the partial performance of the programme, and interrupt the examination at any time and resume it at a later date; in the latter case, notification shall be made in accordance with the procedures established in the first sentence of this article.

As regards the passages taken from the symphonic repertoire indicated in the examination programme, the extracts published in PDF format on the Fondazione's website, "bandi e gare" section, shall be used.

Use of these extracts in PDF format is reserved for the competition auditions. The Fondazione authorizes no other type of use. The candidates shall be responsible for securing licenses for any other use of works protected by copyright.

#### **Article 4 – Examination programmes**

The examination programmes are as follows:

##### **FIRST CHAIR FLUTE**

###### **1. First anonymous elimination audition**

###### **A. Concerto (with piano accompaniment)**

- W.A. Mozart Concerto, choice between K313 and K314: 1<sup>st</sup> and 2<sup>nd</sup> movements, without cadenzas
- J. Ibert, Flute Concerto: 1<sup>st</sup> and 2<sup>nd</sup> movements

###### **B. Orchestral passages from the symphonic repertoire chosen by the commission from among the following**

- J. S. Bach, St Mark Passion
- L. van Beethoven, Symphony no. 3
- F. Mendelssohn, *A Midsummer Night's Dream*
- A. Dvořák, Symphony no. 8
- S. Prokofiev, *Peter and the Wolf*

## 2. Second elimination audition (with piano accompaniment)

- **Concerto**
- W.A. Mozart Concerto, choice between K313 and K314: 1<sup>st</sup> and 2<sup>nd</sup> movements, without cadenzas
- J. Ibert, Flute Concerto: 1<sup>st</sup> and 2<sup>nd</sup> movements

### A. Orchestral passages from the symphonic repertoire chosen by the commission from among the following:

- L. van Beethoven, Leonore Overture no. 3
- F. Mendelssohn, *A Midsummer Night's Dream*
- V. Bellini, *Norma*
- J. Brahms, Symphony no. 4
- C. Saint-Saens, *The Carnival of the Animals*
- R. Strauss, *Der Rosenkavalier*
- R. Strauss, *Salome*
- R. Strauss, *Till Eulenspiegel*
- R. Strauss, *Tod und Verklärung*
- C. Debussy, *Prélude à l'après-midi d'un faune*
- M. Ravel, *Daphnis et Chloé*
- M. Ravel, *Boléro*
- S. Prokofiev, Symphony no. 1 "the Classical Symphony"
- P. Hindemith, *Symphonic Metamorphoses*
- I. Stravinsky, *The Firebird*
- D. Shostakovich, Symphony no. 6

### B. Sight reading

### 3. (Final) audition with orchestra

- L. van Beethoven, Leonore Overture no. 3
- G. Rossini, *Guillaume Tell*
- J. Brahms, Symphony no. 4
- C. Debussy, *Prélude à l'après-midi d'un faune*
- M. Ravel, *Daphnis et Chloé*
- M. Ravel, *Boléro*

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## **FIRST CHAIR TRUMPET**

### **1. First anonymous elimination audition**

#### **A. Concerto**

- F.J Haydn, Concerto in E-flat major (to be played with b-flat trumpet)

#### **B. Orchestral passages from the symphonic repertoire chosen by the commission**

- G. Mahler, Symphony no. 5
- I. Stravinsky, *Petrushka*
- M. Ravel, Concerto in G
- R. Strauss, *Ein Heldenleben* (first trumpet, E-flat and B-flat)
- R. Strauss, *An Alpine Symphony*
- R. Wagner, *Parsifal*
- J. Brahms, Symphony no. 2
- R. Schumann, Symphony no. 2
- J.S. Bach, *Magnificat*

### **2. Second elimination audition (with piano accompaniment)**

#### **A. Concerto**

- H. Tomasi, Concerto for Trumpet

#### **B. Orchestral passages from the symphonic repertoire chosen by the commission**

- G. Mahler, Symphony no. 5
- G. Mahler, Symphony no. 3
- G. Mahler, Symphony no. 9
- M. Mussorgsky, *Pictures at an Exhibition*
- B. Bartók, Concerto for Orchestra
- R. Strauss, *Don Juan*
- R. Strauss, *An Alpine Symphony*
- I. Stravinsky, *Petrushka*
- I. Stravinsky, *The Firebird*
- O. Respighi, *Pines of Rome*
- G. Donizetti, *Don Pasquale*
- G. Gershwin, Concerto in F
- J. S. Bach, Mass in B minor

#### **C. Sight reading**

### **3. (Final) audition with orchestra**

- M. Mussorgsky, *Pictures at an Exhibition*
- G. Mahler, Symphony no. 3
- G. Mahler, Symphony no. 5
- R. Strauss, *Ein Heldenleben* (first E-flat trumpet)
- G. Donizetti, *Don Pasquale*
- I. Stravinsky, *Petrushka*
- B. Bartók, *Concerto for Orchestra*
- O. Respighi, *Pines of Rome*
- G. Gershwin, Concerto in F
- J. Brahms, Symphony no. 2
- R. Schumann, Symphony no. 2
- R. Strauss, *Also sprach Zarathustra*
- A. Bruckner, Symphony no. 7
- M. Ravel, Concerto in G
- R. Wagner, *Parsifal*

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**PERCUSSIONIST, WITH COMPETENCE IN XYLOPHONE, VIBRAPHONE, MARIMBA, AND SIMILAR INSTRUMENTS, AND IN ALL PITCHED AND UNPITCHED PERCUSSION INSTRUMENTS, IN ADDITION TO SECOND CHAIR TIMPANI AND LOWER CHAIRS**

**1. First elimination audition**

**“Marimba”**

- J.S. Bach, Courante from Cello suite no. 1 (BWV 1007)

**“Glockenspiel”**

- W.A. Mozart, *The Magic Flute*

**“Xylophone”**

- G. Gershwin, *Porgy and Bess*

**“Drum”**

- J. Delecluse, from Douze Etudes pour Caisse-Claire: Etude no. 9

**“Cymbals”**

- A. Payson, from Techniques of playing Bass Drum, Cymbals and accessories: Cymbal exercise, p. 46

**2. Second elimination audition**

**“Percussion and Orchestra” (piano reduction)**

- D. Milhaud, Concerto for Marimba, Vibraphone and Orchestra (1<sup>st</sup> movement)

- A. Jolivet, Concerto for Percussion and Orchestra (4<sup>th</sup> movement)

### **“Xylophone”**

- M. Goldenberg, from Modern School for Xylophone, Marimba, Vibraphone: etude XVIII
- I. Stravinsky, *The Firebird*
- D. Shostakovich, *Lady Macbeth von Mzensk*
- G. Gershwin, *Porgy and Bess*

### **“Drum”**

#### **Drum rolls**

- S. Prokofiev, *Lieutenant Kijé*
- N. Rimsky-Korsakov, *Scheherazade*
- M. Ravel, *Boléro*
- D. Shostakovich, Symphony no. 7
- D. Shostakovich, Symphony no. 10

### **“Glockenspiel”**

- P. Dukas, *The Sorcerer's Apprentice*
- W.A. Mozart, *The Magic Flute*

### **“Cymbals”**

- S. Rachmaninoff, Piano Concerto no. 2
- P.I. Tchaikovsky, Symphony no. 4
- I. Stravinsky, *The Rite of Spring*

### **“Tambourine”**

- G. Bizet, *Carmen*
- B. Britten, *Peter Grimes*

### **“Vibraphone”**

- L. Bernstein, *West Side Story*

### **“Bass Drum”**

- A. Payson, Techniques of playing Bass Drum, Cymbals and Accessories: Bass Drum exercise, p. 35
- I. Stravinsky, *The Rite of Spring*
- G. Mahler, Symphony no. 3

### **“Bass Drum and Cymbals for a single performer”**

- I. Stravinsky, *Petrushka*

### **“Timpani”**

- V. Firth, The solo Timpanist: etude XXII
- R. Wagner, *Götterdämmerung* (Timpani II)

### **“Triangle”**

- V. Bellini, *I Capuleti e i Montecchi*
- N. Rimsky-Korsakov, *Scheherazade*

### **3. Final audition with orchestra**

#### **“Drum”**

- D. Shostakovich, Symphony no. 7
- D. Shostakovich, Symphony no. 10
- N. Rimsky-Korsakov, *Scheherazade*
- M. Ravel, *Boléro*
- F. von Suppé, *Pique Dame*
- B. Bartok, Concerto for Orchestra
- W. Schumann, Symphony no. 3

#### **“Xylophone”**

- I. Stravinsky, *Les Noces*
- I. Stravinsky, *The Firebird*
- S. Prokofiev, *Alexander Nevsky*
- R. Strauss, *Salome*
- G. Gershwin, *Porgy and Bess*
- D. Shostakovich, *Lady Macbeth von Mzensk*

#### **“Glockenspiel”**

- A. Glazunov, Violin Concerto op. 82
- S. Prokofiev, *Alexander Nevsky*
- P. Dukas, *The Sorcerer's Apprentice*
- A. Ponchielli, *La Gioconda*
- C. Debussy, *La Mer*
- W.A. Mozart, *The Magic Flute*

#### **“Vibraphone”**

- L. Bernstein, *West Side Story*

#### **“Bass Drum”**

- I. Stravinsky, *The Rite of Spring*
- G. Mahler, Symphony no. 3

#### **“Bass Drum and Cymbals for a single performer”**

- I. Stravinsky, *Petrushka*
- G. Mahler, Symphony no. 1
- A. Berg, *Wozzeck*



#### **“Cymbals”**

- S.S. Rachmaninoff, Piano Concerto no. 2
- P.I. Tchaikovsky, *Romeo and Juliet*
- P.I. Tchaikovsky, Symphony no. 4

#### **“Tambourine”**

- G. Bizet, *Carmen*
- C. Debussy, *Iberia*
- A. Dvořák, *Carnival overture*
- P.I. Tchaikovsky, *The Nutcracker*
- P.I. Tchaikovsky, *Capriccio Italien*

#### **“Triangle”**

- V. Bellini, *I Capuleti e i Montecchi*
- G. Rossini, *Guillaume Tell*
- A. Ponchielli, *La Gioconda*
- J. Brahms, Symphony no. 4

#### **“Castanets”**

- C. Debussy, *Iberia*

#### **“Timpani”**

- H. Berlioz, *Symphonie fantastique* (Timpani II)
- G. Holst, *The Planets* (Timpani II)
- G. Mahler, Symphony no. 2 (Timpani II)
- R. Wagner, *Gotterdammerung* (Timpani II)

#### **Article 5 – Examination Commission**

The Examination Commission shall be formed by order of the President-Superintendent, in compliance with the procedures provided for by the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia.

#### **Article 6 – Merit rankings**

When the auditions are completed, the Examination Commission shall establish a merit ranking of passing candidates; a passing grade shall be no less than 9/10.

The Commission's judgment shall be undisputed, and the outcome of the competition shall be made known to the candidates after the closing of the competition records, and published on the Fondazione's website at [www.santacecilia.it](http://www.santacecilia.it), “bandi e gare” section.

The ranking of passing candidates is subject to the approval of the President-Superintendent, and shall be valid for twelve months.

#### **Article 7 – Hiring and submission of documents**

The hiring of the winning candidate shall be ordered by act of the President-Superintendent in compliance with regulations of law in force (in particular, hiring shall be subject to compliance with the limits established by art. 3,

paragraph 5 and 5-*bis* of Decree Law no. 64 of 30 April 2010, converted with Law no. 100 of 29 June 2010), and compatibly with the organization's needs. The hiring regulations provided for by the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia and by the corporate agreements in force shall also be applied.

The winning candidate shall assume his or her duties by no later than the date indicated in the letter of appointment; failure to assume duties by that date shall be tantamount to forfeiting the position.

Upon hiring, the winning candidate shall submit, under penalty of forfeiture of the right, the documents listed below:

- a) valid identification document indicating date and place of birth, as well as nationality;
- b) residence permit for reasons of hired employment, or an equivalent valid document, for non-EU nationals;
- c) diplomas and credentials, in the original or authenticated copy, or a self-certification made pursuant to art.46 of Decree of the President of the Republic no. 445 of 28 December 2000.

The winning candidate who, at the time of registering for the competition, has made statements found to be inexact or not fully truthful, shall be disqualified.

In the event of the winning candidate's forfeiture or disqualification, the Fondazione may proceed to appoint the passing candidate ranked immediately after him or her.

The Fondazione reserves the right to verify in advance – in compliance with the regulations in force – the physical fitness for the duties, upon which the winner's hiring shall depend.

The final appointment under open-ended contract shall at any rate depend on the favourable outcome of a trial period of no longer than 6 months of service, in accordance with the provisions of the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia.

The Fondazione shall not hire those who, at the date slated for starting the employment relationship in its employ, maintain any employment relationship with other public or private bodies or administrations.

#### **Article 8 – Economic and regulatory treatment**

The employment relationship shall be governed by the national collective bargaining agreement for employees of Fondazione Accademia Nazionale di Santa Cecilia and by the corporate regulations in force.

#### **Article 9 – Final provisions**

Competition entrants are entitled to no compensation or reimbursement for travel or accommodation expenses.

#### **Article 10 – Processing of personal data.**

Pursuant to article 13, paragraph 1, of Legislative Decree no. 196 of 30 June 2003, the personal data provided by the candidate shall be collected, by computerized and manual procedures, at the Fondazione's Office of Personnel Management, and processed, in compliance with the aforementioned regulations, exclusively for the purposes of holding the competition, including the publication of the names of those with passing grades on the Fondazione's website, and, after the establishment of any employment relationship, for the purposes related to the management of said employment relationship, and shall not be disclosed to third parties except for the cases provided for by law and by the collective bargaining agreements applied to the sector.

The provision of the data is obligatory for the purposes of assessing the participation requirements, under penalty of exclusion from the competition.

The candidate enjoys the rights pursuant to section 7 of the aforementioned decree, which include the right to access data concerning him or her, as well as certain complementary rights, including the right to rectify, update,

complete, or erase data that are erroneous, incomplete, or unlawfully collected, as well as the right to object to the processing thereof on legitimate grounds.

These rights may be invoked with regard to Fondazione Accademia Nazionale di Santa Cecilia, the data controller.

The data processor is the Fondazione's Personnel Manager.

By submitting the admission application, the candidate declares having viewed this disclosure on the processing of the provided personal data, and does hereby express his or her consent to the processing thereof.

Rome, 7 July 2017

The President-Superintendent  
Michele dall'Ongaro