

## **SELECTION FOR MUSICIANS ADDED TO THE ORCHESTRA**

Fondazione Accademia Nazionale di Santa Cecilia is announcing, pursuant to article 4, paragraph 2, of the collective bargaining agreement for employees of Fondazione Accademia Nazionale di Santa Cecilia, a selection for hiring, under closed-ended contract, for the 2017/18 and 2018/19 lyric and symphonic seasons, to the following chairs:

**Piccolo (also flute)**

**Second Chair Oboe and lower chairs**

**Second Chair Oboe and lower chairs (also English Horn)**

**E♭ Clarinet (also B♭ Clarinet)**

**Second Chair Bassoon, also Third Chair Bassoon and lower chairs**

**Double Bassoon (also Bassoon)**

**Second and Fourth Chair Horn, also Third Chair and lower chairs**

**Second Chair Trombone, also Third Chair and lower chairs**

**Bass Trombone, also Third Chair Trombone and lower chairs**

### **Article 1 – Admission prerequisites.**

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 Fondazione 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 **30 April 2017** by completely filling out the online **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 required declarations shall result in non-admission to the audition. Non-admission to the examinations 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.

Participation in the selection implies the candidate's unconditioned acceptance of the Examination Commission's undisputed 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 examination 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 selection.

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 selection. Absence at examinations shall at any rate be held as tantamount to withdrawal from the selection.

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.

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 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, [www.santacecilia.it](http://www.santacecilia.it), "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:

**For the position of Piccolo (also Flute)**

- **With Piccolo**

- a) performance of the First and Second movements from the Concerto in C major by A. Vivaldi;
- b) performance of the following passages from the symphonic repertory, at the Commission's choice:

G. Rossini	<i>Semiramide</i> <i>L'italiana in Algeri</i>
M. Ravel	<i>Ma mère l'Oye</i> Concerto in G <i>Daphnis et Chloé</i>
D. Shostakovich	Symphony no. 7 Symphony no. 8
I. Stravinsky	<i>The Firebird, Suite</i>
P. I. Tchaikovsky	Symphony no. 4
B. Bartok	Concerto for orchestra
L. van Beethoven	Symphony no. 9

- c) possible sight reading.

- **With Flute**

- a) performance of a Mozart Concerto, choosing between KV 313 and KV 314 (First and Second movements, without cadenzas)
- b) performance of the following passages from the symphonic repertory, at the Commission's choice:

F. Mendelssohn	<i>A Midsummer Night's Dream, Scherzo</i>
M. Ravel	<i>Ma mère l'Oye</i> (2 <sup>nd</sup> chair flute) <i>Daphnis et Chloé</i> (1 <sup>st</sup> Chair – 2 <sup>nd</sup> Chair flute solo)
B. Bartok	Concerto for orchestra, <i>Giuoco delle coppie</i> (2 <sup>nd</sup> Chair

flute)

- c) possible sight reading.

**For the position of Second Chair Oboe and lower chairs**

- a) W.A. Mozart – Concerto in C major K314: performance of first and second movements
- b) B. Britten – from *Six Metamorphoses after Ovid*: no. 2 Phaeton, no. 5 Narcissus
- c) performance of the following passages from the symphonic repertory, at the Commission's choice:

B. Bartók	Concerto for orchestra, <i>Giuoco delle coppie</i>
Mussorgsky-Ravel	<i>Pictures at an Exhibition</i> , Ballet of Unhatched Chicks
S. Prokofiev	Classical Symphony

A. Dvořák                      Symphony no. 7, Adagio

d) possible sight reading

**For the position of Second Chair Oboe and lower chairs (also English Horn)**

- a) G. Donizetti – Concertino for English Horn in G major
- b) R. Schumann – Romance no. 1 for oboe and piano
- c) B. Britten – from *Six Metamorphoses after Ovid*: no. 2 Phaeton, no. 5 Narcissus
- d) performance of the following passages from the symphonic repertory, at the Commission's choice:

B. Bartók                      Concerto for orchestra, *Giucoco delle coppie*

A. Dvořák                      Symphony no. 7, Adagio

Symphony no. 9 "From the New World"

G. Rossini                      *Guillaume Tell*, Overture

H. Berlioz                      *Le carnaval romain*

O. Respighi                      *Pines of Rome*

e) possible sight reading

**For the position of Eb Clarinet (also Bb Clarinet)**

- **with Eb Clarinet**

- a) J.M. Molter Concerto no. 1 in A major, First and Second Movements, to be performed with Eb clarinet in the key as written (arranged for piano)
- b) performance of the following passages from the symphonic repertory, at the Commission's choice:

N. Castiglioni                      *Cavatina*

I. Stravinsky                      *The Rite of Spring*

M. Ravel                              *Boléro*

Concerto in G

D. Shostakovich                      Symphony no. 7

Symphony no. 13

*Lady Macbeth*

R. Strauss                              *Till Eulenspiegel's Merry Pranks*

H. Berlioz                              *Symphonie fantastique*

B. Britten                              *Peter Grimes*

c) possible sight reading.

- **With Bb Clarinet**

- a) K.M von Weber Concerto no. 2 op.74 First and Second movements
- b) performance of the following passages from the symphonic repertory, at the Commission's choice:

- L.van Beethoven      Symphony no. 6 (1st clarinet)  
                                  Symphony no. 8 (1st clarinet)  
                                  Symphony no. 4 (1st clarinet)
- D. Shostakovich      Symphony no. 9 (1st and 2<sup>nd</sup> clarinet)
- c) possible sight reading.

**For the position of Second Chair Bassoon, also Third Chair Bassoon and lower chairs**

- a) W.A. Mozart              Bassoon concerto in B flat major K191
- b) J. S. Bach                  Suite no. 2 (Prelude) from the Cello Suites BWV 1008
- c) performance of the following passages from the symphonic repertory, at the Commission's choice:
- W. A. Mozart              *The Marriage of Figaro*
- G. Verdi                      *I Vespri Siciliani*
- J. Brahms                    Violin Concerto in D major
- M. Ravel                     Piano Concerto in G major  
    *Rapsodie Espagnole*
- B. Bartok                    Concerto for Orchestra
- F. J. Haydn                  Symphony no. 88 in G major
- G. Rossini                  *The Barber of Seville*, Symphony
- d) possible sight reading.

**For the position of Double Bassoon (also Bassoon)**

- **with Double Bassoon**

- a) W.A. Mozart      Second movement of Bassoon concerto in B flat major K191
- b) performance of the following passages from the symphonic repertory, at the Commission's choice:
- R. Strauss              *Salome*
- M. Ravel                  *Ma mère l'Oye*  
    Piano Concerto for the Left Hand in D major
- G. Mahler                Symphony no. 3  
    Symphony no. 9
- J. Brahms                Symphony no. 1  
    Symphony no. 3
- c) possible sight reading.

- **With Bassoon**

- a) W.A. Mozart      First movement of Bassoon concerto in B flat major K191

b) performance of the following passages from the symphonic repertory, at the Commission's choice:

W. A. Mozart	<i>The Marriage of Figaro</i>
G. Verdi	<i>I Vespri Siciliani</i>
M. Ravel	Piano Concerto in G major <i>Rapsodie Espagnole</i>
F J. Haydn	Symphony no. 88 in G major

c) possible sight reading.

**For the position o Second and Fourth Chair Horn, also Third Chair and lower chairs**

a) W.A. Mozart - Concerto n. 3 KV 447

b) R. Strauss – Concerto n. 1 op. 18

c) performance of the following passages from the symphonic repertory, at the Commission's choice:

L. van Beethoven	Fidelio, Overture Symphony no. 7 Symphony no. 8 Symphony no. 9
J. Brahms	Symphony no. 4
G. Mahler	Symphony no. 1 Symphony no. 3
A. Dvořák	Symphony no. 9
R. Wagner	<i>Das Rheingold</i> (Vorspiel: Eighth Horn solo) <i>Götterdämmerung</i> (Gemachlic, Second Horn)
R. Strauss	<i>Ein Heldenleben</i> <i>Don Quixote</i>
D. Šostakovich	Symphony no. 5
W.A. Mozart	<i>Così fan tutte</i>

d) possible sight reading.

**Second Chair Trombone, also Third Chair and lower chairs**

a) F. David Concertino op.4 Zimmermann edition (1<sup>st</sup> and 2<sup>nd</sup> movements)

b) performance of the following passages from the symphonic repertory, at the Commission's choice:

First and Second Trombone parts:

H. Berlioz	<i>La damnation de Faust, Marche Hongroise</i>
W.A. Mozart	Requiem K 626, Tuba mirum

M. Ravel	<i>Boléro</i>
O. Respighi	<i>Pines of Rome</i>
N. Rimsky-Korsakov	<i>Shéhérazade</i> <i>Russian Easter Festival Overture</i>
G. Rossini	<i>Guillaume Tell</i> , Overture
R. Strauss	<i>Also sprach Zarathustra</i>
R. Wagner	<i>Die Walküre, Ride of the Valkyries</i>
G. Verdi	<i>Otello</i>

c) possible sight reading.

### **Bass Trombone, also Third Chair Trombone and lower chairs**

- A. Lebedev Concert in one Movement, Editio Musicus edition
- performance of the following passages from the symphonic repertory, at the Commission's choice:

Third Trombone and Bass Trombone parts:

L. van Beethoven	Symphony no. 9
H. Berlioz	<i>La damnation de Faust, Marche Hongroise</i>
J. Brahms	Symphony no. 1
F. J. Haydn	<i>The Creation</i>
R. Leoncavallo	<i>Pagliacci</i>
O. Respighi	<i>Fountains of Rome</i> <i>Pines of Rome</i>
G. Rossini	<i>Guillaume Tell</i> , Overture
R. Schumann	Symphony no. 3
R. Wagner	<i>Die Walküre, Ride of the Valkyries</i>

c) possible sight reading.

### **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 selection is complete, the Examination Commission shall establish a merit ranking of passing candidates for the individual positions.

The Examination Commission's judgment shall be undisputed.

The outcome of the selection shall be made known to the candidates immediately after the closing of the records.

The ranking of passing candidates, subject to the approval of the President-Superintendent of the Fondazione, shall be published on the website [www.santacecilia.it](http://www.santacecilia.it), “bandi e gare” section, and shall remain valid for the 2017/18 and 2018/19 Lyric-Symphonic seasons.

**Article 7 – 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 8 –Final provisions.**

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

**Article 9 – 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, and processed, in compliance with the aforementioned regulations, exclusively for the purposes of holding the selection, 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 selection.

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 implicitly confers his or her consent to the processing of the data.

Rome, 17 January 2017

Signed:  
the President-Superintendent  
Michele dall’Ongaro