



Instituição de Utilidade  
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Insígnia Autonómica de Distinção

## **Auditions for Oboe [Soloist A]**

**Madeira Classical Orchestra | 24th May 2025**

Registration by email:  
[arquivo.ansa@gmail.com](mailto:arquivo.ansa@gmail.com)

# Regulations

## 1. Madeira Classical Orchestra

Throughout its existence, in addition to concerts at regional level, the Orchestra has given concerts at national and international level, namely at festivals in Madrid, Rome, Macau, Angola and mainland Portugal ('Festival Internacional de Música' in Vila Nova de Gaia, 'Festival ao Largo' in Lisbon and 'Festival de Artes do Zêzere' in Ferreira do Zêzere, among others). In 1998, the Orchestra recorded a CD with violinist Zakhar Bron and in 2009, five CDs with Portuguese soloists, including masterpieces by W. A. Mozart for the EMI Classics label.

The Orchestra has been conducted by conductors such as: Zoltan Santa, Roberto Perez and Rui Massena and by guest conductors such as Gunther Arglebe, Silva Pereira, Fernando Eldoro, Merete Ellegaard, Paul Andreas Mahr, Manuel Ivo Cruz, Miguel Graça Moura, Álvaro Cassuto, Jaap Schröder, Luiz Isquierdo, Joana Carneiro, Cesário Costa, Paolo Olmi, Jean-Sébastien Béreau, Maurizio Dini Ciacci, Francesco La Vecchia, David Giménez, Martin André, Jean-Marc Burfin, Philippe Entremont, Maxime Tortelier, Rui Pinheiro, Pedro Neves, Beatrice Venezi, Ariel Zuchermann, Gianluca Marciànò, Benoit Fromanger, Ernst Schelle, Evan-Alexis Christ, Stefan Dohr, José Eduardo Gomes, Nuno Coelho, Albrecht Mayer and others;

and featured renowned soloists such as:

Elizabete Matos, Kiri Te Kanawa, Josep Carreras, Leonid Brumberg, Alexei Gorokhov, Artur Pizarro, Pedro Burmester, Tania Aszot-Harutunian, Grigori Zhislin, Olga Prats, Ana Bela Chaves, Vesko Eschkenazy, Zakhar Bron, António Rosado, Paulo Gaio Lima, Abel Pereira, Mário Laginha, Maria João, Carlos Guilherme, Alexander Buzlov, Ilya Grubert, Amihai Grosz, Roby Lakatos, Pavel Gomziakov, Natalia Lomeiko, Emily Beynon, Juliette Hurel, Naum Grubert, Pedro Caldeira Cabral, Arno PETERS, Vitaly Samoshko, Stefano Pietrodarchi, Mayuko Kamio, Michael Guttman, Jing Zhao, Stefan Dohr, Sarah Willis, Sergei Nakariakov, Ekaterina Mochalova, Haik Kazazyan, Albrecht Mayer, Carmen Giannatasio, Alissa Margulis, Lily Maisky, Mischa Maisky, João Barradas, among others;

After nearly six decades of activity, the Madeira Classical Orchestra has embraced a bold artistic project, offering seasons rich in programmes from the classical, romantic and contemporary periods, performing a variety of works, including world premieres, as well as cycles of 'Great Soloists', 'Young Soloists' and 'Great Works'. For each programme of this ambitious artistic project, the Orchestra invites a conductor and soloists, all of national and international calibre.

## **2. Scope**

The auditions will be held in order to fill the position of Soloist A of Oboe in the Madeira Classical Orchestra, with the obligation, when necessary, to play English horn.

If any of the candidates wins the audition, and if it is the express will of the jury, it will be proposed, after one year's work, the possibility of contract renewal, with the responsibility of being part of the Madeira Classical Orchestra's season, both in Orchestral Concerts and Chamber Music concerts.

## **3. Work Conditions**

- Fixed-term employment contract from 01.09.2025, with a duration of one year and the possibility of renewal in accordance with the Portuguese Statute for Professionals in the Cultural Area Law - Decree-Law n°. 105/2021 of 29 November, as amended by Decree-Law n°. 64/2022 and Decree-Law n°. 25/2024.
- Monthly Salary (before taxes): 2.113,89€
- Food allowance
- Holiday and Christmas Allowance
- Accident Compensation Insurance

## **4. Applications**

Applications must be sent exclusively by email to: [arquivo.ansa@gmail.com](mailto:arquivo.ansa@gmail.com)

Other forms of application will not be valid.

The deadline date for applications is 31st march 2025.

## **5. Qualifications and Pre-Selection**

The candidate must have academic qualifications (CV and certificates), experience in professional orchestras, knowledge of orchestral repertoire, good performance skills, communication and leadership skills.

Applications will only be valid if the candidate sends their CV and a solo video (made during the last year) with a piece of their choice. Video must be uploaded via the Youtube platform (as a link), listed as private. These applications will be pre-selected and the results for the next round will be announced by 5th april 2025. The Madeira Classical Orchestra reserves itself the right of not accepting any candidate whose academic profile and professional experience is understood as inadequate or insufficient.

## **6. Auditions**

The auditions will take place in person in the Rehearsal Room at the Madeira Classical Orchestra building in Funchal, Madeira Island (Travessa das Capuchinhas, nº4, 1st floor), on 24th may 2025 from 10am.

The order of the auditions will be determined alphabetically.

The Orchestra doesn't provide an accompanying pianist for the audition. If the candidate wishes to play with a piano, they must assume all the associated costs.

The results of these auditions will be announced by 25th may 2025.

## **7. Costs**

The costs inherent to the application, pre-selection and audition processes will be borne by each candidate in full. The Madeira Classical Orchestra doesn't hold any responsibility in this matter, especially in the event of cancellation or postponement for reasons of force majeure.

## **8. Jury**

The jury for the auditions will be made up of:

- Artistic Director and Concertmaster Norberto Gomes.
- The Artistic Council of the Madeira Classical Orchestra.
- Guest conductor.

## **9. Programme**

### **1) Solo parts:**

Wolfgang Amadeus Mozart - Oboe Concerto in C major KV. 314

(Bärenreiter-Verlag edition)

1st movement exposition:

Bar 32 to bar 97

2nd movement exposition:

Bar 11 to bar 50

Richard Strauss - Concerto for Oboe and Small Orchestra

(Boosey&Hawkes edition)

1st movement exposition:

Beginning to number 5

### **2) Orchestral Excerpts (attached):**

(De: Ochester Probespiel, edition Peters)

L. van Beethoven - Symphony No. 3 in E flat major Op 55 'Eroica

- II movement

Bar 8 to bar 101

- III movement

Bar 7 to bar 93 + Bar 206 to bar 216

- IV movement  
Bar 75 to bar 404

L. van Beethoven - Symphony No. 6 in F Major Op. 68 'Pastorale'  
- IIII Movement  
Bar 13 to bar 122

G. Bizet - Symphony in C Major  
- II movement  
Bar 8 to bar 114  
- III movement  
Bar 204 to bar 261

J. Brahms - Violin Concerto in D Major Op. 77  
- II Movement  
Bar 3 to bar 32

M. Ravel - Le Tombeau de Couperin  
Prelude

G. Rossini - Die seienne Leiter  
Bar 5 to Bar 53

B. Smetana - Die verkaufte Braut  
Bar 1 to bar 226

P. I. Tschaikowsky - Symphony No. 4 in F minor Op, 36  
- II movement:  
Bar 1 to bar 21  
- III movement:  
Bar 133 to bar 144

3) English horn  
G. Rossini - Wilhelm Tell  
Bar 176 to bar 226

## **10. Contacts**

arquivo.ansa@gmail.com

Associação Notas e Sinfonias Atlânticas

A/C Diretor Artístico Norberto Gomes

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Portugal

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Facebook: <https://www.facebook.com/orquestraclassicadamadeira>

Instagram: <https://www.instagram.com/ocmadeira/>

YoutubeChannel: <https://www.youtube.com/@orquestraclassicadamadeira2272>

# MARCIA FUNEBRE

Adagio assai (♩=80)

6 Viol. I

The musical score is written for Violin I and Oboe II. It consists of nine staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is Adagio assai, with a metronome marking of 80 quarter notes per minute. The score is divided into sections A, B, and C. Section A begins at measure 17. Section B begins at measure 41. Section C begins at measure 69. The score includes various dynamic markings such as *p*, *f*, *cresc.*, *decresc.*, *sf*, and *ff*. There are also markings for *Maggiore* and *sempre più*. The score ends with a large closing bracket at measure 96.

14 *cresc. decresc. p* **A** 17 Viol. I *f p sf p cresc. f*

41 *p sf > p* **B** *p cresc.* Ob. II *sf*

54 *f p < > p f sf > p* **C**

69 *p* *cresc.* *ff sf sf sf sf* **C**

80 *p cresc. p*

86 *p cresc.*

96 *f sempre più f ff sf sf sf*

### 3. Satz Scherzo

Allegro vivace  $\text{♩} = 116$  [ $\text{♩} = 120$ ]

6 I. *pp*

13 *pp*

23 *2*

80 *p*

87 *ff*

### TRIO

206 I. *p dolce sempre legato*

211

### 4. Satz Finale

Allegro molto [ $\text{♩} = 120$ ]

75 I. *dolce sf*

82 *p f p f decresc.*

94 *p tr*

210 *sempre f*

216

222 *f*

232 *dolce*

262 *p* *Poco Andante* [♩ = 80] *348* *p con espress.*

350 *sf sf p*

360 *3* *360* *sf p*

365

369 *cresc.* *p p*

374 *cresc.*

378 *378* *396* *p p*

399 *399* *p*



# Sinfonie Nr. 6

F-Dur/F major („Pastorale“)

## 3. Satz

Lustiges Zusammensein der Landleute

Allegro  $\text{♩} = 108$

L. van Beethoven  
op. 68

12 13 I. 12

*p dolce*

29 1 *p dolce* *pp*

37 3 *p dolce*

47 91 *p[espress.]*

97 *cresc.*

103 *dolce*

110 *cresc.*

117 *dolce*

# Sinfonie C-Dur

## C major

### 2. Satz

Adagio [ $\text{♩} = 112$ ]

Georges Bizet

7 Fl. Ob.I  
 10 Ob.I  
 89 Ob.II  
 92 Ob.I  
 95 Ob.I  
 99 Ob.I  
 105 Ob.I [Ob.II]  
 111 Ob.II

*p espress.*  
*p cresc. molto dim.*  
*p cresc. mf dim.*  
*p dim. pp dim.*  
*p espr. dim.* [Ob.II]  
*[f] dim. pp*  
*estinto* Ob.II  
*ppp*

\*) In der Praxis wird oft verlangt, daß der 1. Oboist den 2. Oboenpart sofort anschließt (Takt 12 entspricht Takt 89).

\*) The first oboist is often required to continue immediately with the second oboe part (bar 12 equals bar 89).

### 3. Satz Scherzo

Trio

Allegro vivace [ $\text{♩} = 126$ ]

204 I.  
 210

*p*

\*) Die französische Ausgabe (Choudens) notiert hier:  $\text{♭}$  ebenso in den Takten 208, 223, 224.  
 The french edition (Choudens) has  $\text{♭}$  likewise in bars 208, 223, 224.

217

Musical staff 217: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line.

224

Musical staff 224: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line. The key signature changes to one sharp (F#) starting at the 12th measure. The dynamic marking *ppp* is present.

231

Musical staff 231: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line. The key signature is one sharp (F#).

238

Musical staff 238: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line. The key signature is one sharp (F#).

246

Musical staff 246: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line. The key signature is one sharp (F#). The dynamic marking *cresc.* is present.

254

Musical staff 254: Treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire line. The dynamic marking *cresc. molto* is present.

Adagio

Tutti

Hr.

(Solo)

Fag.

8

*p dolce*

13

Ob. II

*p*

*dim.*

20

*p*

28

*mf*

*p*

Solo

# Le Tombeau de Couperin

Prélude

Maurice Ravel

Vif  $\text{♩} = 92$

I.Solo

*pp*

*pp*

*mp*

*p*

*pp*

# Die seidene Leiter

## Ouverture

Gioacchino Rossini

Andantino (♩ = 76)

I. 6

*p dolce*

9

*p* [*mp*]

15 [*ad lib.*]

18 [*∞*] **Allegro**

37 [*♩* = 144]

*p*

41

45

50

# Die verkaufte Braut

## Ouverture

Vivacissimo [♩ = 138]

Bedřich Smetana

1. *ff*

5 *sfz non legato* *sf* *sf*

94 *mf* *crescendo*

97 *ff sf sf sf sf*

102 *sf p*

107 *p* *170 I. II.* *sf sf sf sf*

172 *sf*

219 *ff sf sf sf*

223 *sf*

## II

Andantino in modo di canzona

*Solo**P semplice, ma graziosa*



### 3. Satz Scherzo

133

Allegro meno mosso [ ♩ = 104 ]

I.

*f*

This musical staff contains measures 133 through 138. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure (133) contains a whole rest. The second measure (134) starts with a first ending bracket labeled 'I.' over a half note G4. The melody continues with half notes A4, B4, C5, and D5, each with a slur above it. The final measure (138) features a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4. A dynamic marking of *f* (forte) is placed below the staff.

139

This musical staff contains measures 139 through 144. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a half note G4, followed by a half note A4. A slur covers a half note B4 and a half note C5. The final measure (144) features a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4. The staff concludes with a double bar line and repeat slashes.

176

Engl. Horn.

Andante. (♩ = 76)

Solo.

*dolce*

**F**

*dolce*

**Allegro vivace.** (♩ = 152)

Oboe. 17 H 4