

BBC NOW – Associate Leader

Audition Booklet, August 2025

B B C
National Orchestra
of Wales
Cerddorfa Genedlaethol
Gymreig y BBC

In order to apply for this position, Candidates will need to register on [MusicalChairs](#) and apply via the 'Apply via musicalchairs' button to complete a short information form. Candidates will then follow the below application and audition process: **The deadline to complete the form on MusicalChairs is Sunday 14th September.**

The BBC National Orchestra of Wales aims to make the appointment process for its orchestral vacancies inclusive, transparent and accessible to players at all stages in their careers. Subject to operational capacity, all candidates who meet the minimum application criteria will have the opportunity to play to the panel and will be given a fair hearing according to the process below.

Minimum application criteria: completion of reputable classical music training (e.g. a music degree or equivalent) and ongoing experience in a similar position in professional orchestras (either freelance or contracted).

Stage 1: All candidates are invited to complete the online application form on Musical Chairs. This will be anonymously assessed by the BBC NOW Orchestra Management Team. Candidates will then progress to **Stage 2, 3 or 4**, based on pre-determined criteria. Candidates who evidence on the online application form a significant level of professional orchestral experience will be invited to progress to **Stage 3** and candidates who evidence an exceptional level of professional orchestral experience in equivalent positions will be invited to progress to **Stage 4**. All other candidates who meet the minimum application criteria will progress to **Stage 2**.

Stage 2: Candidates who progress to Stage 2 are required to send a short video submission consisting of the Stage 2 excerpts – Strauss *Also Sprach Zarathustra* (solos), Ravel *Mother Goose* (1st solo only – 3rd movement), Dvorak Symphony 8 (solo) and Haydn *Clock* (tutti) – as detailed in this booklet. The panel will hear the audio only. Successful candidates will be invited to progress to **Stage 3**.

Stage 3: Live audition; the requirements of this audition are laid out in this booklet and include the accompanied concerti with piano, excerpts, and sight reading. Live auditions will be held in two rounds: the first will be screened, the second will unscreened and take place later in the audition day. Stage 2 excerpts may also be heard at Stage 3. Candidates successful at **Stage 3** will progress to **Stage 5**.

Stage 4: Candidates will be invited for a patch of assessed guest work in the orchestra in the relevant position. Candidates then may be invited to perform a live audition to the panel (equivalent to Stage 3) at a mutually convenient time, and, if successful, will progress to **Stage 5**.

Stage 5: Candidates will be invited for trial dates of work with the orchestra. Trial dates will include relevant sitting up, as appropriate and where necessary. Candidates will be assessed throughout the trial stage and feedback may be given/requested at any point in the trial. BBC NOW have the ambition that all trials will be completed in a timely manner, whilst ensuring opportunities for relevant candidates to demonstrate their skills across a broad range of repertoire.

Assessment criteria

Musicianship (to include musical understanding of works performed, approaches to style, phrasing, and harmony)

Technical accomplishment (to include intonation, rhythmic stability and accuracy, and clarity of articulation)

Live Audition Dates

We anticipate holding live auditions in Cardiff from November 2025 and audition dates will be communicated via MusicalChairs.

Audition Information

Stage 2

Please record the following excerpts for Stage 2.

Strauss	<i>Also Sprach Zarathustra</i> (solos)
Ravel	<i>Mother Goose</i> (1 st solo only – 3 rd movement)
Dvorak	Symphony 8 (solo)
Haydn	<i>Clock Symphony</i> (tutti)

Recordings should be submitted via Musical Chairs.

Stage 3

Live auditions will be in two rounds. The first round will be screened, and the second round unscreened. In **Round 1**, the panel will hear the Mozart concerto and excerpts. Successful candidates at Round 1 will be invited back for Round 2 which will take place later in the audition day. In **Round 2**, the panel will hear the romantic or 20th century concerto, excerpts, and sight reading.

Please prepare the following:

2 x accompanied pieces (1 Mozart concerto and 1 romantic or 20th century concerto):

1. Mozart Violin Concerto in G, D or A 1st Movement
2. A romantic or 20th century concerto of the candidate's choice 1st Movement

An accompanist will be provided for this, please do not bring your own pianist.

Orchestral Excerpts:

All excerpts in this booklet may be required for the live auditions. (These are listed and presented overleaf). The excerpts are a mixture of solo and tutti excerpts. Stage 2 excerpts may also be heard in Stage 3.

Sight reading:

Sight reading may also be required. This will be presented to candidates in their warm-up room to prepare before their 2nd round audition.

Visa Sponsorship

This role does not attract visa sponsorship. Candidates who are not able to evidence their right to work in the UK will not be considered for this role. It remains the candidate's responsibility:

- A) to ensure they can demonstrate they hold valid documentation proving their eligibility to working in the UK required throughout the recruitment process including any trial period(s) before an offer of employment.
- B) to ensure they can demonstrate they hold valid documentation proving their eligibility to commence the BBC role on the commencement date.

We will carry out right to work checks prior to any work taking place and reserve the right to cancel offers of work where right to work cannot be evidenced by the candidate.

If you have any access requirements for the audition, or require the materials in an alternative format, please email Nick Olsen, Assistant Orchestra Manager: nick.olsen@bbc.co.uk

42. Aria (Basso)

(Gebt mir meinen Jesum wieder / Give me back my Lord I pray ye)

Violino Solo

5

7

10

13

17

20

23

Andante sostenuto

Violine Solo

90 **E**

espress. *cresc.* *f*

98 *f* *cresc.* *mf* *p* *(cre - - - scen)*

104 **F**

do *p* *espress.* *p* *dim.* *dim.*

114 *pp* *mf* *pp* *mf*

120 *p* *pp* *pizz.* *arco* *pp*

Tumps

The musical score is for a Violin Solo in E major, 4/4 time, marked 'Andante sostenuto'. It consists of measures 90 through 120. The key signature has three sharps (F#, C#, G#). The score is written on two staves. Measure 90 is marked with a large 'E' and begins with a violin bow stroke. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a supporting bass line. Dynamics include *espress.*, *cresc.*, *f*, *mf*, *p*, *pp*, and *arco*. There are also handwritten notes: 'E' at measure 90, 'F' at measure 104, and 'Tumps' at measure 120. The score ends with a double bar line at measure 120.

Adagio

1 Violino solo

pp espressivo

mf

Tutti

The image shows a musical score for the second movement of Dvorak's Symphony No. 8. It is marked 'Adagio'. The score is written for three staves. The first staff is for the Violino solo, marked '1 Violino solo' and 'pp espressivo'. The second staff is for the Violino solo, marked 'Viol. solo' and 'mf'. The third staff is for the Tutti section, marked 'Tutti' and 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

The image displays a handwritten musical score for the piece "Also Sprach" by Strauss. The score is divided into two main systems. The first system includes piano (p) and violin (v) parts. The piano part is written for 1. Pult, 2. P., and 3. 4. P. The violin part is written for 1. Pult and 2. 3. 4. P. The score includes various performance markings such as *cresc.*, *rit.*, *tempo*, *glissando*, and *etwas zurückhaltend*. The second system features a solo violin part (I. Solo Violine mit Schwung) and a piano part (p). The solo violin part is marked *CON SLANCIO* and includes a section labeled "26". The piano part includes a section labeled "27". The score is written in a handwritten style with various annotations and markings.

I. Solovioline *exp. ausdrucksvoll* V

1. Pult II. Soloviol. *pp* A Saite

2.3.4. P. *pp* gliss.

1. Pult *fz* *ausdrucksvoll* A Saite *glissando*

2.3.4. P. *p*

28 *mp* *cresc.* *pp* *cresc.*

Violino I^a 9

1. P. *sfz* *mf* *sfz*

2.3.4. P. *mf* *p* *pizz.* *arco*

29 *dim.* *p* *p* *p* *p*

Handwritten musical score for Violin I and Cello/Double Bass. The Violin I part is marked "1. Solovioline bedeutungsvoll" and "etwas ruhiger". The Cello/Double Bass part is marked "p" and "mf". Both parts feature complex rhythmic patterns and dynamic markings.

2860

Handwritten musical score for Violino I and Solo. The score is written on five staves. The top staff is for Violino I, and the bottom four staves are for Solo. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'ausdrucksvoll' (expressive) and 'sehr ausdrucksvoll' (very expressive). A red box highlights a specific measure in the Solo part, marked '1. Pult 41' and 'sehr ausdrucksvoll'. The page number '15' is visible in the top right corner.

Mouvement de valse modere

1^{er} Mouvt (Un peu plus lent)

Vn Solo sans Sourdine

6

pp très expressif

sur le La

Rall. Plus lent

sur le Sol

Sourdine Rall.

pp en se perdant

4/5

Assistant Leader

Ravel

Mother Goose, movement V – final 9 bars to first note of movement VI (solo part)

Allegro

Solo Vln. *pp* *f*

Div. en 3 *pp* *f*

15

Vln. Solo *pp* *expressif* *f*

Div. en 3 *pp* *f*

Vln. Solo *mf* *p*

Div. en 2 *p*

ôtez les Sourdines

10 Concertino VIOLINO 1

286 **79** *p* *espressivo* *mf* *mp*

289 *mf* *mp* *poco cresc.* *p* **80**

293 *espr.* *mf* *mp* *mf* *mp* *meno* *p*

297 **81** *pp* *dolciss.* *poco* *pp* *poco*

299 *pp* *più* *dim.* **82**

301 *p* **83**

CHAMBER SYMPHONY

I. Mongrel Airs

John Adams

$\text{♩} = 120-124$

The score is written on a single staff in 4/4 time. The tempo is marked as $\text{♩} = 120-124$. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamics. Handwritten annotations include "Solo" above measure 4, "gliss." above measure 14, "move" above measure 15, "lo wind" above measure 25, and "light" above measure 29. Red brackets highlight measure 4 and measures 28-29. The score is divided into systems of five staves each, with measure numbers 5, 8, 12, 15, 18, 22, 25, and 29 marked at the beginning of their respective staves.

Handwritten musical score for Assistant Leader, measures 129-154. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). The tempo is marked $\text{♩} = 138$ (steady). The score includes various musical notations such as notes, rests, and dynamic markings. A red bracket highlights the section from measure 129 to 154. The score is annotated with handwritten notes and markings, including "solo on the string" and "off the string". The score is divided into measures 129, 133, 136 (Beat in two), 139, 141, 143 (beating stops), 145, 147, 150, and 153. The score ends with a "sim." marking.

129 $\text{♩} = 138$ (steady) solo on the string

133

136 (Beat in two)

139

141

143 (beating stops) off the string

145

147

150

153 sim.

46. Air
Larghetto
senza rip.

11

18

25

f

p

f

Musical score for Assistant Leader, 'Clock' Symphony, movement 1, Presto, measures 24 to 122. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The tempo is marked 'Presto'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, fz, sim). The score is divided into measures, with measure numbers 24, 30, 36, 42, 50, 56, and 62 indicated. The score ends with a double bar line and a 4/4 time signature.

Measures 24-30: *Presto* 24. *p*. *J* *J* *sim*

Measures 30-36: *f*

Measures 36-42: *fz* *sim* *fz* *fz*

Measures 42-50: *fz* *p*

Measures 50-56: *f*

Measures 56-62: *f*

Measures 62-122: *f*

68

74

80

86

91

98

103

109

117

1. 2.

122a 122b

p

f

fz

1

1

3

II.
(H.D.S-P.)

VIOLINO PRIMO.

5 *Allegro.*
unis.
mf p staccato

VI.II.

VI.II.

mf *dim.* *mf cresc.*

6 1 Cello.

mf *cresc.* *dim.*

pizz.

p *pp* VI.II. *dim.*

Clar. 7 arco

pp

divisi.

pp

dim. *dim.* *3* *attac.*

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morendo *rit.* 3 9 Andante *Allegretto subito (Nicht eilen)* *pp*

pp sub *poco cresc.* *mf* *ohne cresc. (streng im Tempo)* *ppp* *zu 2* *3* *mf*

Allegro subito *trill* *pp* *f* *ff* *mf* *ff* *mf* *G-Saite trill*

Allegro molto (subito) *pp spicc.* *Andante subito* *pp sub* *rit.*

U. E. 2945