



Candidate Application Pack

Second Violin, No.2 and No.5

Dear Candidate,

Thank you for expressing an interest in applying for the role of Second Violin, No.2 and No.5.

We know how much time and effort can go into applying for a role, so have created this pack to give you as much relevant information as we can to help you as you prepare your application.

To make sure that our audition process is as equitable as possible, all applications will be treated completely anonymously, and all rounds are adjudicated blind. We therefore ask that you do not discuss your application with members of the orchestra or panel.

It is really important to us that we build an inclusive and diverse organisation that reflects the communities we serve. We recognise that diversity brings a wealth of benefits to us as an organisation and our audiences, and strongly encourage applications from people of all backgrounds.

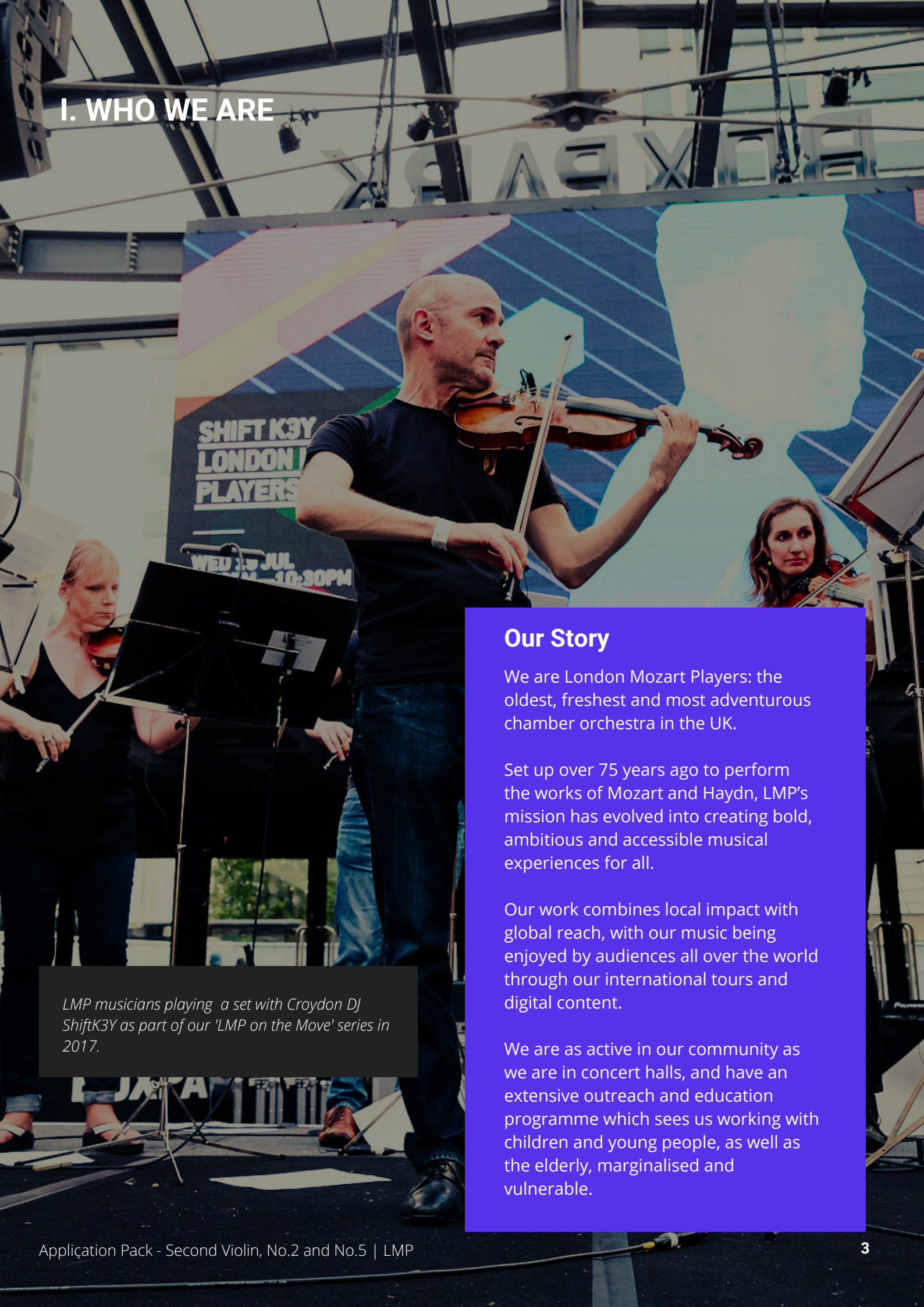
Unfortunately we are not in a position to sponsor work visas, and as such can only consider applicants who already have the right to work in the UK.

If you have any questions about your application, please get in touch with Orchestra Manager and Fixer Jason Weir via email to jason@lmp.org. Jason is not part of the selection panel, and all pre-application conversations are confidential.

We look forward to receiving your application.

London Mozart Players

I. WHO WE ARE



LMP musicians playing a set with Croydon DJ ShiftK3Y as part of our 'LMP on the Move' series in 2017.

Our Story

We are London Mozart Players: the oldest, freshest and most adventurous chamber orchestra in the UK.

Set up over 75 years ago to perform the works of Mozart and Haydn, LMP's mission has evolved into creating bold, ambitious and accessible musical experiences for all.

Our work combines local impact with global reach, with our music being enjoyed by audiences all over the world through our international tours and digital content.

We are as active in our community as we are in concert halls, and have an extensive outreach and education programme which sees us working with children and young people, as well as the elderly, marginalised and vulnerable.



Whilst we're proud of our long-standing history, we don't believe that longevity alone should be the measure of what makes a successful orchestra. As we look to the future, we're giving much more attention not only to *what we do*, but the *way we do it*.

OUR PROGRAMMING

When putting on our own concerts, our approach to programming is both player and audience-led, and aims to ensure that we are representing diversity in its widest sense; pairing well-known pieces with lesser known works; promoting young, up-and-coming artists and conductors; and experimenting with new, experiential concert formats to make our work as accessible as possible for the audiences we wish to serve.

OUR LEADERSHIP

We are fortunate to have two Leaders, Ruth Rogers and Simon Blendis, in addition to our Conductor in Residence and Artistic Advisor Jonathan Bloxham. Overall running of the orchestra sits with our Chief Executive Flynn Le Brocq alongside our management team and Board of Directors. We have an active board made up of LMP players and trustees who oversee, advise and feedback on LMP's activity and strategy at regular board meetings.

Players from the orchestra sit across the management team, the board of directors and both the Artistic and Players' Committees.

OUR VALUES

In addition to our pursuit of artistic excellence, one remark that is often made of our team and orchestra is how friendly and welcoming we all are. This is a culture we work hard to cultivate as it is important to us that everyone we work with feels valued and respected.

OUR IMPACT

We've been doing community and education work since 1989, and it has become an integral part of our identity as an organisation. As well as giving us the opportunity to reach into local communities, it also opens the door for us to work on varied and interesting projects, including projects with dementia sufferers, adults with learning disabilities, members of the homeless community and interdisciplinary projects with amateur arts groups.



THE APPLICATION PROCESS

Please submit your application via the Musical Chairs portal. Candidates can choose to apply for Second Violin No.2, Second Violin No.5 or both positions.

The deadline for applications is 11.59pm on Friday 31 January 2025. Please note that late applications will not be accepted.

Candidates will remain anonymous to all panelists throughout. All applications are anonymous and confidential, and candidates' contact will be with the Orchestra Manager only. The panel will not be given any information about who has applied, either before or after the audition process. As such we ask that candidates **do not** discuss their application with members of the orchestra or the panel.

Please complete the Musical Chairs application form by providing the following information:

- Name and contact information
- Equal opportunities monitoring form
- Video submission

Please note that video is used by the Orchestra Manager for verification purposes only, and the panel will only have access to review the audio from each submission.

First round: video submission

All recordings **must** be unaccompanied, unedited and recorded on a phone in a single take. The audition requirements should be recorded and uploaded as a single video file to the Musical Chairs portal before the deadline.

These recordings will be anonymised and the audio files will be submitted to the panel for review. The panel will shortlist players using the criteria listed below.

Second round: screened audition (in-person): Tuesday 25 March 2025 and Thursday 27 March 2025, London TBC

If successfully shortlisted, you will be invited to attend an audition day, the first part of which will involve performing behind a screen.

Candidates will be notified by call or text about the outcome of their audition and selected candidates will be invited for a chamber round later on the same day.

Third round: chamber round (in-person)

If successful during the screened audition, you will be invited to join an additional round on the same day. In this round, candidates will have the opportunity to play the chamber music repertoire with a small number of LMP musicians. This round is not screened.

The panel may ask to hear some sight-reading.

Final stage: trial

Selected candidates will be invited to play with the orchestra as part of the trial in the final stage of the application process. The position will be awarded to the person who the panel feels best meets the criteria outlined below.

Audition requirements

First round repertoire (video submission):

First movement exposition of a Mozart Concerto (without cadenza, unaccompanied)

PLUS the following orchestra excerpts:

- **Elgar** Introduction and Allegro, Violin 2 (tutti): fig. 12-15
- **Dvořák** Serenade for Strings in E minor, Violin 2: Mvt. III: bars 18-90

Second round repertoire: screened audition (in-person)

First movement exposition of a Mozart Concerto (without cadenza, unaccompanied)

Plus the following orchestral excerpts:

- **Elgar** Introduction and Allegro, Violin 2 (tutti): fig. 12-15
- **Mozart** Symphony No. 41 in C major, "Jupiter", Violin 2: Mvt. IV: bars 1-73 (Violin II)
- **Schoenberg** Verklärte Nacht (1943 string orch. version), Violin 2: bars 378-390
- **Dvořák** Serenade for Strings in E minor, Violin 2: Mvt. III: bars 18-90

The panel may also ask to hear some sight-reading.

Third round: chamber round (in-person)

Repertoire TBC

WHAT WE LOOK FOR

Candidates are selected based on their demonstrations of the following qualities:

- Intonation, accuracy
- Rhythm, pulse
- Musicianship, phrasing
- Performance, energy
- Sound, colour
- Dynamics
- Awareness of the orchestral context

Third round and trial only:

- Leadership
- Blend/sensitivity of sound
- Listening/awareness

**We look forward
to receiving your
application.**

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