BBC National Orchestra of Wales

Cerddorfa Genedlaethol Gymreig y BBC

Principal Cello

Audition Booklet, December 2024

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 9th February 2025.** Previous applicants are free to re-apply for this position.

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. 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, or near completion of, reputable classical music training (e.g. a music degree or equivalent).

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 will progress to **Stage 2**.

Stage 2: Candidates who progress to Stage 2 are required to send a short video submission consisting of the Audition Round 1 excerpts – Beethoven and Strauss – 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 an accompanied concerti, excerpts, and sight reading. Live auditions will be held in two rounds. Round 1 will be screened and Round 2 will be unscreened. The two audition rounds will happen in one audition slot.

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.

Stage 2 and 3 audition repertoire is detailed in this booklet.

During the audition process, you may also be required to perform:

- Sight reading. This will be presented to candidates in their warm up room to prepare before their audition.

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, bowing, and clarity of articulation)

Live Audition Dates

Stage 3 live auditions dates will be communicated via Musicalchairs and they will be held at BBC Hoddinott Hall in Cardiff.

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.

Criteria for live auditions:

- **Musicianship** (to include musical understanding of works performed, approaches to style, phrasing, and harmony)
- **Technical accomplishment** (to include intonation, rhythmic stability and accuracy, clarity of articulation, and bow control)

If you have any access requirements for the audition, or require the materials in an alternative format, please email Eleanor Hall, Orchestra Administrator eleanor.hall@bbc.co.uk

AUDITION INFORMATION

Stage 2

Please record the following:

- Orchestral Excerpts (listed below, presented overleaf):

1. Beethoven *Prometheus, Andante quasi Allegretto*	beginning to figure A
2. Strauss *Don Quixote*	*Theme & Var 3*

n.b stage 2 excerpts should be recorded together in one continuous recording then uploaded to Musicalchairs.

Stage 3

Live auditions will be held in two rounds. Round 1 will be screened and Round 2 will be unscreened. The two audition rounds will happen in one audition slot.

Please prepare and perform the following:

- First movement (no cadenza) of Haydn Concerto in D major
- First movement of a romantic or early 20th concerto

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

- Orchestral Excerpts. Excerpts in stage 3 may be asked screened or unscreened. (These are listed below and presented overleaf):

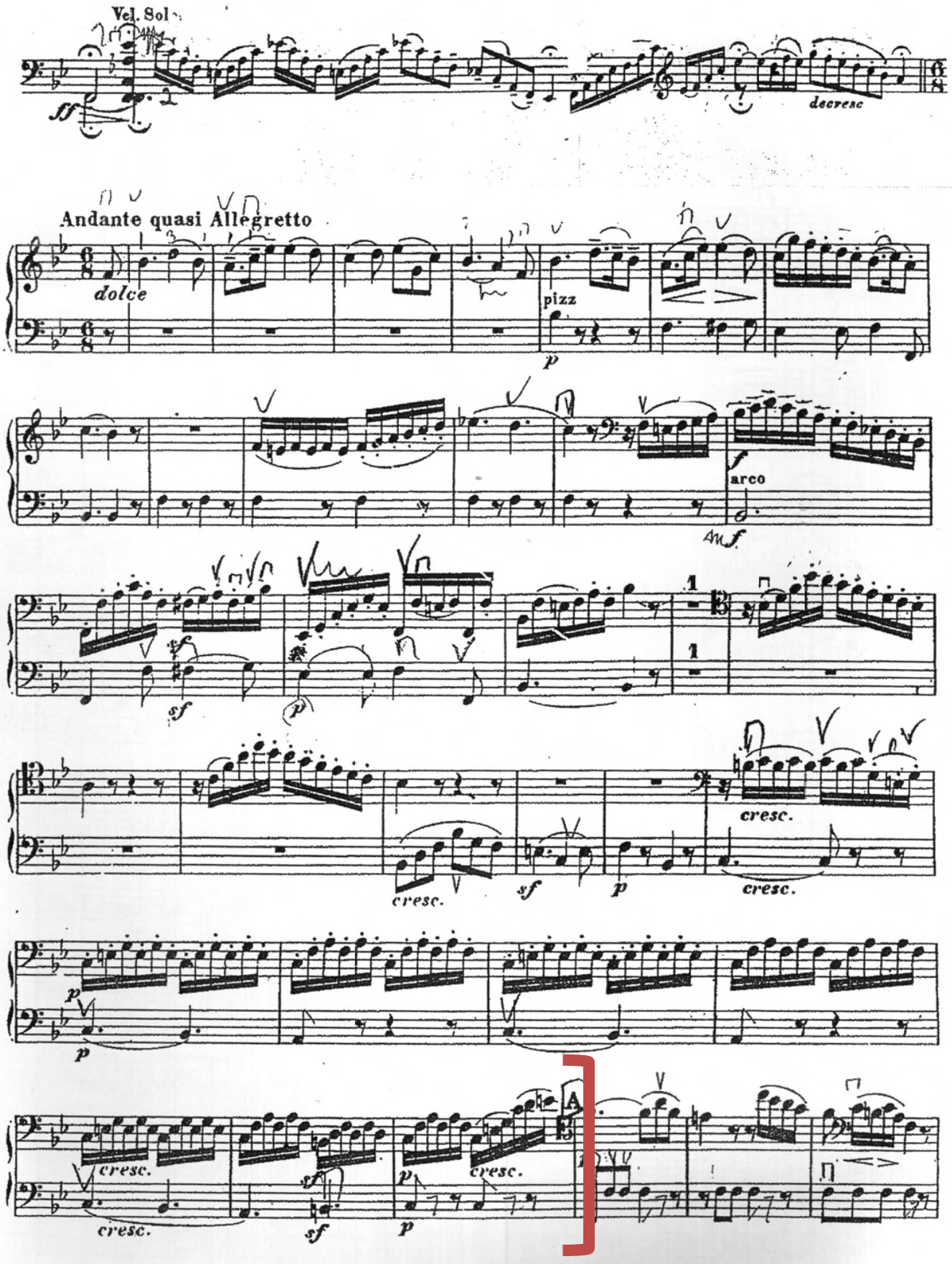
Sight reading may also be required. This will be presented to candidates in their warm up room to prepare before their audition.

1. Bach *Cantata "Weicht nur, betrubte Schatten! Aria*	beginning to bar 22
2. Haydn *Symphony no. 98, 1st movement*	Fig A to 12 after C
3. Beethoven *Symphony No.5 3rd movement*	as presented
4. Rossini *Overture "William Tell" Opening*	opening – 1st solo part
5. Brahms *Piano Concerto No.2*	cello solo (as presented)
6. Mahler *Symphony No.5, 2nd movement*	bars 188 - 221
7. *Shostakovich Symphony No.15 – 2nd movement*	1 before Fig 53 to 6 of fig 61.
8. Tippett *King Priam – Act 3 Scene 1*	as presented
9. Rhian Samuel *Clytemnestra*	bars 266-293
10. Michael Berkeley *Concerto for Orchestra – Con energia*	as presented

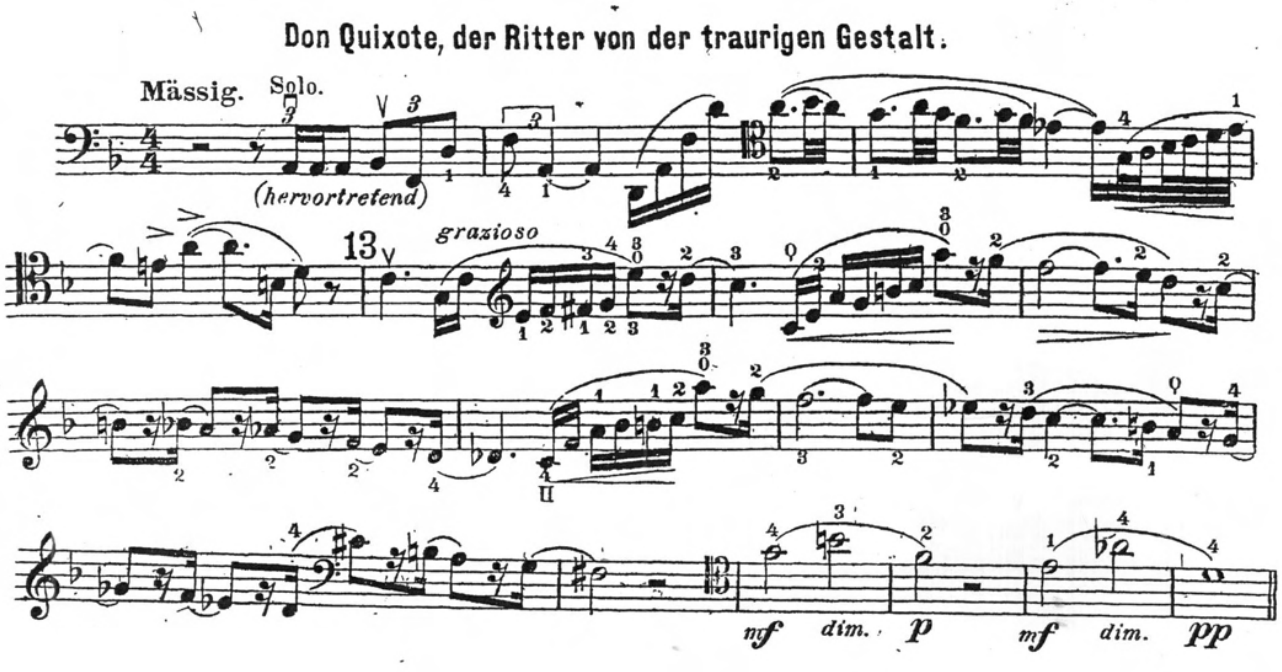
n.b stage 2 excerpts will not be required to be performed at stage 3

Stage 2 Excerpts

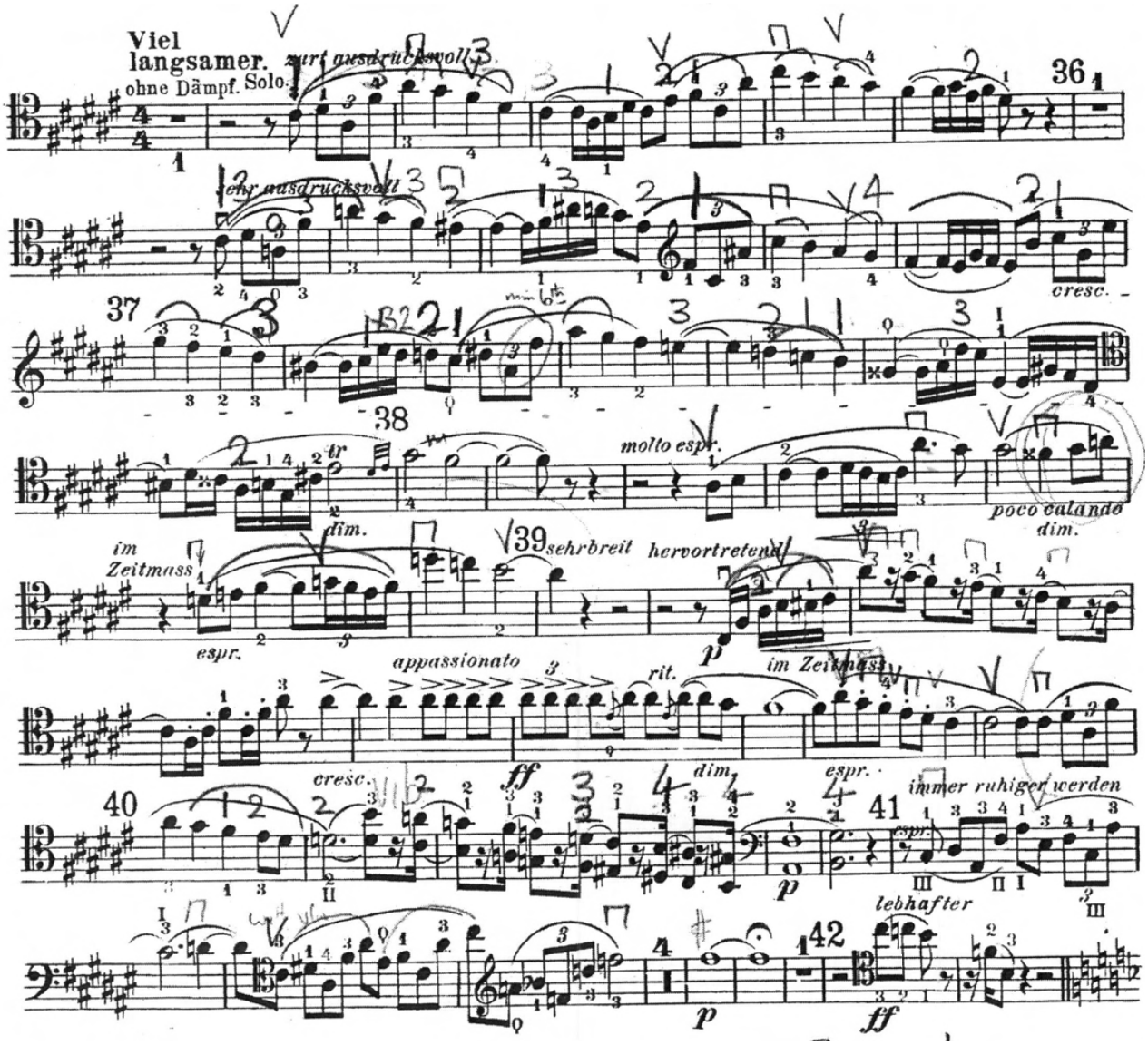
Recorded Audition


Vcl. Sol
ff
decresc
Andante quasi Allegretto
dolce
pizz
p
arco
f
sf
cresc.
A

Theme:

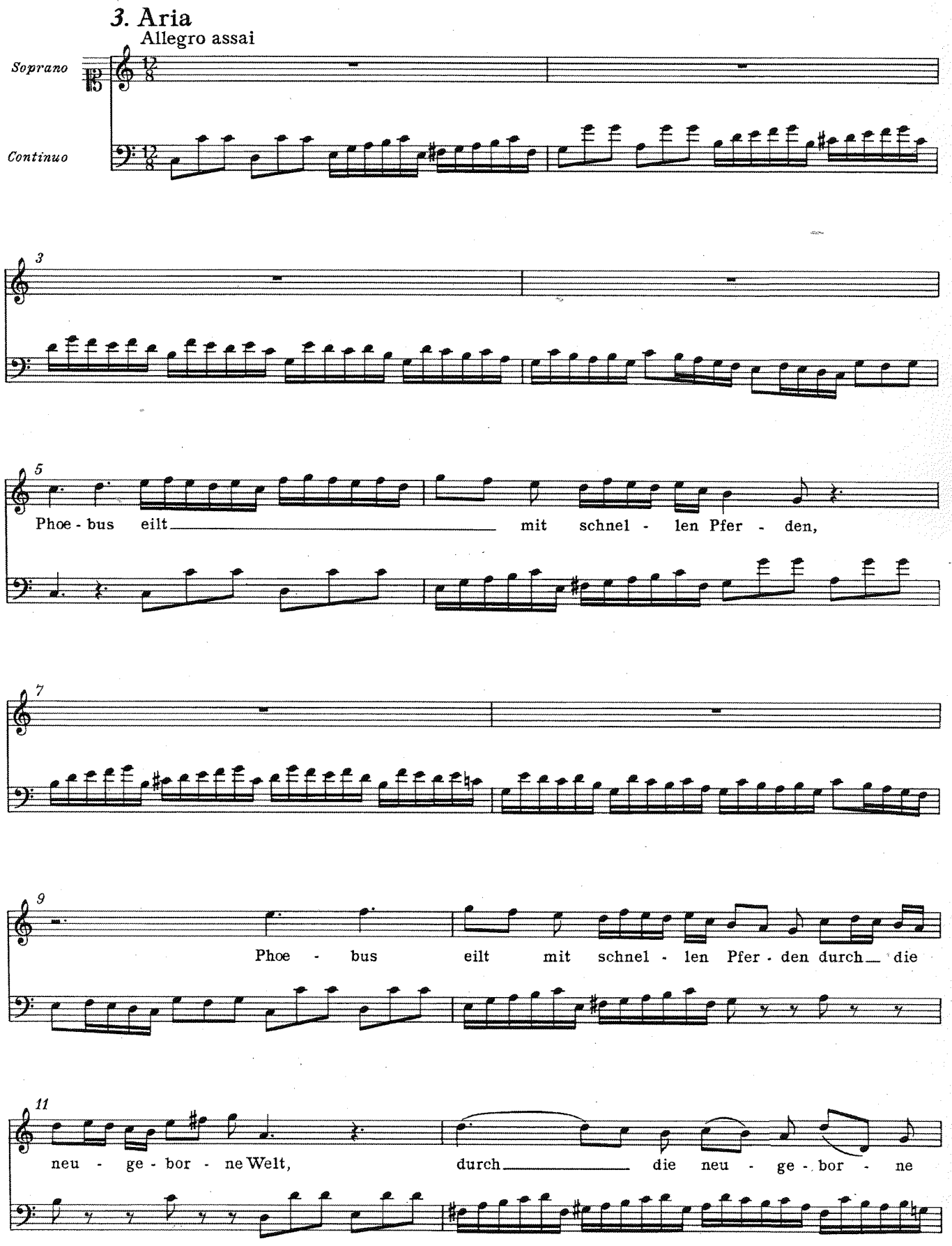

Don Quixote, der Ritter von der traurigen Gestalt.
Mässig.
Solo.
(hervortretend)
13
grazioso
mf
dim.
p
mf
dim.
pp

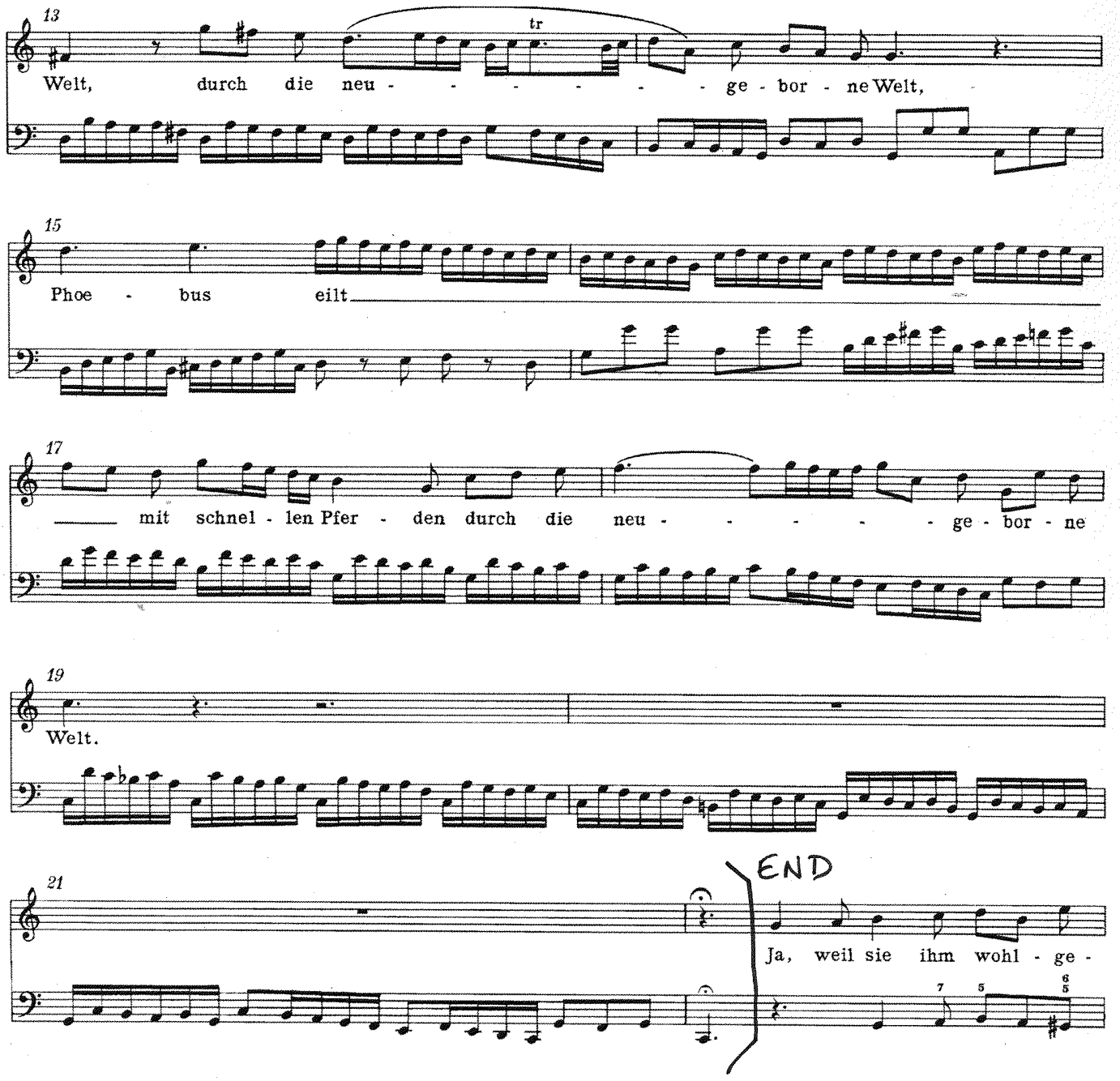
Var 3:

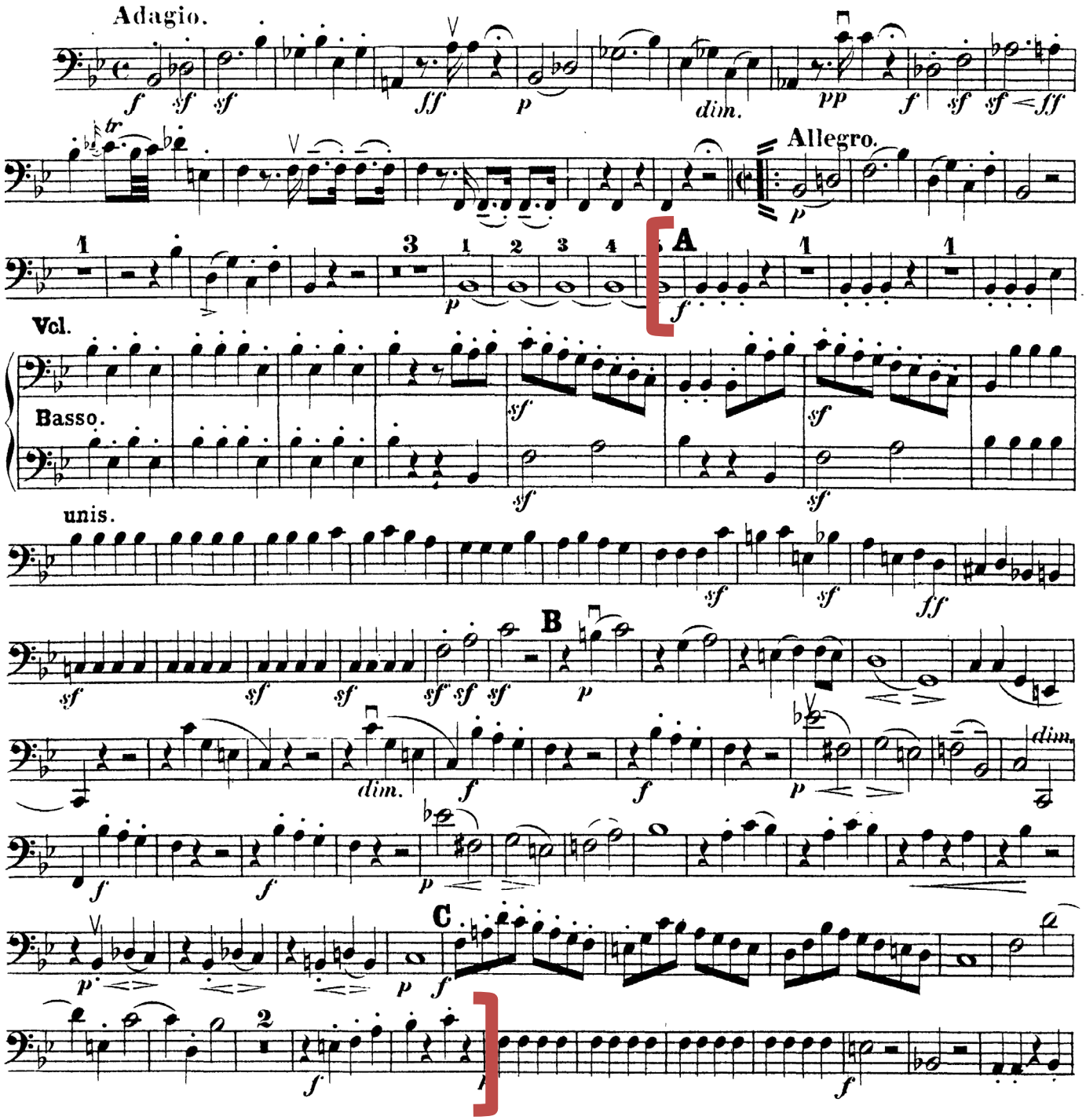

Viel langsamer.
zart ausdrucksvoll
ohne Dämpf.
Solo.
36
sehr ausdrucksvoll
cresc.
37
38
molto espr.
poco calando
dim.
im Zeitmass
39
sehrbreit
hervortretend
espr.
appassionato
rit.
im Zeitmass
ff
cresc.
dim
espr.
immer ruhiger werden
40
41
espr.
lebhafter
42
p
ff

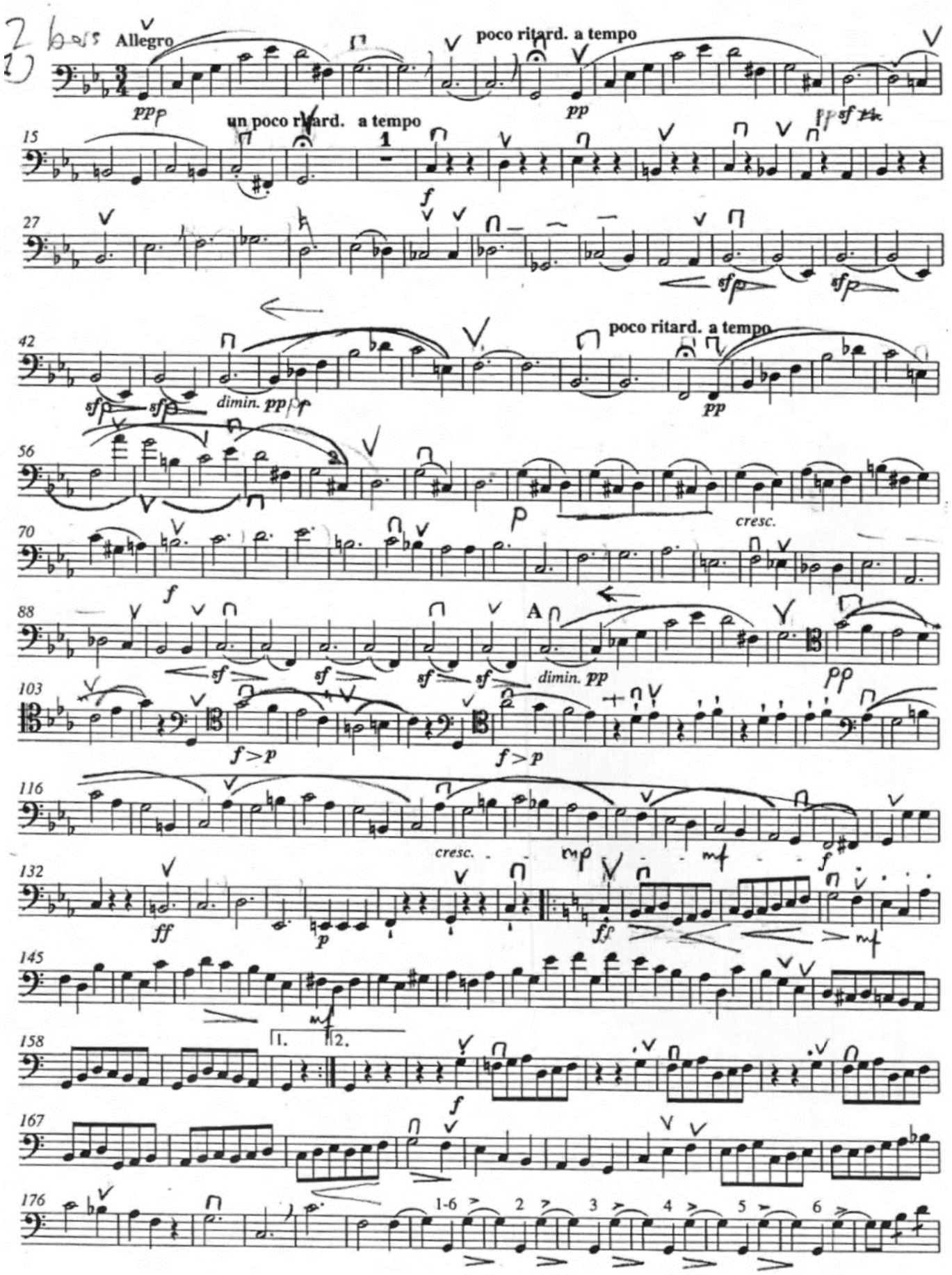
Stage 3 Excerpts

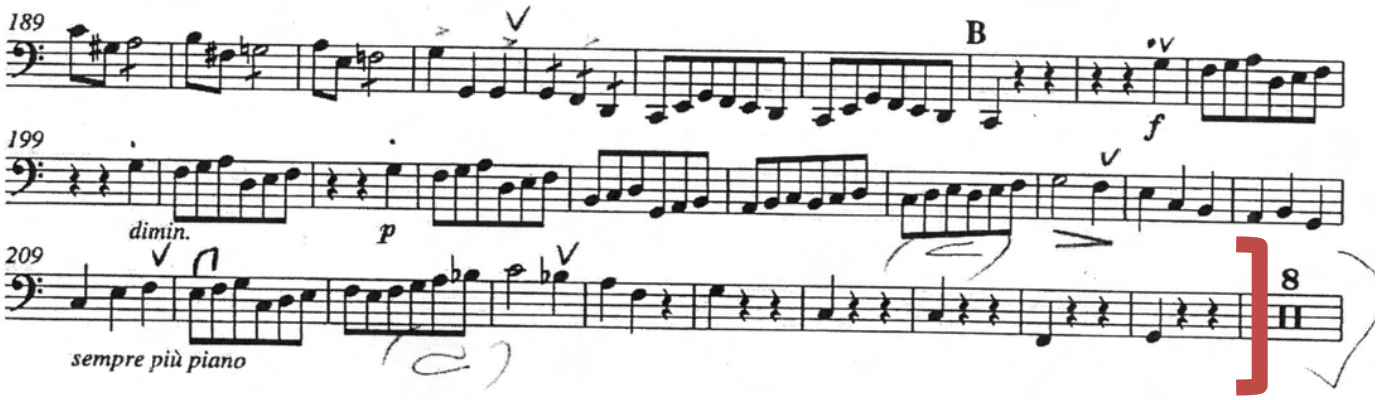
Live Audition

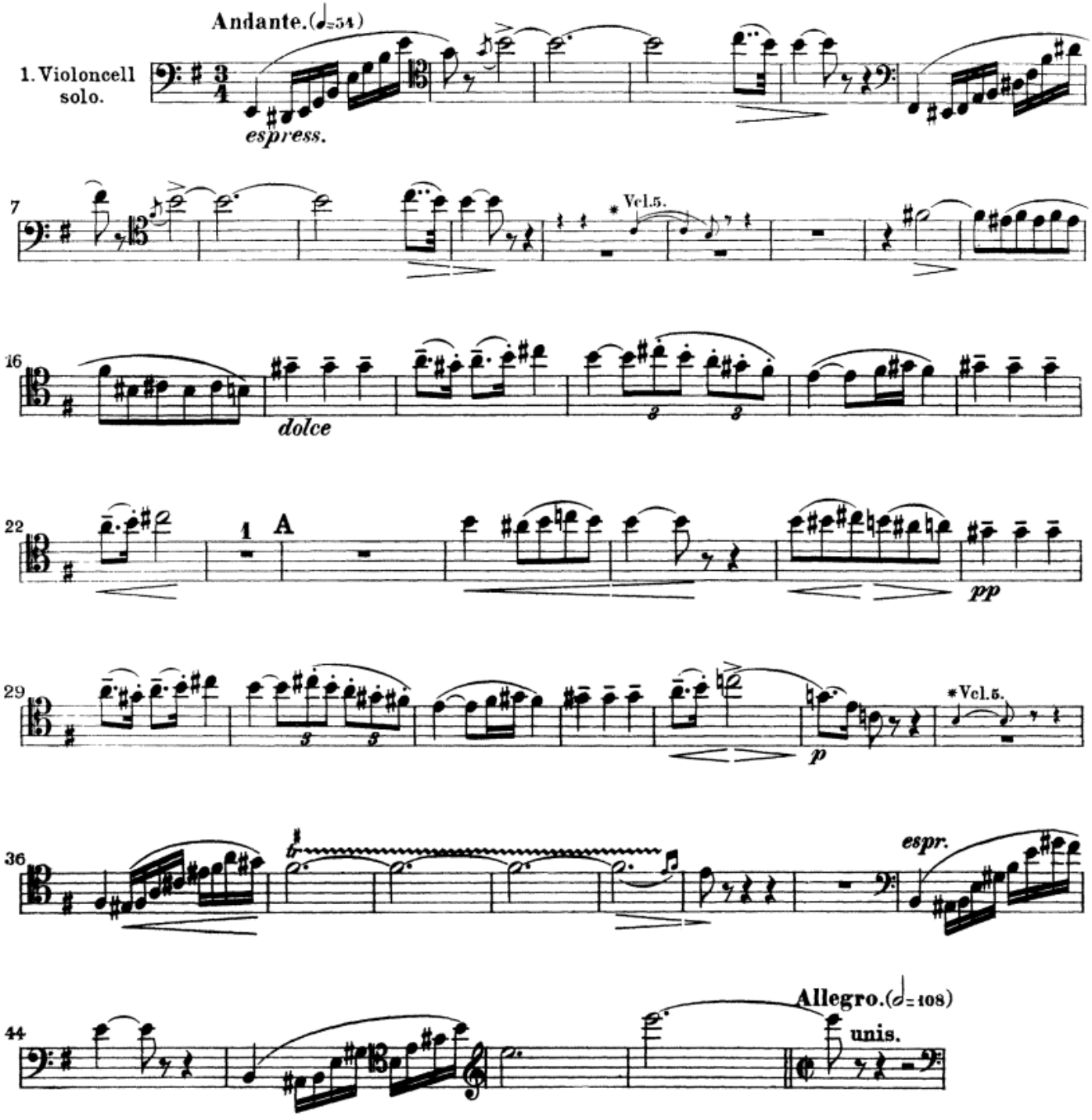

3. Aria
Allegro assai
Soprano
Continuo
Phoe - bus eilt mit schnel - len Pfer - den,
Phoe - bus eilt mit schnel - len Pfer - den durch die
neu - ge - bor - ne Welt, durch die neu - ge - bor - ne

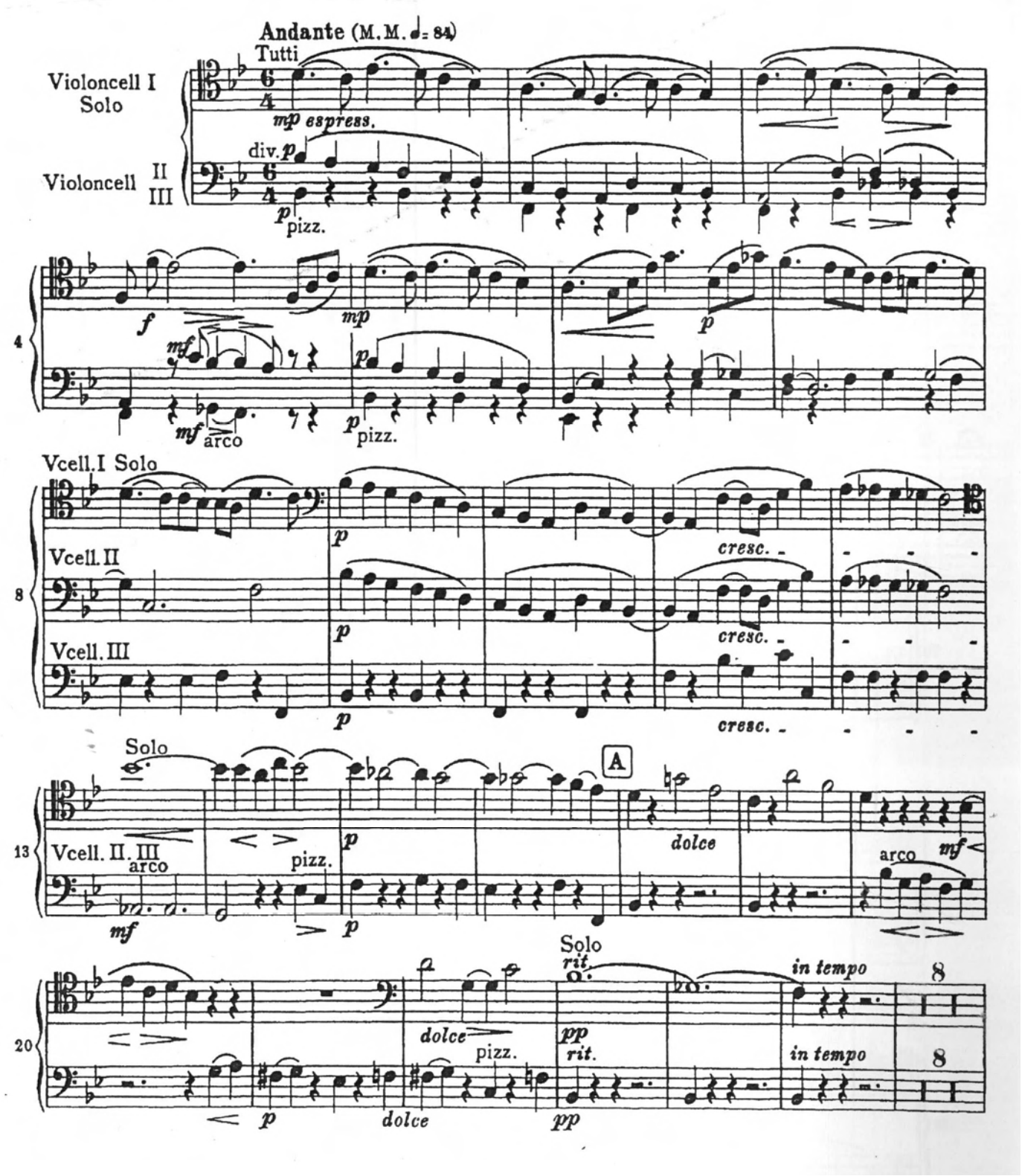

13
tr
Welt, durch die neu - - - - - - ge - bor - ne Welt,
15
Phoe - bus eilt
17
mit schnel - len Pfer - den durch die neu - - - - - ge - bor - ne
19
Welt.
21
END
Ja, weil sie ihm wohl - ge -

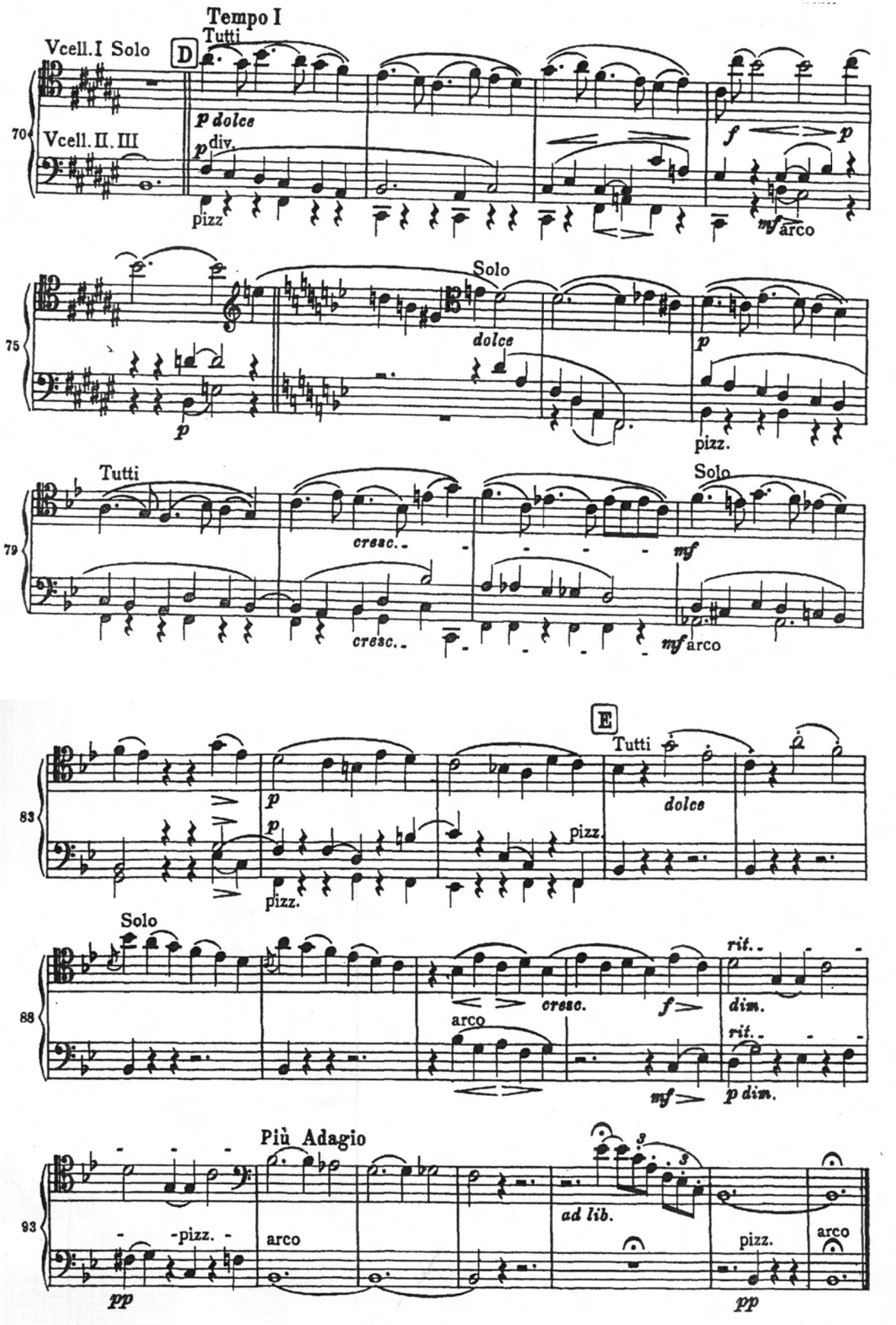

Adagio.
Allegro.
A
Vcl.
Basso.
unis.
B
C

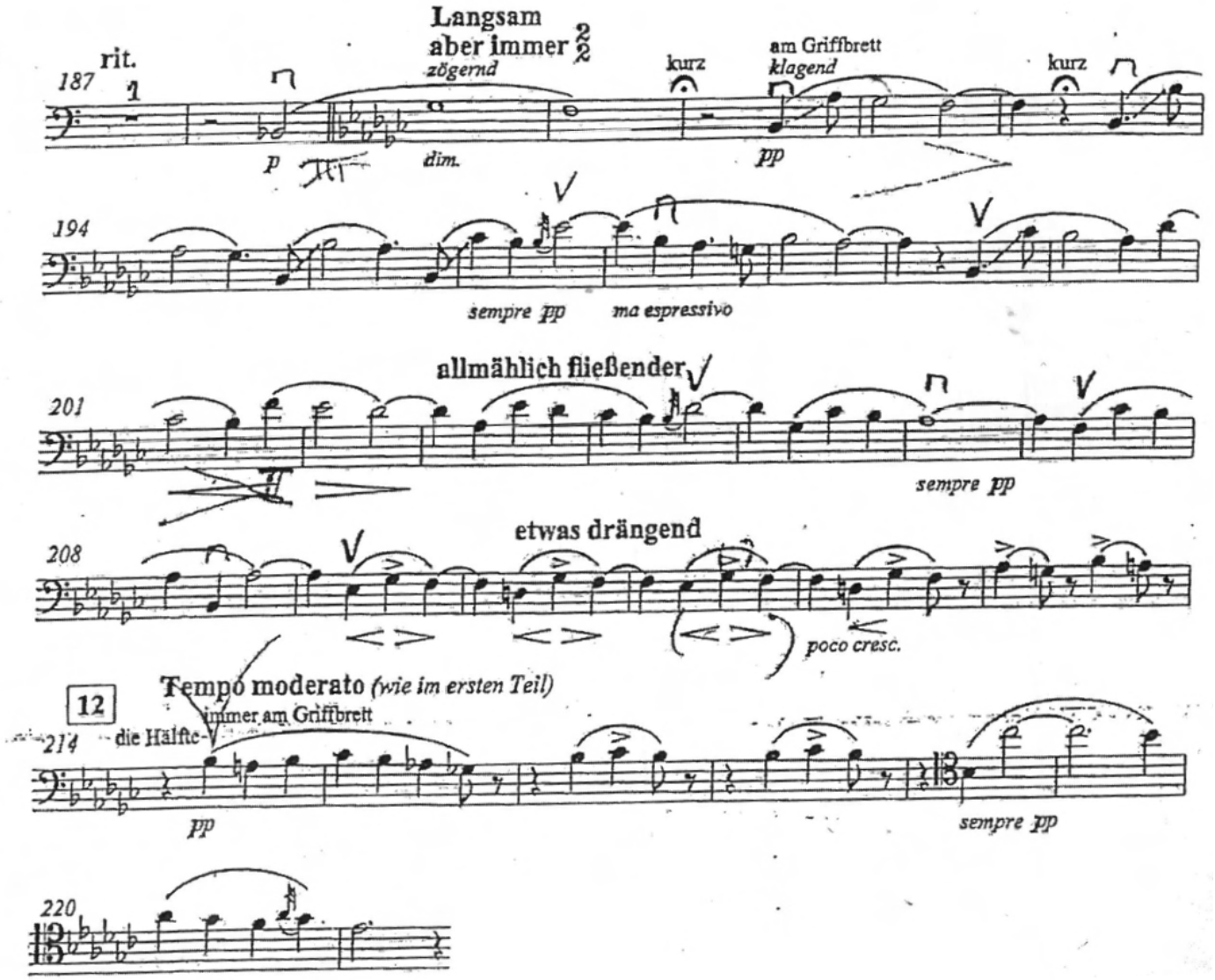

2 bass
Allegro
poco ritard. a tempo
un poco ritard. a tempo
poco ritard. a tempo
dimin. pp
cresc.
A
dimin. pp
cresc.
1.
2.
1-6
2
3
4
5
6

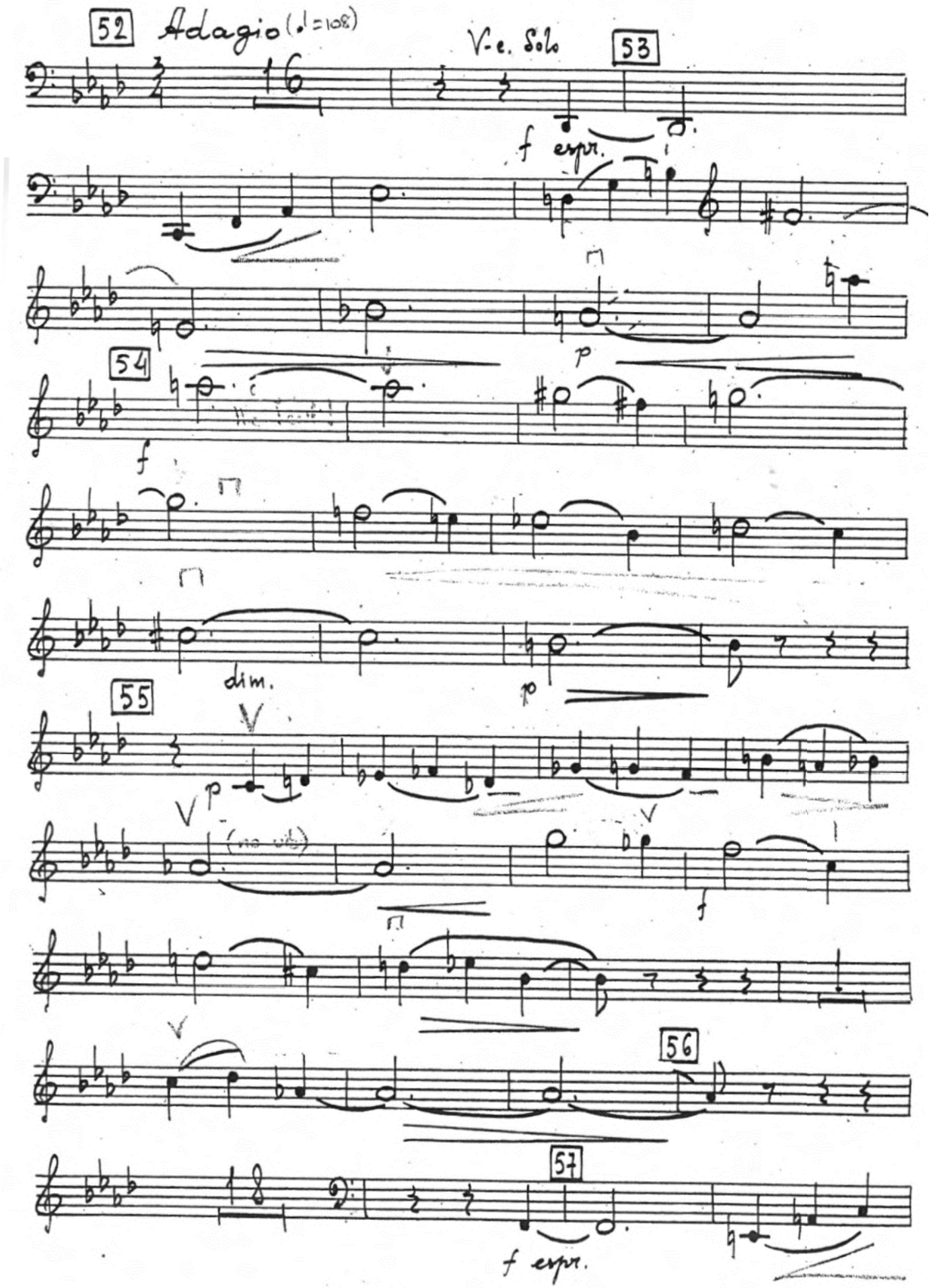

189
B
f
199
dimin.
p
209
sempre più piano
8

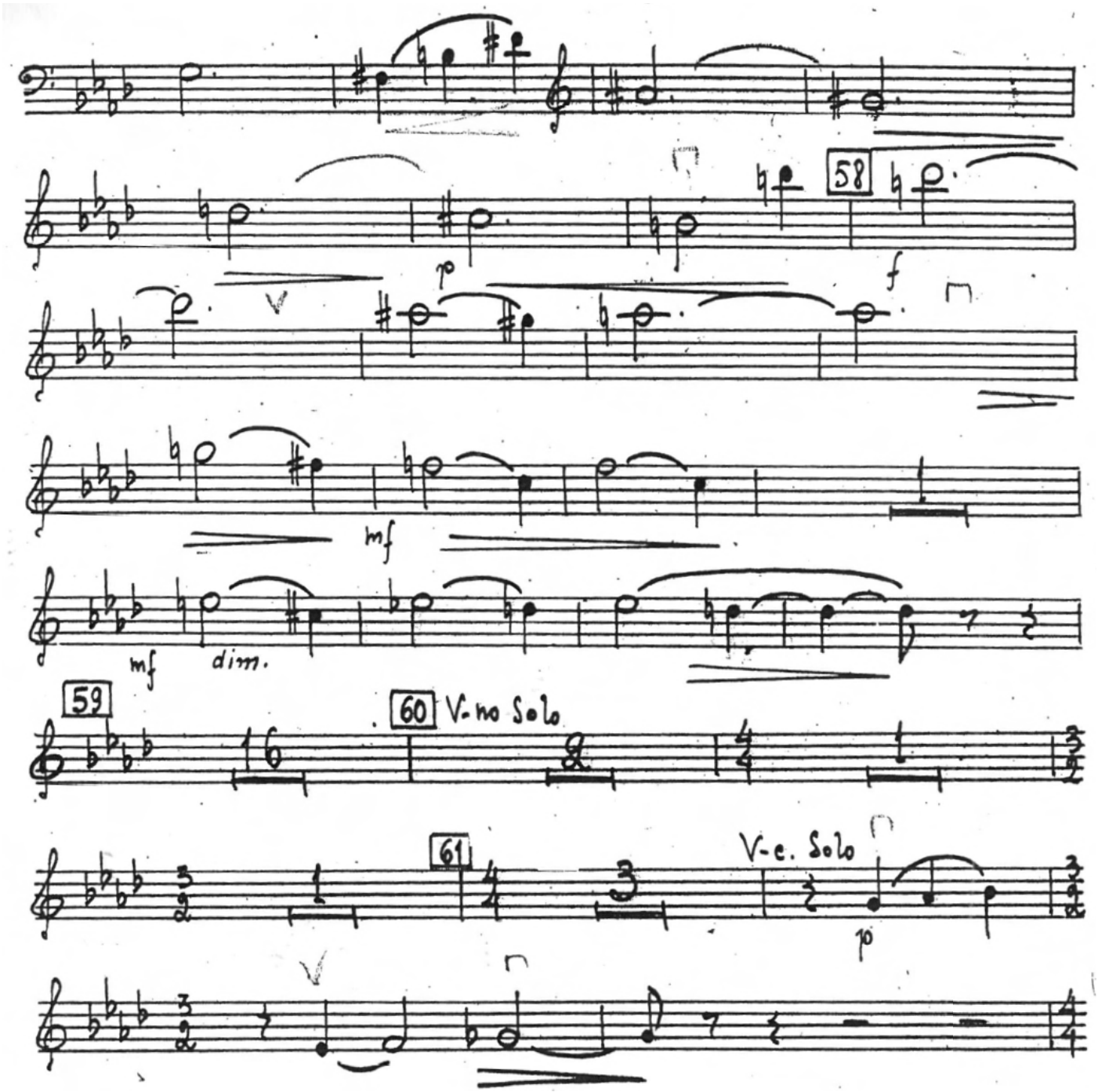

Andante.(♩=54)
1. Violoncell solo.
espress.
7
* Vcl.5.
16
dolce
22
1
A
pp
29
* Vcl.5.
p
36
espr.
44
Allegro.(𝅗𝅥=108)
unis.

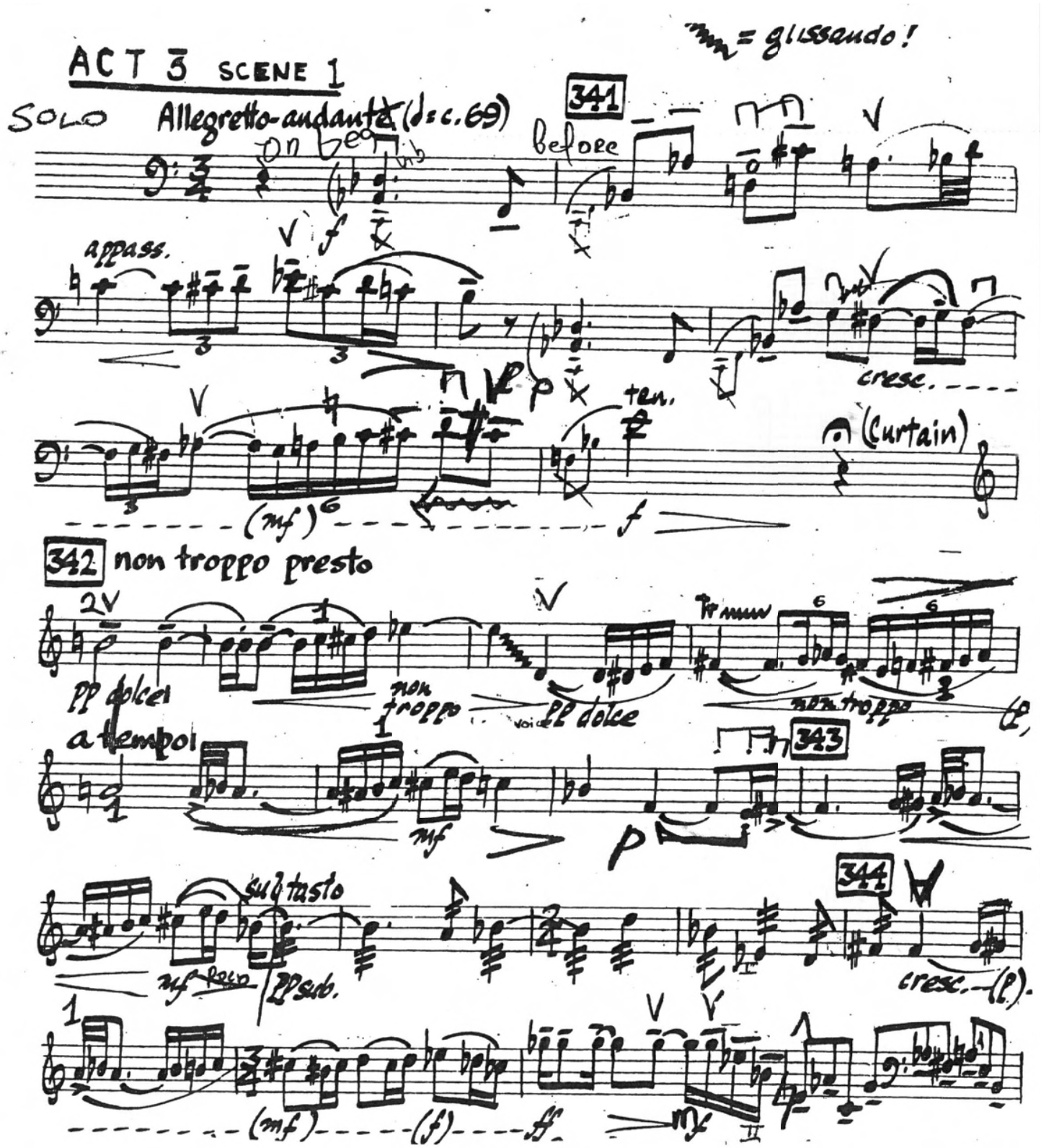

Andante (M.M. ♩= 84)
Tutti
Violoncell I
Solo
Violoncell II III
mp espress.
div.
pizz.
arco
Vcell.I Solo
Vcell.II
Vcell.III
cresc.
Solo
Vcell. II. III
A
dolce
rit.
in tempo

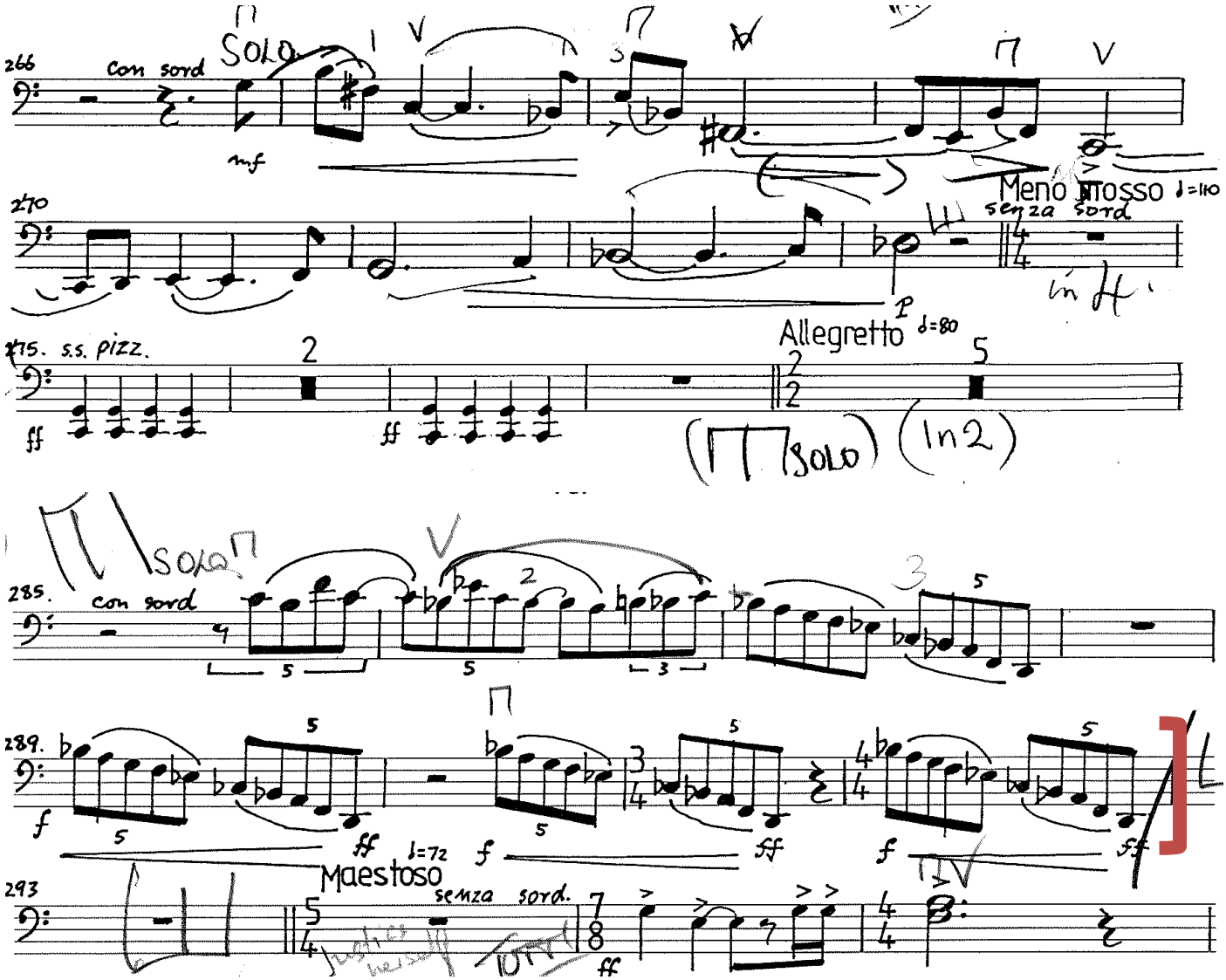

Tempo I
Vcell.I Solo
D
Tutti
70
Vcell.II.III
p dolce
p div.
pizz
f
p
mf arco
Solo
75
dolce
p
p
pizz.
Tutti
Solo
79
cresc.
mf
cresc.
mf arco
E
Tutti
83
p
p
pizz.
pizz.
dolce
Solo
88
cresc.
f
rit.
dim.
arco
rit.
mf
p dim.
Più Adagio
93
-pizz.
arco
ad lib.
pizz.
arco
pp
pp

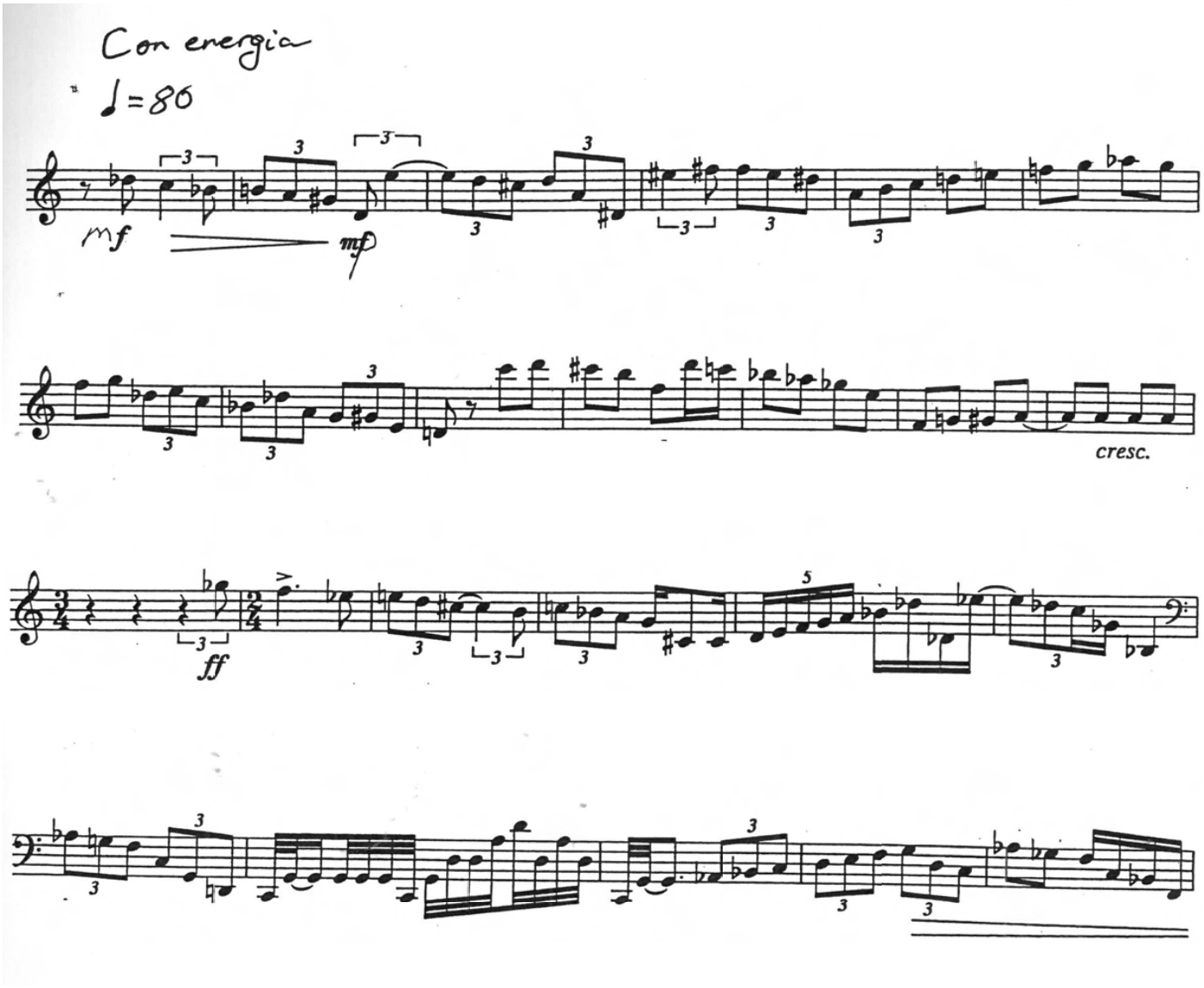

Langsam
aber immer
zögernd
rit.
187
kurz
am Griffbrett
klagend
kurz
p
dim.
pp
194
sempre pp
ma espressivo
allmählich fließender
201
sempre pp
etwas drängend
208
poco cresc.
Tempo moderato (wie im ersten Teil)
12
immer am Griffbrett
die Hälfte
214
pp
sempre pp
220


52
Adagio (♩=108)
V-c. Solo
53
f espr.
p
54
f
dim.
p
55
p
(no vib.)
f
56
57
f espr.


58
p
f
mf
mf
dim.
59
60
V.no Solo
61
V.c. Solo
p


= glissando!
ACT 3 SCENE 1
SOLO
Allegretto-andante (♩= c. 69)
341
before
appass.
cresc.
ten.
(Curtain)
342 non troppo presto
pp dolce
non troppo
pp dolce
non troppo
a tempo
343
sul tasto
pp sub.
344
cresc.


266
con sord
SOLO
mf
270
Meno mosso
senza sord.
Allegretto
275. s.s. pizz.
ff
(SOLO) (In 2)
285.
con sord
289.
f
ff
Maestoso
senza sord.
293
ff


Con energia
♩=80
mf
mf
cresc.
ff