



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

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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 concert, 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.

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## **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.

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**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.

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### **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](mailto: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.*

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## 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 – 1<sup>st</sup> 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**

The image displays a musical score for Beethoven's *Prometheus*, *Andante quasi Allegretto*, starting from the beginning to figure A. The score is written in 6/8 time and consists of seven systems of staves. The first system is a single staff with the instruction "Vel. Sol." and "decresc". The second system is a grand staff (treble and bass clefs) with the tempo marking "Andante quasi Allegretto" and the instruction "dolce". The third system continues the grand staff with "pizz" and "arco" markings. The fourth system is a grand staff with "sf" and "p" markings. The fifth system is a grand staff with "cresc." markings. The sixth system is a grand staff with "p" markings. The seventh system is a grand staff with "cresc." markings and a red bracket indicating the start of "figure 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. ohne Dämpf. Solo. *sehr ausdrucksvoll*

36 *cresc.*

37 *sehr ausdrucksvoll*

38 *molto espr.* *poco calando dim.*

39 *sehr breit hervortretend* *dim.* *im Zeitmass* *espr.* *passionato* *rit.* *im Zeitmass*

40 *cresc.* *ff* *dim.* *espr.* *immer ruhiger werden*

41 *espr.* *lebhafter*

42 *p* *ff*

**Stage 3 Excerpts**

**Live Audition**

### 3. Aria

Allegro assai

Soprano

Continuo

3

5

Phoe - bus eilt mit schnel - len Pfer - den,

7

9

Phoe - bus eilt mit schnel - len Pfer - den durch die

11

neu - ge - bor - ne Welt, durch die neu - ge - bor - ne



13

Welt, durch die neu - ge - bor - ne Welt,

tr

Detailed description: This system contains measures 13 and 14. The vocal line starts with a whole note 'Welt,' followed by a half note 'durch die neu -' and a half note 'ge - bor - ne Welt,'. A trill 'tr' is indicated above the final note. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

15

Phoe - bus eilt

Detailed description: This system contains measures 15 and 16. The vocal line has a whole note 'Phoe - bus' and a half note 'eilt'. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

17

mit schnel - len Pfer - den durch die neu - ge - bor - ne

Detailed description: This system contains measures 17 and 18. The vocal line has a whole note 'mit schnel - len Pfer - den durch die neu -' and a half note 'ge - bor - ne'. The piano accompaniment maintains the eighth-note bass line and melodic accompaniment.

19

Welt.

Detailed description: This system contains measures 19 and 20. The vocal line has a whole note 'Welt.' followed by a whole rest. The piano accompaniment continues with the eighth-note bass line and melodic accompaniment.

21

Ja, weil sie ihm wohl - ge -

7 5 6 5

END

Detailed description: This system contains measures 21 and 22. The vocal line has a whole note 'Ja, weil sie ihm wohl - ge -'. The piano accompaniment continues with the eighth-note bass line and melodic accompaniment. The system ends with a double bar line and the word 'END' written above the staff. Fingering numbers 7, 5, 6, and 5 are written below the final notes of the piano line.

Adagio.

*f sf sf ff p dim. PP f sf sf < ff*

Allegro.

1 3 1 2 3 4 **A** 1 1

Vcl.

Basso.

unis.

*sf sf sf sf sf sf p*

*dim. f f p*

**B**

*dim. f f p*

**C**

*p < > p f*

*f f*

Detailed description: This is a page of musical notation for the first movement of Haydn's Symphony No. 98. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Adagio.' and a dynamic of *f*. The notation includes various dynamics such as *sf*, *ff*, *p*, *dim.*, *PP*, and *f*. There are several measures with fingerings indicated by numbers 1, 2, 3, and 4. A red bracket labeled 'A' spans a specific section of the score. The tempo changes to 'Allegro.' with a dynamic of *p*. Further down, there are sections labeled 'Vcl.', 'Basso.', and 'unis.'. Dynamics like *sf* and *ff* are used. Section 'B' is marked with *dim.* and *f*. Section 'C' is marked with *p* and *f*. A second red bracket is located at the bottom of the page.

Handwritten annotations: **2 bars** (circled), **Allegro**, **poco ritard. a tempo**, **un poco ritard. a tempo**, **ppp**, **pp**, **f**, **sfp**, **dimin. pp**, **p**, **cresc.**, **f**, **f > p**, **mp**, **mf**, **f**, **mf**, **1.**, **2.**, **f**, **1-6**, **2**, **3**, **4**, **5**, **6**.

The score is written in bass clef with a 4/4 time signature. It features a variety of dynamic markings and articulations. The piece begins with a handwritten '2 bars' circled above the first measure. The tempo is marked 'Allegro' and includes several 'poco ritard. a tempo' markings. Dynamics range from *ppp* to *f*. The score includes slurs, accents, and various articulation marks such as *v* (accents) and *sf* (sforzando). A first and second ending are indicated at measures 158-166. The piece concludes with a series of six accented notes numbered 1 through 6.

189

Musical staff 189: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations including accents and slurs. A dynamic marking 'f' is present at the end of the staff. A letter 'B' is written above the staff.

199

Musical staff 199: Bass clef. The staff contains a sequence of notes with various articulations including accents and slurs. A dynamic marking 'f' is present at the end of the staff.

209

Musical staff 209: Bass clef. The staff contains a sequence of notes with various articulations including accents and slurs. A dynamic marking 'p' is present. The instruction 'sempre più piano' is written below the staff. A red bracket on the right side of the staff indicates a section of 8 measures, with the number '8' written inside the bracket.

*sempre più piano*

1. Violoncell solo.

Andante. (♩=54)

*espress.*

7

\*Vel.5.

16

*dolce*

22

1 A

*pp*

29

*p*

\*Vel.5.

36

*espr.*

44

Allegro. (♩=108)

*unis.*

Andante (M. M. ♩ = 84)

Tutti

Violoncell I Solo

*mp espress.*

Violoncell II III

*div. p.*

*p pizz.*

4

*f*

*mf arco*

*p pizz.*

Vcell. I Solo

Vcell. II

Vcell. III

*p*

*cresc. -*

*p*

*cresc. -*

*p*

*cresc. -*

13

Solo

Vcell. II. III

*arco*

*mf*

*pizz.*

*p*

*dolce*

*arco mf*

20

Solo

*rit.*

*pp*

*dolce*

*pizz.*

*pp rit.*

*in tempo*

8

*p*

*dolce*

*pp*

*in tempo*

8

Tempo I  
Vcell. I Solo **D** Tutti  
Vcell. II, III  
*p dolce*  
*p div.*  
pizz  
*f* *p*  
*mf* arco

75  
Solo  
*p*  
*dolce*  
*p*  
pizz.

79  
Tutti  
*cresc.*  
*mf*  
*cresc.*  
*mf* arco

83  
**E** Tutti  
*p*  
*p*  
pizz.  
*dolce*

88  
Solo  
*arco* *cresc.* *f*  
*rit.*  
*dim.*  
*mf* *p dim.*  
*rit.*

Più Adagio  
93  
*pp*  
-pizz. - arco  
*ad lib.*  
pizz. arco  
*pp*

187 rit. 1

Langsam aber immer zögernd 2/2

kurz am Griffbrett klagend kurz

*p* *dim.* *pp*

194

*sempr pp ma espressivo*

201 allmählich fließender

*sempr pp*

208 etwas drängend

*poco cresc.*

12

Tempo moderato (wie im ersten Teil)

immer am Griffbrett

214 die Hälfte

*pp* *sempr pp*

220



52 Adagio (♩ = 108) V-e. Solo 53

54

55 dim. p

56

57 f expr.

Detailed description: This is a handwritten musical score for a Violin Solo, covering measures 52 through 57. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 108 beats per minute. The score is written on eight staves. Measure 52 begins with a bass clef and a 3/4 time signature. The first staff contains measures 52 and 53. Measure 53 includes the instruction 'f expr.' (forte, expressive). The second staff continues measures 52 and 53. The third staff contains measures 54 and 55. Measure 54 includes the instruction 'f' (forte). Measure 55 includes the instruction 'dim.' (diminuendo). The fourth staff continues measures 54 and 55. The fifth staff contains measures 56 and 57. Measure 56 includes the instruction 'p' (piano). The sixth staff continues measures 56 and 57. The seventh staff contains measure 56. The eighth staff contains measure 57, which includes the instruction 'f expr.' (forte, expressive). The score is marked with various dynamics, articulation marks, and phrasing slurs.

Handwritten musical notation on a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of several measures with notes, rests, and slurs. A sharp sign (#) is visible above a note in the second measure.

Handwritten musical notation on a treble clef staff. The key signature has three flats. Measure 58 is boxed. The music includes notes, rests, and slurs.

Handwritten musical notation on a treble clef staff. The key signature has three flats. The music includes notes, rests, and slurs. Dynamics markings *p* and *f* are present.

Handwritten musical notation on a treble clef staff. The key signature has three flats. The music includes notes, rests, and slurs. A dynamic marking *mf* is present.

Handwritten musical notation on a treble clef staff. The key signature has three flats. The music includes notes, rests, and slurs. Dynamic markings *mf* and *dim.* are present.

Handwritten musical notation on a treble clef staff. Measure 59 is boxed. Measure 60 is boxed and labeled "V-no Solo". The music includes notes, rests, and slurs.

Handwritten musical notation on a treble clef staff. Measure 61 is boxed and labeled "V-c. Solo". The music includes notes, rests, and slurs. A dynamic marking *p* is present.

Handwritten musical notation on a treble clef staff. The music includes notes, rests, and slurs.

# ACT 3 SCENE 1

*mm = glissando!*

SOLO Allegretto-Andante (♩ = c. 69)

341

on be... before

appass. *f* *mf* *f* *ten.* *cresc.* (curtain)

342 non troppo presto

2V *pp dolce a tempo!* *non troppo* *pp dolce* *non troppo* *mf* *p* *mf* *ff* *mf*

343

344 *cresc. (p)*

1 *mf* *f* *ff* *mf*

*subtasto* *pp sub.*

266 con sord. **Solo** *mf*

270 *in ff* **Meno mosso**  $\text{♩} = 110$  senza sord.

275. *ss. pizz.* **Allegretto**  $\text{♩} = 80$  *ff* (Solo) (In 2)

285. con sord. *ff* *f* *sf* *f* *sf*

289. *f* *ff*  $\text{♩} = 72$  *f* *sf* *f* *sf*

293 **Maestoso** senza sord. *ff*

*Just as herself*

Con energia

$\text{♩} = 80$

The image shows a handwritten musical score for Michael Berkeley's Concerto for Orchestra, titled "Con energia". The tempo is marked as  $\text{♩} = 80$ . The score is written in treble and bass clefs, with various dynamics and articulations. The first staff begins with a *mf* dynamic and a crescendo hairpin, followed by a *mf* dynamic. The second staff ends with a *cresc.* marking. The third staff starts with a *ff* dynamic and includes a *v.* (accent) marking. The fourth staff is in the bass clef and features several triplet markings. The score is characterized by frequent triplet markings and a variety of rhythmic patterns.