

A photograph of a conductor from behind, standing on a podium and leading an orchestra. The conductor is wearing a dark long-sleeved shirt and has his arms raised, holding a baton. The orchestra is seated in front of him, with various instruments visible, including violins, violas, and cellos. The concert hall has a modern design with wooden paneling and a large screen at the back. The lighting is warm and focused on the stage.

Candidate Application Pack

Principal Horn

mp
ORCHESTRA

Dear Candidate,

Thank you for expressing an interest in applying for the role of Principal Horn.

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 until the chamber round are adjudicated blind. We therefore ask that you do not discuss your application with members of the orchestra or panel.

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

Formed by Harry Blech in 1949, London Mozart Players (LMP) is the longest established chamber orchestra in the UK. 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, as well as playing over 150 concerts and performances per year in and around the UK.

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.



**“If we want to see an illustration of
how classical music brings a
community together, LMP would be a
good place to start.”**

- Jon Jacob

**“They possess an unfailing
professionalism, artistry, and
commitment to music.”**

- John Suchet

II. HOW TO APPLY

Completing your application

We pride ourselves on offering a recruitment process which is transparent and gives all prospective candidates the opportunity to demonstrate their abilities and experience. Please do take some time to read our guidance on applying and feel free to **get in touch** with Orchesta Manager & Fixer Jason Weir if you have any questions about the process.



It is really important to us that we build an inclusive and diverse organisation that reflects the communities we serve. We recognise that diversity in the workplace brings a wealth of benefits to us as an organisation and our audiences, and strongly encourage applications from people of all ages, of Black, Asian and ethnically diverse backgrounds, women, trans and non-binary candidates, LGBTQ+ candidates and those that are disabled.

If you have any access requirements, please get in touch with us directly to discuss them, via email to jason@lmp.org or by calling 020 8686 1996.

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.

The Application Process

Please submit your application via Musical Chairs.

The deadline for applications is **11:59pm** on **Sunday 2 June 2024**. Shortlisted candidates will be invited to in-person auditions in Central London on **Monday 22 July**. Please note that late applications will not be accepted.

Details on the full application process are outlined below. Throughout the first two rounds, candidates will remain anonymous to all panellists, who only meet candidates in the chamber round. All applications are anonymous and confidential both before and after the audition date, 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.



THE APPLICATION PROCESS

First Round: Audio Submission

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

- Name and contact information
- Equal opportunities monitoring form
- Video recording of the following repertoire, recorded on a mobile phone
- First movement without cadenza (unaccompanied) from **one** of the following:
Mozart Horn Concerto No. 2 in E-flat major, K.417
Mozart Horn Concerto No. 4 in E-flat major, K.495

All recordings must be unaccompanied, unedited and recorded on a phone in a single take. Please upload via Musical Chairs before the deadline.

These recordings will be anonymised and submitted to the panel for shortlisting. The panel will select players to continue to the next round using the criteria listed on page 10.

Second Round: Screened Audition (in-person) Monday 22 July, Central London

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

Repertoire:

- First movement (unaccompanied) from **one** of the following:
Mozart Horn Concerto No. 2 in E-flat major, K.417
Mozart Horn Concerto No. 4 in E-flat major, K.495

- PLUS the following orchestral excerpts:

Mendelssohn 'Nocturne' [from *A Midsummer Night's Dream*, Op. 61]: Bars 1-34
Ravel *Pavane pour une infante défunte*, M.19: Bars 1-11
Haydn Symphony No.31 in D 'Hornsignal', Hob.I:3: Mvt.IV - in entirety (with repeats)
Mozart Symphony No.29 in A major, K.20: Mvt.IV - bars 167-end
Stravinsky *Pulcinella Suite*: Mvt.IX -Finale: Fig 102-104
Bach *Mass in B minor*, BWV 232: Quoniam (entirety)

APPLICATION PROCESS *continued*

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

Candidates will be notified by call/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) Monday 22 July, Central London

If successful during the screened audition, you will be invited to join an additional round on the same day. In this round you will have the opportunity to play the orchestral excerpts below alongside a small number of LMP musicians. This round is not screened.

Repertoire:

Beethoven Symphony No.8 in F major, Op.93: Mvt.III - bars 44-end (including repeat)

Beethoven Symphony No.3 in E-flat major 'Eroica', op.55: Mvt.III - bars 171-265

Mozart Symphony No.40 in G minor, K.550: Mvt.III - bars 27-end

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.

WHAT WE LOOK FOR

The nature of our work and the nature of auditions means it can be really difficult to discern between what is often a large volume of incredibly talented musicians.

We have worked hard to create a scoring process which is transparent and structured to ensure that we are assessing all candidates in a manner that is consistent, and accounts for a variety of musical backgrounds and experiences.

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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