

HALLÉ

BASS TROMBONE (THIRD TROMBONE, PRINCIPAL)

(FULL-TIME PERMANENT)

Recruitment information pack



CONTACT DETAILS FOR THIS APPLICATION

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2. THE ROLE

The role is that of Principal Bass Trombone (playing contrabass trombone as required) for performances ranging from Mahler symphonies to *Top Gun: Maverick* and everything in between.

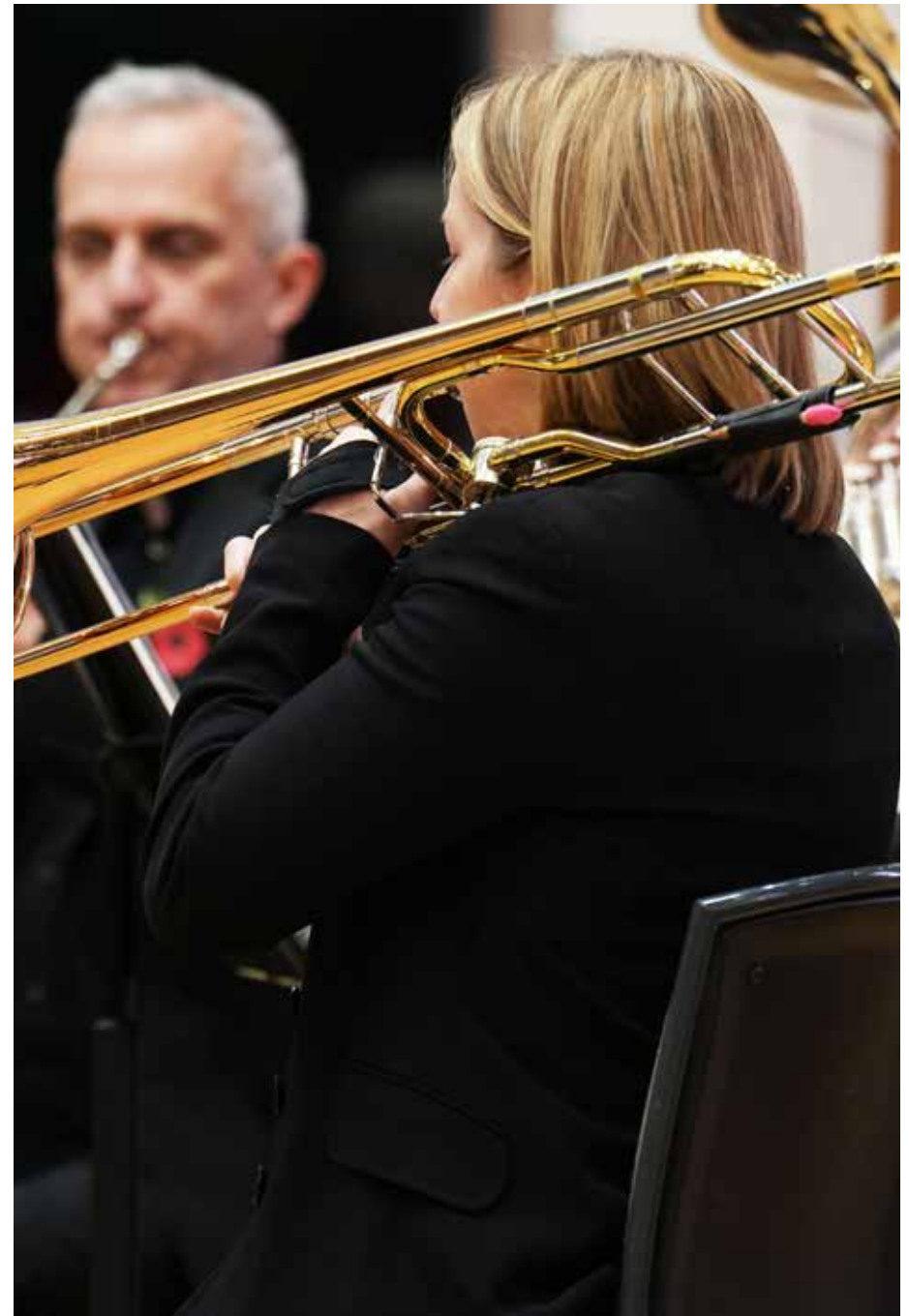
The role also includes opportunities to perform concerts in the Chamber Series at Halle St Peter's, and off the stage there are many opportunities to contribute to the educational reach of the Hallé. These include coaching members of the Hallé Youth Orchestra, who regularly participate in classes with the section as well as mentoring the student players enrolled on the RNCM Professional Engagement Scheme, run jointly by the Hallé and RNCM. Opportunities for grassroots engagement and participation span the whole age range, from the Adopt A Player initiative in primary schools through to working with dementia sufferers in care homes.

2.1 THE CONTRACT

The Orchestra's contract guarantees a maximum of 430 sessions or calls in a year Where notification of work is published in quarterly itineraries. A session will not be more than 3 hours and often less (e.g. concerts are usually c.2hrs). There are also checks and balances in place to prevent overwork, such as a maximum number of sessions in a day (2), a week (12) and a Free Day structure that equates to 2 days a week free plus statutory holidays etc.. Up to 10% of sessions may be taken off without pay and by agreement with the Orchestra Manager. The Orchestra have 35 days annual leave, where 28 of those days are usually scheduled in a single period in the summer.

2.3 SALARY AND BENEFITS

The Bass Trombone salary will be £41,512 per annum. This includes playing contrabass trombone where required. Other benefits include an excellent, contributory pension scheme and a health insurance scheme. The Hallé also insures members of the Orchestra's instruments.



1. ABOUT THE HALLÉ

‘One thing, however, is certain; the Hallé has struck gold with its new appointment. Wong is a hugely gifted, properly serious maestro, who is bound to grow and grow.’ THE TELEGRAPH, SEPTEMBER 2024

Innovation has been central to the Hallé since its foundation in 1858 by Sir Charles Hallé, a true pioneer. His fundamental belief that music should be for everyone remains central to the orchestra’s vision today, yet the Hallé is much more than just a world-leading symphony orchestra. Its collective spirit can be felt in the variety of communities it embraces, the diversity of the ensembles it nurtures and the array of different concerts it offers.

Since Hallé’s death in 1895, his ground-breaking work has been continued by other musical legends: Hans Richter, Hamilton Harty, John Barbirolli and most recently Sir Mark Elder, who stepped down as Music Director at the end of last season after almost a quarter of a century at the helm. Now, as Sir Mark assumes the mantle of Conductor Emeritus, the baton passes to Kahchun Wong to open a new chapter in the Hallé’s history as Principal Conductor and Artistic Advisor.



Framing his inaugural Manchester season between Mahler’s First and Beethoven’s last symphony (featuring the Hallé Choir in its famous choral finale), Kahchun Wong will also mark Bruckner’s bicentenary, introduce Hallé audiences to some of his favourite composers from the Far East, and revisit Shostakovich’s Fifth Symphony, the work with which the orchestra first experienced his very special magic.

Other season highlights include specially-curated concerts by Thomas Adès, in his second season as Artist-in-Residence, a brand-new Concerto for Orchestra by long-term Hallé collaborator Huw Watkins and, following on from the success of last season’s immersive American Minimalism festival, a three-concert celebration of Philip Glass. This season also continues two hugely popular initiatives introduced in 2023: our hour-long ‘Rush Hour’ concerts and ‘The Hallé Presents ...’, a series of unique collaborations with celebrated artists from non-classical genres. As well as specially devised family performances, our Ancoats home, Hallé St Peter’s hosts a series of ‘relaxed’ concerts and a lunchtime Chamber Series that frequently sells out.





At the heart of the Hallé are its players, led by their two dynamic Leaders, Roberto Ruisi and Emily Davis. Hailing from over 14 different countries, our orchestra members are all extraordinary, multi-skilled individuals in their own right – soloists, chamber musicians, educators and more – who, when united in concert, create the unique and world-famous Hallé sound.

Originally based in Manchester's Free Trade Hall, the Hallé has been resident at the specially built Bridgewater Hall, one of the world's great concert venues, since 1996 and now performs to over 100,000 people there every year. Hallé St Peter's opened in the resurgent area of Ancoats in 2013; now including the triple RIBA Award-winning Oglesby Centre, it provides a home for the Hallé to rehearse, record and perform, as well as a base for Hallé Connect, the Hallé's extensive education, community outreach and ensembles programme.

One of the biggest initiatives of its kind in the world, Hallé Connect's projects inspire and engage more than 76,000 people a year, bringing music in its broadest sense to many who have never before visited a concert hall. The ever-expanding family of ensembles welcomes over 700 people, aged eight and upwards, through its doors each week.

In addition, the Hallé holds residencies in major cities across the North West, performs regularly at prestigious international festivals, such as Edinburgh and the BBC Proms, and tours overseas, reaching another 70,000 listeners, both here and abroad. Encouraged by an enhanced social media presence, the Hallé has seen a dramatic increase in younger audiences, as well as the launch of its own record label, filmed concerts released online, expanded repertoire with brand-new commissions, and numerous awards including a 2022 South Bank Sky Arts Award.



2.1 THE ORCHESTRA

The players in the Hallé are among the finest in the world and have come from 14 countries all over the world to work in Manchester. Many teach at the Royal Northern College of Music and Chetham's School of Music and other UK wide specialist Conservatoires and schools, playing and teaching in the wider community. All are involved in the Hallé's concerts in the UK and overseas and are central to our huge community and outreach programme.

The Orchestra has 80 permanent posts (with some players employed on part time contracts) and gives around 140 concerts and events each year

Further information about the Orchestra and its performances is available at www.halle.co.uk



2.2 DIVERSITY, EQUITY, DIVERSITY INCLUSION AND BELONGING

The Hallé Concerts Society is embedded in its city and aims to reflect the great diversity of Greater Manchester in all areas of its work: musicians, staff, Board participants and audiences.

Our ambition is to ensure that all employees and job applicants are given equal opportunity and that our organisation is representative of all sections of society. Each employee will be respected and valued and able to give their best as a result. We're committed to providing equality and fairness to all in our employment and not provide less favourable facilities or treatment on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, ethnic origin, colour, nationality, national origin, religion or belief, or sex and sexual orientation. We are opposed to all forms of unlawful and unfair discrimination. All employees, no matter whether they are part-time, full-time, or temporary, will be treated fairly and with respect.

But simply having a diverse workforce is not enough. We want to build an inclusive environment, where everyone can develop to their full potential. We celebrate our differences, and recognise the importance of teams reflecting the activities and communities they serve.



3. THE RECRUITMENT PROCESS

All applications will be carefully considered in an anonymised process which aims to widen access to auditions. We will be unable to offer auditions to all players who apply but players' CVs, references, and past professional experience will be taken into account.

The Hallé Concerts Society is committed to diversity in its workforce and welcomes applications from people from diverse backgrounds..

3.1 AUDITIONS

Auditions requirements are available to download at halle.co.uk and musicalchairs.com but will include the Sarabande from Bach Cello Suite No.5 and a selection of orchestral excerpts.

Auditions will be held in Manchester in the second half of January.

3.2 TRIALS

Following a successful audition, applicants will be invited to play in the Orchestra on a trial basis for rehearsals and concerts. This may be for more than one period of work. The successful candidate will, at some stage, have played under the direction of the Principal Conductor and Artistic Advisor (Kahchun Wong). Some players may also be recruited for trial periods with the Orchestra without audition; however, in such circumstances, they will still be required to give an audition at some point in the selection process (probably during or following one of the trial periods).

3.4 HOW TO APPLY

All applications should be made via the Musical Chairs website at www.musicalchairs.info/trombone/jobs using the ATS system.

4. WHO TO CONTACT?

Those directly responsible for dealing with your application and trial period etc. can be contacted at: auditions@halle.co.uk

For information on the application process and auditions etc.

Alex Benn (Orchestra and Auditions Manager)
alex.benn@halle.co.uk / 07834490315

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