AUDITIONS
For supplementary members of the Orchestra and/or the Stage Orchestra

The Teatro alla Scala Foundation is holding an audition for supplementary members of the Orchestra and/or the stage orchestra of the Theatre for various fixed-term employment requirements, depending on the needs of the

- TUTTI TRUMPET
- TUTTI CLARINET with obligation to play E-Flat Clarinet
- E-FLAT CLARINET with obligation to play Tutti Clarinet
- TUTTI HORN with obligation to play Wagner Tuba
- THIRD HORN with obligation to play Second Horn, Fourth Horn and following and Wagner Tuba
- TUTTI TROMBONE with obligation to play Bass Trombone
- BASS TROMBONE with obligation to play Tenor Trombone
- SECOND FLUTE with duty and with obligation to play Piccolo
- BASS TUBA

Admission to the audition is open to candidates who:

1) be at least 18 years of age;
2) are Italian or EU citizens, or non-EU nationals legally residing in Italy and holders of a residence permit for reasons of hired employment, or an equivalent valid document, or refugees status or subsidiary protection status;
3) hold a higher education diploma in the instrument in question, earned at a conservatory or musical institute, or an equivalent title if earned abroad.

The above requirements must be held on the publication date of the present audition notice.

Candidates has to apply exclusively through form online on the website www.teatroallascala.org selecting the page “work with us” - “competitions and auditions”, in accordance with the instructions available, no later than 29th May 2019.
At the end of the procedure for completing the application, an email will be sent to confirm the correct registration to the competition.

Applications delivered by mail, fax, hand or email will not be accepted.

The Teatro alla Scala Foundation does not assume any responsibility for any technical or IT mistakes that do not allow the prompt submission of the applications.
Candidates must enclose a detailed curriculum vitae signed by the candidates mentioning education, artistic and professional qualifications, and any other job or artistic activity carried on.

Extra EU Citizens must attach a .pdf copy of the residency permit of any other document certifying possession of the requirement under point 2) of this announcement.

The lack of documents will result in exclusion from the competition.

Candidates admitted with reserve to the audition, which could take place in several stages and in different days, will be called by e-mail to the e-mail address given by the candidate during the registration phase to attend the examination. The absence will be considered as renounce.
The application for admission to the competition implies acceptance of the unquestionable judgment of the Commission. The auditions of candidates with false or inaccurate declarations will be void. Competitors not admitted or admitted with reserve will be informed by e-mail.

Examination programme:

For the examination of **TUTTI TRUMPET**

W. Brandt          Concertpiece n. 2

Orchestral Excerpts:

B. Bartok          Concerto per orchestra (5th mov.)
G. Bizet           Carmen (Preludio e squillo)
R. Leoncavallo    Pagliacci (Squillo)
O. Respighi        Pini di Roma (1st mov. e solo esterno)
N. Rimski-Korsakov Shéhérazade (2nd tr.)
R. Strauss         Ein Heldenleben
                  Salome (3rd tr.)
I. Stravinsky      Petruska (finale, 2nd tr.)
G. Verdi          Don Carlo (2nd cornetta)
                  Otello
R. Wagner            Die Meistersinger (squilli interni)
For the examination of **TUTTI CLARINET** with obligation to play E-Flat Clarinet and for the examination of **E-FLAT CLARINET** with obligation to play Tutti Clarinet

**With the Clarinet**

W. A. Mozart
Concerto in La KV622

Orchestral passages

L. van Beethoven
Sinfonia n.6
Sinfonia n.8

F. Mendelssohn
Sogno di una notte di mezza estate (1° e 2° clarinetto)

P. I. Čajkovskij
Sinfonia n.4
Sinfonia n.6

N. Rimskij-Korsakov
Shéhérazade

M. Ravel
Daphnis et Chloé (1° e 2° clarinetto)

B. Bartók
Concerto per orchestra

S. Prokof'ev
Pierino e il lupo

**With the E-Flat Clarinet**

Orchestral passages:

A. Berg
Wozzeck

H. Berlioz
Symphonie Fantastique

G. Mahler
Sinfonia n.2
Sinfonia.9

M. Ravel
Bolero
Daphnis et Chloé
Piano Concerto in GMajor

D. Šostakovič
Sinfonia n.5

R. Strauss
Till Eulenspiegels lustige Streiche

I. Stravinskij
La Sacre du Printemps

D. Shostakovich
Sinfonia n. 5

R. Strauss
Till Eulenspiegels lustige Streiche

I. Stravinskij
La Sacre du Printemps

For the examination of **TUTTI HORN** with obligation to play Wagner Tuba

H. Merck
Studio n. 21 da “Ventiquattro Studi Concertanti”
da eseguire trasportato in Re (Edizioni Pizka)
W.A. Mozart  Concerto n. 3 in Mib magg. K447
H. Neuling  Bagatelle per corno e pianoforte

Execution of the following “passi”:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
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<tbody>
<tr>
<td>L. van Beethoven</td>
<td>Sinfonia n. 7</td>
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<tr>
<td></td>
<td>Sinfonia n. 8</td>
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<tr>
<td></td>
<td>Sinfonia n. 9</td>
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<td>Fidelio</td>
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<tr>
<td>P.I. Čaikovskij</td>
<td>Sinfonia n. 5</td>
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<tr>
<td>R. Strauss</td>
<td>Don Juan</td>
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<td></td>
<td>Don Quixote</td>
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<tr>
<td>G. Mahler</td>
<td>Sinfonia n. 1</td>
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<tr>
<td></td>
<td>Sinfonia n. 7</td>
</tr>
<tr>
<td>D. Šostakovič</td>
<td>Sinfonia n. 5</td>
</tr>
<tr>
<td>R. Wagner</td>
<td>L’oro del Reno</td>
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<td></td>
<td>Il crepuscolo degli Dei</td>
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<td></td>
<td>Lohengrin, preludio atto III</td>
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<tr>
<td>W.A.Mozart</td>
<td>Così fan tutte</td>
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<tr>
<td>G. Verdi</td>
<td>Otello, atto II</td>
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For the examination of **THIRD HORN with obligation to play Second Horn, Fourth Horn and following and Wagner Tuba**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
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</thead>
<tbody>
<tr>
<td>W.A. Mozart</td>
<td>Concerto n. 4 per corno e orchestra in Mi bemolle magg., k 495</td>
</tr>
<tr>
<td>R. Strauss</td>
<td>Concerto n. 1 per corno e orchestra in Mi bemolle magg., op.11</td>
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</tbody>
</table>

Orchestral passages:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Wagner</td>
<td>Die Meistersinger von Nürnberg</td>
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<td></td>
<td>Das Rheingold</td>
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<tr>
<td>R. Strauss</td>
<td>Till Eulenspiegel’s, op. 28</td>
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<td></td>
<td>Alpensinfonie, op. 64</td>
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<td></td>
<td>Ein Heldenleben, op. 40</td>
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<tr>
<td></td>
<td>Don Juan, op. 20</td>
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<tr>
<td>G. Mahler</td>
<td>Sinfonia n. 3 in re minore</td>
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<tr>
<td>A. Dvorák</td>
<td>Sinfonia n. 5 in do diesis minore</td>
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<td></td>
<td>Sinfonia n. 9 in mi minore, op. 95</td>
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<tr>
<td>F. Mendelssohn-Bartholdy</td>
<td>Sinfonia n. 3 in la minore, op. 56</td>
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</tbody>
</table>
D. Shostakovich  Sinfonia n. 5, op. 47
J. Brahms       Concerto per pianoforte e orchestra n. 1 in re minore, op. 15
                Concerto per pianoforte e orchestra n. 2 in Si bemolle maggiore, p. 83
S. Prokofiev    Romeo e Giulietta, op. 64

For the examination of TUTTI TROMBONE with obligation to play Bass Trombone

G. Kopprasch    Studio n. 55 dal II volume
W.A. Mozart     Requiem - Tuba Mirum (secondo trombone)
R. Wagner       Tannhauser – Ouverture (primo trombone)
R. Wagner       Die Walkure – La cavalcata delle Valchirie (primo trombone)
H. Berlioz      La damnation de Faust – Marcia Ungherese (secondo trombone)
G. Rossini      La Gazza ladra (primo trombone)
R. Strauss      Sinfonische Fantasie aus 'Die Frau ohne Schatten' (primo trombone)

Eventual sight-readings of “excerpts”.
Metronome markings are complied with where present.

For the examination of BASS TROMBONE with obligation to play Tenor Trombone

A. La Fosse     Studio per trombone basso (Moderato, p. 280 ed. Leduc)
R. Wagner       Rheingold, II Scena, Finale (IV Trombone)
J. Haydn        Die Schöpfung N. 26
G. Mahler       Sinfonia N. 7 (I Mov.)
O. Respighi     Fontane Di Roma “La Fontana Di Trevi Al Meriggio”
G. Rossini      La Gazza Ladra (Ouverture)
R. Schumann     Sinfonia N. 3 “Renana” (Iv Mov.)

Eventual sight-readings of “excerpts”.
Metronome markings are complied with where present.

For the examination of SECOND FLUTE with duty and with obligation to play Piccolo

W.A. Mozart     Concerto K314 in re magg.
                primo e secondo movimento senza cadenze
A. Vivaldi       Concerto per ottavino F.VI n.4 in do magg
                primo e secondo movimento

Orchestral passages:
J.S. Bach  |  Passione secondo Matteo (1° flauto)
J. Brahms |  Sinfonia n.1 (1° flauto)
         |  Sinfonia n.4 (1° flauto)
V. Bellini |  Norma – Castadiva (solo del 1° flauto)
G. Rossini |  Guglielmo Tell (solo del 1° flauto)
         |  Semiramide – Sinfonia (ottavino)
M. Ravel  |  Ma Mère l’oye (2° flauto)
G. Bizet   |  Carmen – n. 3 (1° e 2° ottavino)
G. Verdi  |  Traviata – inizio primo atto (ottavino)
B. Bartok |  Concerto per orchestra - Gioco delle coppie (2° flauto)
F. Mendelssohn |  Sinfonia n.4 – Quarto movimento (2° flauto)

For the examination of **BASS TUBA**

V. M. Blazhevich: Etude, with piano accompaniment.

Orchestral passages:

**Tuba bassa (tuba in F)**
- I.F. Stravinskij  |  Pétrouchka
- L. Delibes       |  Coppélia
- R. Wagner        |  Lohengrin
                   |  Die Meistersinger von Nürnberg

**Tuba contrabbassa (tuba in C, Bb)**
- S. Prokof’ev     |  Romeo and Juliet
- R. Wagner        |  Die Walküre
                   |  Das Rheingold
                   |  Siggfried

**Cimbasso:**
- G. Verdi         |  Aida
                   |  Rigoletto
                   |  Falstaff

Applicants can visit our website at www.teatroallascala.org in order to consult and download the “passi” and “a solo” which are included in the audition programme.
The candidates may be required to perform part or all of the examination programme. During some examination phases may be required to the candidates to perform in condition of anonymity, screened by a curtain or by other material apt to guarantee the perfect audibility but in order to prevent recognition.

Candidates will be asked to avoid any contact or communication with the exterior by handing over, eventually, their personal electronic devices (telephone, smartphone, tablet, pc or other). Should a candidate violate the prescribed rules he may be excluded from the competition.

Applicants are not entitled to a compensation for travel and stay expenses.

**GENERAL REGULATIONS**

Competitors must present themselves with the following documents:
- valid identity card or passport.

The Examining Commission will be nominated in accordance with the current rules.

Participation in the audition implies the candidates’ acceptance of the judgement of the Board of Examiners and of the norms of the regulations of the Teatro alla Scala.

The list of competitors qualified by the Examination Board and approved by the General Manager of the Foundation, will be valid for 12 months beginning from the date of the approval of the currently contractual regulations.
This ranking will be used for fixed-term contracts, paid-employment or self-employment contracts, to be defined each time to meet the production needs of the Theatre, including the relation of one only production.

The candidates deemed suitable will be contacted following the ranking order.
In the event of ex aequo, the Teatro alla Scala will consider the seniority accrued for work in the Foundation and, in the alternative, the age of seniority.

The Teatro alla Scala reserves the right to subject the selected candidates to a medical examination before the start of the employment.

**HANDLING OF PERSONAL DATA**

In accordance with Legislative Decrete N. 196 of 30 June 2003, and with Regulation (EU) 2016/679 of the European Parliament and of the Council, the personal data given by the candidates in their applications will be handled by the HR Dept. of the Teatro alla Scala Foundation at the purposes of the present competition.
The personal information may only be shared with public administrations directly involved in the competition. Applicants can assert their rights according to Legislative Decree N. 196 of 30 June 2003 and any subsequent amendments and supplemented, towards with the person responsible for data processing, i.e. the Superintendent. The HR Director is in charge of data handling.

Milano, 26/1/19

General Manager
(Maria Di Freda)

The translation is for explanatory purposes only, and it’s not intended to substitute the Italian text, which is the only official document.