

**INTERNATIONAL COMPETITION
FOR POSITIONS IN THE TEATRO ALLA SCALA ORCHESTRA**

Art. 1

The Teatro alla Scala Foundation is holding an international competition for the following positions in the Orchestra of the Theatre:

SUB LEADER FIRST VIOLINS with section duty	1 position
SECTION VIOLIN	5 positions
SECTION VIOLA	2 positions
PICCOLO with section flute duty	1 position
CONTRABASSOON with section bassoon duty	1 position
PRINCIPAL HORN with section and Wagner tuba duty	1 position
SECTION HORN with Wagner tuba duty	2 positions
SECTION TRUMPET	1 position
TIMPANI	1 position

Art. 2: Admission Criteria

- a) age between 18 and 50 years
- b) Italian citizenship or citizenship of a Member State of the European Union. Citizens from countries outside the European Union can also take part in the competition if they are legally residing in Italy.
- c) higher education degree from a conservatoire or music school or equivalent qualification, obtained in the instrument for which the applicant enters the competition
- d) physical suitability to the position: the successful candidates' employment is subject to the certification of their suitability after medical examination, on indication of the Teatro alla Scala Foundation Management

The above requirements must be fulfilled on the issue date of the present announcement.

Art. 3: Applications

Application forms must be sent by post on unstamped paper before 8 APRIL 2009, to the following address:
FONDAZIONE TEATRO ALLA SCALA - UFFICIO ASSUNZIONI - CASELLA POSTALE 1611 - 20101 MILANO.

The date of the postmark will be taken as the date of postage.

Applications handed over personally or delivered by fax or electronic post will not be accepted.

The Teatro alla Scala Foundation is not responsible for postal malfunction that would prevent the receipt of the candidates' application.

To ensure that they submit their application correctly, applicants should use the enclosed form and should fill it in with a typewriter or handwrite in block capitals.

The original application form must be signed by the applicant.

In case applicants wish to apply for several instruments and/or positions in competition, they must complete a specific application form for every position (e.g. principal horn and section horn).

The candidates must indicate in the application:

- a) surname and first name
- b) date and place of birth
- c) citizenship
- d) permanent address and (if applicable) address for correspondence
- e) academic qualifications pertaining to the position
- f) unconditional acceptance of the conditions set out in the competition notice and in the current CCNL (Contratto Collettivo Nazionale di Lavoro – National Work Agreement) for employees of Opera and Musical Foundations, with particular attention to the section related to orchestra-players, as well as acceptance of all the supplementary agreements and of the Theatre rules.

Citizens of countries outside the European Union must enclose the following document with their application:

- a photocopy of their residence permit or any other document attesting the compliance with the admission criterion outlined in Art 2 paragraph b) of the present notice

Applicants failing to declare any of the requested elements will be excluded from the competition.

The following documents must be enclosed with the application:

1. a **detailed curriculum vitae** signed by the candidate mentioning academic qualifications, professional and artistic qualifications, positions held and any other artistic activity engaged in
2. a **certificate** awarded by a Conservatoire or equivalent institution attesting the grades obtained at the final exam of the higher education degree or a photocopy of the diploma

The auditions of candidates found to have presented false or inaccurate declarations will be disregarded. Participation in the competition implies the candidates' acceptance of the judgement of the Board of Examiners.

Art. 4: Handling of Personal Data

Pursuant to Legislative Decree No 196 of 30 June 2003 – Law on Personal Data Protection, which replaces Law 31/12/96 No. 675, the personal data given by the candidates in their application will be handled by the Human Resources and Organisation Department of the Teatro alla Scala Foundation for the purposes of the present competition.

This information may only be passed on to public administrations directly involved in the competition. Applicants can assert their rights pursuant to Art 13 of Law 31/12/96 No. 675 and Legislative Decree 30/6/03 No. 196 in their contacts with the person responsible for data processing, i.e. the General Manager. The Head of Human Resources and Organisation is in charge of data handling.

Art. 5: Board of Examiners

The Board of Examiners will be appointed by the Management of the Teatro alla Scala Foundation in agreement with the current regulations.

Art. 6: Auditions

Suitable applicants will be informed by registered post or telegram, which will also **confirm the date of the audition**. The Theatre Management does not take any responsibility for cases of communication disruptions provoked by applicants' inexact communication of their address or by late or non-communication of a change of address, neither for postal or telegraphic malfunction.

Applicants will have to present themselves with the registered letter or telegram of notification and the complete material for the audition (compulsory and chosen by the applicant), in accordance with the programmes indicated in the notice. The candidates have to come to the audition with the following documents:

- current identity card or passport
- for citizens of countries outside the European Union legally residing in Italy: current residence permit or any other document attesting the compliance with the admission criterion outlined in Art 2 paragraph b) of the present notice

Candidates failing to attend the audition will be considered to having given up the competition.

The Board of Examiners may ask applicants to perform part or all of the audition programme. Auditions may take place in several stages and on various days. They will take place **in accordance with a provisional calendar that is currently being determined and that will be available on the website www.teatroallascala.org in due time**. **Applicants are advised to consult the calendar regularly, as it is liable to modifications that will be indicated on the website.**

Applicants are not entitled to any compensation for travel and stay expenses

Applicants whose artistic merit and professional track are deemed of high value may be admitted directly to the SEMI-FINAL and/or FINAL stages by the Commission, whose decision is final.

Art. 7: Audition Programme

Applicants can visit our website at www.teatroallascala.org in order to consult the “solos” and “excerpts” which are included in the audition programme.

For the SUB LEADER FIRST VIOLIN audition with section duty

W.A. Mozart First and second movement of a violin and orchestra concerto including a cadence (piano arrangement) selected from the following list:

- KV 216
- KV 218
- KV 219

First movement of a violin and orchestra concerto including a cadence where foreseen, from the period going from L. van Beethoven to contemporary composers (piano arrangement), of applicant's choice.

The following “solos”:

J.S. Bach	St Matthew Passion - Aria No 51
G. Verdi	La Traviata, introduction Act I (solos part)
B. Bartók	Music for strings, percussions and celesta
R. Strauss	Also sprach Zarathustra

The following “excerpts”:

L. van Beethoven	Overture “Leonore” No 3
G. Donizetti	Don Pasquale – Symphony
R. Leoncavallo	I Pagliacci - duet Nedda/Silvio
G. Mahler	Symphony No 10
W.A.Mozart	Die Zauberflöte - Overture (first violins part)
S. Prokofiev	Romeo and Juliet - Suite No 1: Danse populaire-Masques-Fin de Tybalt
G. Puccini	Turandot - Finale Act I
	Bohème – Act II
	Madama Butterfly – Act I
G. Rossini	Guglielmo Tell - Overture
R. Strauss	Salome (first violins A)
	Don Juan (first page of the first violins)
G. Verdi	Macbeth - Ballabili Act III
	Rigoletto - Scene and Final duet second
	La Traviata –Prelude Act I - Finale Act II
	I Vespri Siciliani - Overture
	Un Ballo in Maschera - Prelude Act I – Act III Scene and quintet
	La Forza del destino - Symphony
	Otello - Act I
	Falstaff:
	- Act I first part (first violins part)
	- Act II second part (first violins part)
	- Act III first part (first violins part)
R. Wagner	Die Meistersinger von Nürnberg - Prelude
	Tannhäuser
P.I. Tchaikovsky	The Sleeping Beauty (Prologue)

Candidates may be asked to sight-read “solos” and “excerpts” after 30 minutes of preparation.

For the SECTION VIOLIN audition

W.A. Mozart First and second movement of a violin and orchestra concerto including a cadence (piano arrangement) of applicant's choice

First movement of a violin and orchestra concerto including a cadence where foreseen, from the period going from L. van Beethoven to contemporary composers (piano arrangement), of applicant's choice.

The following "excerpts":

L. van Beethoven	Overture "Leonore" No. 3
P.I. Tchaikovsky	The Nutcracker – Overture
	The Sleeping Beauty (Prologue)
G. Donizetti	Don Pasquale – Symphony
R. Leoncavallo	I Pagliacci - duet Nedda/Silvio
G. Mahler	Symphony No 10
W.A. Mozart	Die Zauberflöte - Overture (part of the first and second violins)
G. Puccini	Turandot - Finale Act I
	Bohème – Act II
	Madama Butterfly – Beginning Act I
S. Prokofiev	Romeo and Juliet - Suite No. 1: Danse populaire-Masques-Fin de Tybalt
G. Rossini	Guglielmo Tell - Overture
F. Schubert	Symphony No. 4 "Tragica" (part of the second violins)
R. Strauss	Salome (first violins A)
	Don Juan (first page of the first violins)
G. Verdi	Macbeth - Ballabili Act III
	Rigoletto – Scene and Final Duet second
	La Traviata – Prelude Act I - Finale Act II
	I Vespri Siciliani - Overture
	Un Ballo in Maschera - Prelude Act I - Act III Scene and quintet
	La Forza del Destino - Symphony
	Otello - Act I
	Falstaff : Act I first part (part of the first violins)
	Act I second part (part of the first and second violins)
	Act III first part (part of the first violins)
R. Wagner	Die Meistersinger von Nürnberg - Prelude

Candidates may be asked to sight-read "excerpts" after 30 minutes of preparation.

For the SECTION VIOLA audition

B. Campagnoli From 41 Capricci for viola Op. 22:
Capriccio No. 31

First and second movement of a viola and orchestra concerto including the cadence (viola and piano arrangement) of applicant's choice

First movement of a sonata selected from the following list:

J. Brahms	Sonata No. 1 Op. 120
	Sonata No. 2 Op. 120
R. Schumann	Märchenbilder Op 113 (first part)
F. Schubert	Sonata in A min. "Arpeggione" D821

The following "solos" and "excerpts":

A. Bruckner	Symphony No. 4 (1 st movement from No. 300 to L; 2 nd movement from No. 50 to No. 80 and letters from I to L –Bärenreiter Publisher)
G. Rossini	La gazza ladra (Symphony)
	Il barbiere di Siviglia (Symphony)
F. Mendelssohn	A Midsummer Night's Dream (Scherzo)
G. Verdi	Falstaff
	I Vespri Siciliani (Symphony: from the letter B to the letter E –Ricordi Publisher)
W.A. Mozart	Le nozze di Figaro (Symphony)
G. Mahler	Symphony No. 10 (first 15 measures)
V. Bellini	Norma (Symphony: from the beginning until No. 4 –Ricordi Publisher)
R. Wagner	Tannhäuser (from the letter B to the letter I excluded)

Candidates may be asked to sight-read "excerpts" after 30 minutes of preparation.

**For the PICCOLO audition
with section flute duty**

G. Fauré Fantaisie for flute and piano
A. Vivaldi Concerto for piccolo, strings and basso continuo in C Maj. F.VI No. 4 tomo 105°
(1st and 2nd movement)

The following “solos” and “excerpts”:

G. Bizet Carmen (No. 3, 1st piccolo - No. 11 Canzone, 2nd flute)
L.v. Beethoven Symphony No. 9 (piccolo)
P.I. Tchaikovsky Symphony No. 4 – 3rd and 4th movement (piccolo)
L. Delibes Coppélia - No. 11 Musique des automates
A. Dvořák Symphony “From the New World” (2nd flute)
A. Ponchielli La Gioconda (piccolo)
G. Puccini Turandot (piccolo)
M. Ravel Concerto in G for piano (piccolo)
Daphnis et Chloé (piccolo and offstage piccolo “solo”)
Ma mère l’oye (1st movement with flute – 2nd movement with piccolo)
G. Rossini Semiramide, Symphony (piccolo)
La gazza ladra, Symphony (piccolo)
L’Italiana in Algeri, Symphony (piccolo)
D. Shostakovich Symphony No. 6 – 1st movement (piccolo solo)
Symphony No. 7 - Allegretto (piccolo)
Symphony No. 8 – 4th movement (piccolo)
Symphony No. 9 (piccolo)
Symphony No. 10 (piccolo)
I. Stravinsky L’Oiseau de feu (2nd flute and piccolo)
G. Verdi La Traviata, beginning Act I (piccolo)
Aida, Danze (piccolo)
Falstaff, beginning of the 2nd part Act I (piccolo)
Rigoletto – Caro nome (1st and 2nd flute)
Requiem – Agnus Dei (3rd flute solo)
G. Mahler Symphony No. 2, Resurrection (piccolo)

Candidates may be asked to sight-read “solos” and “excerpts” after 30 minutes of preparation.

**For the PRINCIPAL HORN audition
with section and Wagner tuba duty**

W.A. Mozart Concerto for horn and orchestra No. 4 K 495 – 1st movement (piano arrangement)

R. Schumann Adagio and Allegro in A flat major op. 70 for horn and piano

The following “solos” and “excerpts”:

J.S. Bach	Messa in B min
W.A. Mozart	Le nozze di Figaro Cosi fan tutte
V. Bellini	I Capuleti e i Montecchi I Puritani
L. van Beethoven	Symphony No. 2 Symphony No. 4 Symphony No. 6
F. Mendelssohn	A Midsummer Night's Dream - Notturmo
R. Schumann	Symphony No. 3
J. Brahms	Symphony No. 1 Symphony No. 2 Symphony No. 3 Symphony No. 4 Serenade in D Maj Op. 11
P.I. Tchaikovsky	Symphony No. 5
R. Wagner	Siegfried Der Meistersinger
R. Strauss	Ein Heldenleben Till Eulenspiegel Don Juan Der Rosenkavalier Alpensinfonie
G. Mahler	Symphony No. 3 Symphony No. 5 Symphony No. 6 Symphony No. 7 Symphony No. 9
M. Ravel	Concerto for piano in G Daphnis et Chloé - Suite No. 1
I. Stravinsky	The Fairy's Kiss
A. Bruckner	Symphony No. 4
S. Prokofiev	Romeo and Juliet (1 st and 2 nd horn)

Candidates may be asked to sight-read “solos” and “excerpts” after 30 minutes of preparation.

**For the SECTION HORN audition
with Wagner tuba duty**

L. van Beethoven Sonata Op. 17 for horn and piano
O. Franz Study No. 1 from “Ten Concert Studies” (performed in E flat)
H. Merck Study No. 21 from “Venti quattro Studi Concertanti”
to perform transposed in D (Pizka Editions)

The following “excerpts”:

L. van Beethoven Symphony No. 4
Symphony No. 7
Symphony No. 8
Symphony No. 9
Fidelio

F.J. Haydn Symphony No. 31
W.A. Mozart Così fan tutte
F. Schubert Symphony No. 7
C.M. von Weber Der Freischutz
R. Schumann Symphony No. 3 “Rhenish”
J. Brahms Symphony No. 1
Symphony No. 3
Symphony No. 4
Academic Overture

P.I. Tchaikovsky Symphony No. 4
R. Strauss Don Juan
Don Quixote
Till Eulenspiegel
Ein Heldenleben
Alpensinfonie
Der Rosenkavalier

G. Mahler Symphony No. 1
Symphony No. 3
Symphony No. 5
Symphony No. 6
Symphony No. 7
Symphony No. 9

D. Shostakovich Symphony No. 5
I. Stravinsky The Rite of Spring
L’Oiseau de feu

R. Wagner Das Rheingold
Götterdämmerung
Die Meistersinger von Nürnberg

A. Bruckner Symphony No. 8
S. Prokofiev Romeo and Juliet (1st and 2nd horn)

Candidates may be asked to sight-read “excerpts” after 30 minutes of preparation.

For the TRUMPET audition

F. J. Haydn Concerto in E flat Maj. (1st and 2nd movement)

A. Honegger Intrada

The following “solos” and “excerpts”:

J. Brahms Academic Overture: from the letter C to the letter E (1st trumpet in C)

W. A. Mozart Serenade “Posthorn”: minuet, trio II (posthorn solo in A)

G. Bizet Carmen: andante moderato (2nd cornet in A*)

B. Britten Four Sea Interludes: II Sunday Morning (3rd trumpet in D)

R. Schumann Symphony No. 2: from the beginning until the letter A (trumpet in C)

L. van Beethoven Leonora (Overture No. 2, trumpet in E flat)

G. Mahler Symphony No. 1 (2nd horn)

Symphony No. 2

Symphony No. 3: posthorn solo in B flat from No. 14 to No. 16

Symphony No. 6 (2nd trumpet)

S. Prokofiev Romeo and Juliet (1st trumpet)

The Love for the Three Oranges: March (2nd trumpet in B flat)

R. Strauss Ein Heldenleben (1st trumpet E flat / E)

Alpensinfonie: from 3 bars before No. 93 to No. 95, from No. 113 to

No. 114, from No. 132 until the end (3rd trumpet in C)

Salome (2nd and 3rd trumpet)

Elektra (2nd and 3rd trumpet)

I. Stravinsky Pétrouchka : finale

The Firebird (from No. 90 to 4 bars after No. 92, trumpet in C)

Mavra (3^a trumpet)

D. Shostakovich Symphony No. 9: V movimento (1st / 2nd trumpet unison in B flat)

Symphony No. 5: finale (2^a trumpet in B flat)

O. Respighi Pini di Roma: i pini presso una catacomba (intern trumpet in C)

i pini di villa borghese (trumpet in B flat)

A. Berg Wozzeck: Act I from 115 to 126

B. Bartók Concerto for orchestra: finale (2nd trumpet)

The Miraculous Mandarin (2nd trumpet)

G. Verdi Don Carlos (2nd cornet*)

Falstaff (2nd, 3rd trumpet)

Otello (1st trumpet)

J. S. Bach Cantata No. 51: aria

N. Rimsky-Korsakoff Shéhérazade

M. Ravel Bolero

P.I. Tchaikovsky The Queen of Spades

R. Leoncavallo Pagliacci

G. Donizetti Lucia di Lammermoor*

R. Wagner Götterdämmerung

C. Debussy Fêtes

* to perform with instrument in B flat

Candidates may be asked to sight-read “solo” and “excerpts” after 30 minutes of preparation.

For the TIMPANI audition

J. Delacluse	from Vingt études pour timbales: Study No 15 (Editions Musicales Alphonse Leduc)
N. Woud	from Symphonic Studies for Timpani: Study No 1 (De Haske Publications)
H. Knauer	from 85 Übungen für Pauken: Study No. 12 (Verlag Friedrich Hofmeister Hofheim Am Taunus)
The following “excerpts”:	
W. A. Mozart	Symphony No. 39 Die Zauberflöte: Overture
L. van Beethoven	Symphony No. 1 Symphony No. 7 Symphony No. 9 Missa Solemnis: Agnus Dei, Credo, Gloria Fidelio: Act II No. 11, No. 16 (with piano accompaniment)
J. Brahms	Symphony No. 1
P.I. Tchaikovsky	Symphony No. 4
B. Bartók	Concerto for orchestra - IV movement: Intermezzo interrotto (with piano accompaniment). Music for strings, percussion and celesta
I. Stravinsky	The Rite of Spring Oedipus Rex (from 119 to 121)
G. Mahler	Symphony No. 5 Symphony No. 7: Finale (from 223 to 230 and from 259 to 262)
R. Strauss	Burleske Der Rosenkavalier - Act III: Valzer (with piano accompaniment). Elektra: from 247a) until then end, Timpani I e II Salome
R. Wagner	Lohengrin: Act III Scene III (with piano accompaniment) Die Walküre: Act II Scene IV from 64 to 69 (with piano accompaniment) Die Götterdämmerung: Act III from 84 to 94, Timpani I and II
G. Verdi	Macbeth: Act II No. 9: Coro dei Sicari Un ballo in maschera: Act I from 77 until the end of the Act Traviata: No. 11 Finale Ultimo (with piano accompaniment) La forza del destino: Overture (with piano accompaniment) I vespri siciliani: Overture (with piano accompaniment)
G. Donizetti	Lucia di Lammermoor: Prelude Act I to bar No. 130
G. Rossini	Guglielmo Tell: Overture
G. Puccini	Manon Lescaut: Act III from No. 28 until the end of Act

Candidates may be asked to sight-read “excerpts” after 30 minutes of preparation.

Art. 8: Classification

At the term of the competition, the Board of Examiners will draw up a ranking that will include the overall grade obtained by each candidate.

The classification will be approved by the management of the Foundation, subject to the verification that the candidates actually meet the admission criteria.

Suitable applicants who are adequately ranked will be designated as the successful candidates.

Within 30 days from the day following the one they received the communication, the winners of the competition must produce or send the following documents:

- a) current identity document mentioning date and place of birth, as well citizenship
- b) for citizens of countries outside the European Union: certified copy of current residence permit or residence card. In case the residence permit has a fixed duration for work reasons, the document must be accompanied by a photocopy of a certificate stating that the candidate has an accommodation
- c) original or certified copy of the diploma

The Theatre reserves the right, pursuant to Art. 3, first sub-section of Law 127/97, to verify the veracity of the data included in the identity document produced by the candidate, and to request further certification in case the information cannot be inferred from the aforementioned document.

Art. 9: Employment

The successful candidate's hiring will be settled in accordance with to the current legislation as well as with the C.C.N.L. (Contratto Collettivo Nazionale di Lavoro) and the supplementary business agreements, for orchestra-players employed by Opera and Musical Foundations, also with regard to remuneration.

In order to work out the periodical salary increase for length of service from the end of the trial period, the length of service in Foundations will be recognised by the current C.C.N.L. in force for working periods of at least three consecutive months.

The winners must start working on the date indicated in the employment letter; the non-fulfilment of this condition entails the withdrawal of the employment offer.

If a successful candidate renounces to the offer or if the offer expires, within 18 months from the reports of the Examination Commission, the Foundation can take on the suitable candidate who immediately follows in the ranking.

The employment described in the previous paragraph can also take place, in the same period of time and pending authorisation of the ministry pursuant to Art 2, sub section 392 of Law 24 December 2007 No 244, if an identical position to the one put in competition were vacant.

Milano, 16 February 2009

The General Director
(Maria Di Freda)