

## **Conditions that govern the public announcement of auditions to select instrumentalists**

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### **1.- Purpose.**

The Juan Crisóstomo de Arriaga Foundation-Bilbao Symphony Orchestra (hereafter the BOS) is announcing auditions to select instrumentalists to fill the following posts, through an unlimited job contract:

Instrument/Position	Nº of vacancies	Indicative gross annual salary	Programme to be performed
2nd Concertmaster	1	56.752,02 €	Appendix I
Principal II violin	1	46.680,10 €	Appendix II
Principal viola	1	46.680,10 €	Appendix III
Principal cello	1	46.680,10 €	Appendix IV
Assistant principal cello	1	40.275,10 €	

Instrumentalists will join the BOS at the beginning of the 2017-18 season.

### **2. Requirements to be met by candidates.**

All those who meet the following conditions shall be able to take part in the auditions:

- a) Be legally of age.
- b) Be in possession of the official qualification shown in appendix V or, or be in a position to obtain this on the closing date for the receipt of applications.
- c) Not suffer any illness or physical handicap that prevents them from performing normally.
- d) Not be subject to any legal incapacity or conflict of interest.
- e) Non-EU workers must have a currently valid work and residence permit in Spain.



All the requirements must be met on the date that the period for submitting applications expires on.

### **3. Acceptance of the conditions.**

Taking part in the selection process means that candidates expressly accept all these conditions.

### **4. Personal data protection.**

Pursuant to Organic Law 15/1999, regarding personal data protection (LOPD), we hereby inform you that your personal details, either those provided by yourself or those obtained from the musical vacancies manager [www.muv.ac.es](http://www.muv.ac.es) shall be included in the files of the Juan Crisóstomo de Arriaga Foundation-Bilbao Symphony Orchestra, as a participant in its personnel selection processes, to manage contact with you and the selection processes to cover vacancies run by the Foundation, by accepting the conditions that govern the holding of auditions.

Candidates also give permission for the lists with the accepted/rejected candidates and those that contain the results of the selection process and the final result of this, to be published on the web site of the Foundation [www.bilbaorquestra.eus](http://www.bilbaorquestra.eus), to facilitate the control and transparency of the selection process.

Applicants can exercise their rights to access, amend, challenge and cancel these details acknowledged by the LOPD by sending a signed letter to the Juan Crisóstomo de Arriaga Foundation-Bilbao Symphony Orchestra at the following address: Abandoibarra Etorbidea, 4 - 48011 Bilbao, or to [bos@bilbaorquestra.eus](mailto:bos@bilbaorquestra.eus), along with a copy of your national ID card. Any changes to your details must be sent to the same address, and the company shall not be held responsible should you fail to do so.



## **5.- Registration.**

5.1. Anyone interested in taking part in the auditions must register online on the web platform MUV.AC (<http://www.muv.ac>).

5.2. The registration **deadline** shall be the **15th of March 2017**. No registrations shall be accepted after the established deadline.

5.3. Candidates must complete the information listed below on the MUV.AC web platform:

- Name and surname
- Address
- Contact phone number
- E-mail address
- Nationality
- Date of birth

5.4. The registered candidates must complete their [muv.ac](http://www.muv.ac) profile with the following **compulsory documentation**:

- 1) Copy of a currently valid national ID card, NIE or passport.
- 2) Copy of the required qualification.
- 3) For non-EU workers, copy of a currently valid work and residence permit in Spain.

If this documentation is not submitted within the deadline, this will mean that the candidate is excluded from the selection process.

The BOS may require, at any time, the original documents to be submitted in order to check whether they are authentic, or require a certified copy to be submitted.



## **6.- Provisional admission.**

Once the deadline for submitting applications has expired, the BOS shall approve and publish the provisional list with the accepted/rejected candidates for each instrument on its web page ([www.bilbaorquestra.eus](http://www.bilbaorquestra.eus)) and on the Orchestra' s notice board.

The rejected candidates on this list shall have a period of 3 calendar days to rectify any errors that may have caused this.

## **7.- Definitive admission.**

Once this previous period has expired, the BOS shall approve and publish on its web page, ([www.bilbaorquestra.eus](http://www.bilbaorquestra.eus)) and on the orchestra' s notice board, the definitive list with the accepted/ rejected candidates.

Nevertheless, if at any time after the approval of the aforementioned list, even during the holding of the auditions, any inaccuracy or falsehood in the applications submitted by candidates were noted that provided grounds for rejection, this shall be considered to be a fault that cannot be rectified and they shall be declared to have been rejected.

## **8. Grading panels.**

8.1. The grading panels shall be made up as follows:

- Chairperson: The chief conductor of the BOS, or an orchestra conductor, or a BOS employee, or an external specialist, appointed by the BOS.
- Members: Teacher for the BOS or external specialist, appointed by the BOS. There shall be a minimum of five and a maximum of nine members.



- Secretary: a BOS employee appointed by the BOS.

The specific composition of the panel shall be published, together with the definitive list of accepted and rejected candidates, on the BOS web page, and on the orchestra's notice board. Together with the members an equal number of substitutes shall also be named with the same requirements.

8.2. All the panel members shall have a say except for its secretary, which shall not have this aforementioned right.

8.3. The panel members must not take part whenever the circumstances envisaged in articles 28 and 29 of the LJPRAC apply to them.

8.4. The panel cannot be set up nor act unless at least half of its members with a right to vote are present (full and alternate members alike), and these must include the chairperson.

Nor can it be set up or act unless the Secretary is present.

## **9. Calendar and venue for the auditions.**

The planned calendar for the auditions is as follows:

Instrument/Position	Date of the auditions
2nd Concertmaster	<b>1st of June 2017</b>
Other positions	<b>From the 22nd to the 31st of May 2017</b>

The exact date and time that the auditions for each instrument are to be held shall appear in the definitive list of accepted/rejected candidates for these.

If for any reason, it were necessary to change the planned dates, they shall be announced with at least 10 days notice.



The auditions shall be held at the premises of the BOS. (Abandoibarra Etorbidea, 4. Palacio Euskalduna Jauregia. 48011 Bilbao. Telephone +34 94 403 52 05. E-mail: [audiciones@bilbaorquestra.eus](mailto:audiciones@bilbaorquestra.eus))

## **10. Rules for the audition proceedings.**

- a) The auditions shall be held in several rounds, and candidates shall perform the pieces as stipulated by the panel. At any time during a candidate' s performance, the panel can decide to bring the audition to an end on judging that it already has enough criteria to assess his/her performance.  
The pieces to be performed by the candidates are specified in the appendices shown in the preliminary conditions.
- b) The BOS shall provide candidates with an accompanying pianist. They may also choose a pianist of their own. In this case they must expressly inform the BOS of this in writing. Candidates must pay all the costs incurred by bringing their own pianist to the audition  
Candidates shall not be able to rehearse beforehand with the BOS pianist, nor shall they use the hall where the auditions shall be held to rehearse with their own personal pianist.
- c) The order in which candidates take part will be decided on by drawing lots before the auditions begin.
- d) Candidates must attend each round in person and shall only be summoned once; those that do not appear at the audition shall be rejected.
- e) The panel may ask candidates to provide proof of their identity at any time.
- f) At least the first round shall be held behind a curtain.
- g) While the audition is taking place behind a curtain, each candidate shall confine themselves to strictly performing the programme established by the panel, and shall not emit any sounds, noises and/or words that may allow or facilitate their identification by the members of the panel. Any failure to



comply with this requirement shall mean that the candidate shall not be allowed to continue with the selection process, through a resolution by the panel setting out the grounds on which this is based.

- h) While the audition is taking place behind a curtain, no candidate or member of the panel shall use and/or display any electronic device.
- i) While candidates are still in the selection process, they may not enter the room that the auditions are being held in as members of the public.

## **11. Grading of the auditions.**

Each round shall be graded from 0 to 10 points, and those candidates who obtain a score of less than 5 points in any of the rounds shall be eliminated

Candidates shall be graded by the joint deliberations of the members of the panel.

The score shall be the average of the scores awarded by each member of the panel, excluding the highest score and the lowest one; in no circumstances can more than one maximum score and one minimum score be excluded.

In the event of a tie, the panel may establish an extra round of auditions to break this tie. The panel might declare the audition process to be null and void

**Job bank:** candidates who have not been selected and have passed the first round, shall go on to join the BOS job bank on each instrument

Inclusion in the job bank does not in any circumstances guarantee being hired by the BOS, nor does it mean any recognition of any workers' rights that members of the orchestra may have, except for the right to be called up by the BOS in accordance with the orchestra's needs, in the order resulting from the artistic assessment process according to the rules on managing the job bank.



## **12. Public attendance at auditions.**

Public attendance at auditions is regulated in Appendix VI.

## **13. The panel's proposal and hiring process.**

13.1. Once the candidates have had their performances graded, the panel shall submit their hiring proposal to the general management of the BOS. This proposal shall be published on the BOS Web site and on the orchestra's notice board.

13.2. The number of contracts to be formalised shall be no greater than the number of vacancies announced.

13.3. At the time that they are hired, candidates must submit to the BOS the documents specified below:

- Satisfactory report by the BOS Prevention Service, stating that the candidate meets the levels of competence required to be considered for the announced vacancies.
- Statement of compliance declaring that they have not been discharged or punished with proper dismissal through disciplinary proceedings from any public administration, nor have they been disqualified to perform public duties by any final judgement.

13.4. If the candidate does not submit their documentation or does not meet the necessary requirements, they cannot be hired and all their proceedings shall be cancelled.

In this case, the panel shall draw up a proposal to hire the candidate who had passed the auditions, and would be next in line for the posts that have been announced, as a result of the aforementioned cancellation.





13.5. The hiring process shall be carried out in accordance with the provisions of RD. 1435/1985, of the 1st of August, which governs the special employment relationship of artists in public performances.

13.6. Trial period: Hired candidates shall be subject to the legally established trial period.

13.7. Collective agreement: The BOS collective agreement is the one that shall apply. (Published in the Bizkaia Official Gazette nº 247, of the 27-12-2013)

13.8. Instrument to be provided: The candidates hired after the selection process must provide an instrument for their speciality of the highest possible quality to carry out their professional work, and in no circumstances can this be of lower quality than the instrument used in the audition.

13.9. Candidates are informed that carrying out a second activity always requires compatibility authorisation by the BOS. (Law 53/1984, of the 26th of December, regarding Incompatibilities of Civil Service Staff, and Royal Decree 598/1985, of the 30th of April, on incompatibilities of staff working for the State, Social Security and dependent bodies, organisations and companies)

## **14. Incidents.**

The panel is authorised to resolve any doubts that may occur and take the necessary measures to ensure the smooth running of the selection process in all matters not envisaged in these conditions.

Bilbao, on the 19th of December 2016

**Appendix I**  
**Position: 2nd Concertmaster**  
**Pieces to be performed**

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A) First and second movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- W.A. Mozart: Concerto n° 3 in G major, KV 216
- W.A. Mozart: Concerto n°4 in D major, KV 218
- W.A. Mozart: Concerto n°5 in A major, KV 219

B) First and second movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- L. van Beethoven: Concerto for violin in D major, op. 61.
- F. Mendelssohn: Concerto for violin in E minor, op. 64.
- J. Brahms: Concerto for violin in D major, op. 77.
- P. I. Tchaikovsky: Concerto for violin in D major, op. 35.
- J. Sibelius: Concerto for violin in D minor, op. 47.

C) Orchestral Repertoire, to be chosen by the panel, from among the list shown below:

All the excerpts are available in the orchestral repertoire books: Orchester-Probenspiel. Violine; Band 1: Konzertmeister und Vorspieler der 1. Violinen Karin Boerries & Artur F. Wendt. Schott (ED 7850). ISMN M-001-08138-2

- J.S. Bach: Mattheus Passion (n° 39 "Erbarme dich" and n° 42 "Gebt mir meinen Jesum Wieder" )
- L. van Beethoven: Missa Solemnis (Benedictus)
- P.I. Tchaikovsky: Swan lake (Act II. n° 13 Scène)
- N. Rimsky-Korsakov: Sheherezade, op. 35 (all the excerpts)
- R. Strauss: Ein Heldenleben, op 40
- R. Strauss: Also sprach Zarathustra (waltz)

**Appendix II**  
**Position: Principal II violin**  
**Pieces to be performed**

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A) First and second movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- W.A. Mozart: Concerto n° 3 in G major, KV 216.
- W.A. Mozart: Concerto n°4 in D major, KV 218.
- W.A. Mozart: Concerto n°5 in A major, KV 219.

B) First movement, with the corresponding cadence, of one of the following concertos of the candidate' s choice:

- L. van Beethoven: Concerto for violin in D major, op. 61.
- F. Mendelssohn: Concerto for violin in E minor, op. 64.
- J. Brahms: Concerto for violin in D major, op. 77 .
- P. I. Tchaikovsky: Concerto for violin in D major, op. 35.
- J. Sibelius: Concerto for violin in D minor, op. 47 .

C) Orchestral repertoire, to be chosen by the panel from among the list shown below:

The excerpts are available in the orchestral repertoire book "Orchester Probespiel Violin (Band 2) published by Schott (ISMN M-001-08139-9):

- L. van Beethoven: Symphony n° 9 in D minor, op. 125 – 1st and 2nd movements. (2nd violin)
- J. Brahms: Concerto for piano n° 1 in D minor, op. 15 – 3rd movement. (2<sup>nd</sup> violin)
- Bruckner: Symphony n° 9 in D minor – movement 3. (2nd violin)
- F. Liszt: Faust Symphony – 2nd movement. (solo 2<sup>nd</sup> violin)
- F. Mendelssohn: A Midsummer Night' s Dream - overture and scherzo. (2nd violin)
- W.A. Mozart: The Abduction from the Seraglio – overture. (2nd violin)
- R. Strauss: Don Juan, op. 20. (2<sup>nd</sup> violin)

### **Appendix III**

#### **Position: Principal viola**

#### **Pieces to be performed**

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A) First and second movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- C. Stamitz: Concerto for viola and orchestra in D Major Op. 1.
- F.A. Hoffmeister: Concerto for viola and orchestra in D Major

B) First movement, with the corresponding cadence, of one of the following concertos of the candidate' s choice:

- B. Bartók: Concerto for viola (P. Bartok / N. Dellamaggiore or T. Serly version)
- P. Hindemith: Der Swanendreher, concerto for viola .
- W. Walton: Concerto for viola.

C) Orchestral repertoire, to be chosen by the panel from among the list shown below:

The excerpts are available in the orchestral repertoire book, "Orchester Probespiel Viola – Test pieces for orchestral auditions for viola" published by Schott (ISMN M-001-08140-5).

- W.A. Mozart: Symphony n° 40 in G minor Kv 550 – 4th movement
- S. Prokofiev: Classical symphony Op. 25 – 1<sup>st</sup> & 4<sup>th</sup> movements
- F. Schubert: Symphony n° 4 in C minor D. 417 "Tragic" – 4th movement
- B. Smetana: The bartered bride – Overture
- R. Strauss: Don Juan, op. 20.
- L. Delibes: Coppelia – Act III n° 7, solo
- R. Strauss: Don Quijote Op. 35 – Theme and variations 1, 3 & 4, solo
- C.M. von Weber: Der Freischütz Op. 77 – Acto III n° 13, solo

## **Appendix IV**

### **Positions: Principal cello, and assistant principal cello**

### **Pieces to be performed**

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A) First movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- F.J. Haydn: Concerto for cello in C major, Hob.VIIb:1 .
- F.J. Haydn: Concerto for cello in D major, Hob.VIIb:2.

B) First and second movement, with the corresponding cadence, of one of the following concertos of the candidate' s own choice:

- R. Schumann: Concerto for cello in A minor, op. 129.
- Dvorák: Concerto for cello in B minor, op. 104.

C) Orchestral repertoire, to be chosen by the panel from among the list shown below:

The excerpts are available in the orchestral repertoire book "Orchester Probespiel" , cello, published by Schott (ISMN M-001-08141-2).

- L. van Beethoven: Symphony n° 5 in C minor, op. 67 – movement 2 .
- J. Brahms: Symphony n° 2 in D major, op. 73 – movement 1.
- W.A. Mozart: The Marriage of Figaro, overture.
- R. Strauss: Don Juan, op. 20.
- P.I. Tchaikovsky: Symphony n° 4 in F minor, op. 36 – 1st and 2nd movements.
- G. Rossini: William Tell Overture, solo.
- J. Brahms: Concerto for piano and orchestra n° 2 – 3rd movement, solo.
- G. Puccini: Tosca - Act 3, solo.
- G. Verdi: Rigoletto - Act 2, n° 9, solo.

## **Appendix V**

### **Required qualifications**

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Instrument/Position	Required qualification
2nd Concertmaster	Advanced degree in music.
Principal II violin	Intermediate degree in music
Principal Viola	Intermediate degree in music
Principal cello	Intermediate degree in music.
Assistant principal cello	Intermediate degree in music.



## **Appendix VI**

### **Public attendance at auditions**

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#### Advance passes:

- Anyone wishing to attend the auditions must apply for a pass from the BOS in order to process the pass (magnetic card) to provide access to Palacio Euskalduna premises. The application can be made by telephone, fax or e-mail. (Teléfono +34 94 403 52 05 / Fax +34 94 403 51 15 / E-mail : [audiciones@bilbaorquestra.eus](mailto:audiciones@bilbaorquestra.eus))  
In any event, you must give a telephone number and/or e-mail contact address, and provide a photocopy of your national ID card or passport
- Rejected candidates must also apply for the appropriate pass.

#### Period for applying for passes:

- As a general rule, passes must be applied for at least 24 hours before the auditions are to be held.
- Exceptionally, rejected candidates may ask for a pass after they have learnt that they have been excluded, while respecting the maximum capacity mentioned below.

#### Rules for dealing with applications for passes:

- Applications for passes will be dealt with on a first-come, first-served basis.
- Having applied for a pass does not mean that you have direct access to the auditions. You must visit the BOS first to pick up the magnetic card
- Only one pass will be issued per person.
- Passes will be personal and non-transferrable.

#### Rules for use of passes:



- Passes only allow holders to enter and remain in authorised areas while the auditions are being held. When they leave the Palacio Euskalduna premises, and in any event when the auditions are over, the people attending them must return the magnetic card that they were issued
- Being issued a pass means the holder must use it correctly, and the person attending the auditions undertakes to scrupulously respect their progress. The pass must be visible at all times.
- The BOS may withdraw a pass, whenever it considers that it has been used improperly.
- The auditions cannot be recorded with any devices for any purpose whatsoever, and absolute silence must be maintained while the auditions are taking place.
- The instructions issued by the BOS must be followed at all times.

**Maximum capacity:**

Given the characteristics of the room that the auditions will be held in, a maximum of no more than 30 seats will be prepared so that the public can attend the auditions.

A maximum of up to 15 seats will be reserved for the general public. The remaining seats are reserved for BOS employees