

# London Orchestra

## Principal Viola

Please submit your application via the Musicalchairs ATS portal. The process will also require you to submit a filmed footage of yourself, playing the required repertoire below. **The footage should only feature your very own playing, without accompaniment, any talking, and recorded in a single take with no editing.** Please ensure it is of a high enough quality to represent your ability as a musician.

In line with the LPO's goals towards Equity, Diversity and Inclusion, the footage will first be verified by a member of staff to confirm your identity, and then presented to the panel anonymously (by way of an audio only file) as the first stage of selection.

We are aware that access to recording equipment and an appropriate recording space will vary and understand that each candidate will do their best with the resources available to them at this time. Panel members will take these factors into consideration when assessing your submission.

Here are a few tips to help you succeed:

- Use a room with good acoustic.
- Consider using an external microphone to best capture the sound if using a digital camera or phone camera.
- Listen back with a good pair of headphones to check you are happy with the sound quality.
- We recommend using a tripod or place your camera on a flat surface to keep your footage as stable as possible.
- Ensure you can be seen in the frame and are well lit, not too close so that any of you is cropped out but not too far back either. We need to be able to clearly see that it is you playing in the video.
- Please submit your application with plenty of time to spare, and allow time for us to respond to your queries should there be any problems.

Should you experience any issues with the application process, please contact Felix Lo ([felix.lo@lpo.org.uk](mailto:felix.lo@lpo.org.uk)) as soon as possible. Late submissions will not be accepted.

# London **Philharmonic** Orchestra

## Principal Viola Shortlist Pack

1. Expositions of 1<sup>st</sup> movement **Hoffmeister** or **Stamitz** Concerto **UNACCOMPANIED**
2. The following orchestral excerpts in order.

## Orchestral Excerpts

**Strauss** Arabella, solo viola in Act I

**Mahler Symphony No.10** – First movement



Bratsche

23

↓

Solo-Br. 158

die übr.

*sf* *p* *cresc.* *sf*

⇒ Solo-Br.

die übr.

*mf* *p* *cresc.* *pp* *cresc.*

⇒ Solo-Br. 159

die übr.

*f* *p* *f* *p*

⇒ Solo-Br.

die übr.

*f* *calando* *dim.* *p* 160 *a tempo* *p espr.*

*sp* *sp* *dim.* *pp*

⇒ Solo-Br.

die übr.

*acceler.* *calando*

⇒ Solo-Br.

die übr.

*tempo primo* *mf* *dim.* *ritard.*

# Mahler Symphony No.10 First Movement

-4-

*Viola*

## Start here<sup>12</sup>

Start here 12

Violin I and Violin II parts, measures 13-14. The score is in 3/4 time with a key signature of two flats. Measures 13 and 14 are marked with a large 'X' and a diagonal line, indicating they are to be omitted. The score includes dynamics (p, f), articulation (pizz., arco), and performance instructions (morendo).

Handwritten musical score for a piece titled "Hudante". The score is written on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features various notes, rests, and dynamic markings such as "p" (piano) and "sf" (sforzando). The second staff continues the melody with similar notation and dynamics. The piece concludes with a double bar line. The manuscript is dated "U.E. 13881" at the bottom center.

# Viola

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## Etwas frischer (III)

Handwritten musical score for Viola, measures 13 through 18. The score is marked with a large blue 'X' across measures 14 through 18.

**Measure 13:** *pizz.* *f* (Pizzicato, forte). Includes a handwritten 'V' and a bracket indicating a repeat or continuation.

**Measure 14:** *arco* *p* (Arco, piano). Includes a handwritten '2'.

**Measure 15:** *tr* *p* (Trill, piano). Includes a handwritten '2'.

**Measure 16:** *Solo* *f* (Solo, forte). Includes a handwritten '1'.

**Measure 17:** *tr* *ff* (Trill, fortissimo). Includes a handwritten 'ff'.

**Measure 18:** *pizz.* *f* (Pizzicato, forte). Includes a handwritten 'pizz.' and 'f'.

**Measure 19:** *unis.* *f* (Unison, forte). Includes a handwritten 'unis.' and 'f'.

**Measure 20:** *arco* *f* (Arco, forte). Includes a handwritten 'arco' and 'f'.

**Measure 21:** *f* (Forte). Includes a handwritten 'f'.

**Measure 22:** *f* (Forte). Includes a handwritten 'f'.

**Measure 23:** *f* (Forte). Includes a handwritten 'f'.

**Measure 24:** *f* (Forte). Includes a handwritten 'f'.

**Measure 25:** *f* (Forte). Includes a handwritten 'f'.

**Measure 26:** *f* (Forte). Includes a handwritten 'f'.

**Measure 27:** *f* (Forte). Includes a handwritten 'f'.

**Measure 28:** *f* (Forte). Includes a handwritten 'f'.

**Measure 29:** *f* (Forte). Includes a handwritten 'f'.

**Measure 30:** *f* (Forte). Includes a handwritten 'f'.

**Measure 31:** *f* (Forte). Includes a handwritten 'f'.

**Measure 32:** *f* (Forte). Includes a handwritten 'f'.

**Measure 33:** *f* (Forte). Includes a handwritten 'f'.

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**Measure 37:** *f* (Forte). Includes a handwritten 'f'.

**Measure 38:** *f* (Forte). Includes a handwritten 'f'.

**Measure 39:** *f* (Forte). Includes a handwritten 'f'.

**Measure 40:** *f* (Forte). Includes a handwritten 'f'.

**Measure 41:** *f* (Forte). Includes a handwritten 'f'.

**Measure 42:** *f* (Forte). Includes a handwritten 'f'.

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**Measure 100:** *f* (Forte). Includes a handwritten 'f'.