

**Conditions of the call for applications for recruitment through the competitive examination system for 8 positions at Consorci de l'Auditori i l'Orquestra [The Auditorium and Orchestra Consortium], as part of the process for making temporary employment permanent, in accordance with Act 20/2021 of 28 December on urgent measures to reduce temporary contracts in public employment**

### **1- Purpose of the call for applications**

The purpose of this call for Applications is to fill the following positions at the Orquestra Simfònica de Barcelona i Nacional de Catalunya (Barcelona Symphony and National Orchestra of Catalonia, hereinafter OBC), belonging to group A1 and with a permanent employment contract.

Tutti trumpet (1)

Tutti viola (1)

Tutti cello (3)

Tutti first violin (3)

### **2- Recruitment system**

The recruitment System is a competitive examination.

There will be a first phase of competitive examination, which will consist of a three-round live audition. This is compulsory and eliminatory. The score obtained by the applicant in the final round of the live audition will be the score obtained by the applicant for the competitive examination phase.

There will then be a second competitive process phase that will consist of evaluating the documented merits of the applicants who passed the competitive examination phase.

### **3- Requirements for participation**

All requirements must be met by the application submission deadline and be maintained for as long as the employment relationship with the Consorci de l'Auditori i l'Orquestra may continue.

- Be at least 16 years of age and not exceed the age established for mandatory retirement.

- Hold Spanish citizenship or that of other European Union member countries or that of countries with which free movement of workers is applicable under international treaties signed by the European Union and ratified by Spain.

Admission may also be granted to spouses or to descendants of spouses of Spanish citizens or of citizens of other European Union member countries or of those countries in which free movement of workers is applicable, under international treaties signed by the European Union and ratified by Spain. This provision is independent of nationality, provided that the spouses are not legally separated or, in regard to their offspring, that they are younger than 21 years of age, or if older, that they live as dependents of their parents, in accordance with the provisions of Article 57 of the Legislative Royal Decree 5/2015, of October 30<sup>th</sup>, in which the revised text of the Basic Statute Law for Public Employment was approved.

In addition, those applicants who enter the audition process due to being the spouse, direct descendant or descendant of the spouse of a Spanish citizen, or of a citizen from other countries in which free movement of workers is applicable by virtue of international treaties signed by the European Union and ratified by Spain, must provide proof of their relationship with said citizen by virtue of whom they are applying and, in the case of descendants over 21 years of age, provide proof of the fact that they live as dependents thereof. Likewise, these applicants must submit an affidavit or sworn statement made by said citizen, in which he or she affirms that they are not legally separated from his or her spouse.

Foreigners who are not citizens of European Union member countries, but who hold legal residence in Spain, may also be admitted, in accordance with the provisions of Article 57.4 of the Basic Statute for Public Employees. (E.B.E.P. in its Spanish initials).

In all cases, applicants who do not hold Spanish nationality must document their nationality.

- Not having been banned, by means of disciplinary proceedings, from service in any of the public administrations; nor by the constitutional organs or statutes of the Spanish autonomous communities; nor have absolute or special disqualification from any workplaces or public positions by judicial resolution for access to the category of civil servant, or to carry out functions similar to those that they performed, in the case of work personnel, from which they had been suspended or disqualified. In the case of being a citizen of another country, not to have been disqualified or in an equivalent situation, nor have been subject to disciplinary or equivalent punishment which prevents access to public service on the same terms, in their own country.

- Having an advanced degree in Music, or as a Senior Professor, in the specialty of the instrument the candidate is applying for in accordance with the requirements of this audition.

- Proving themselves to be in possession of knowledge of the Catalan language (B2 certificate). The selected applicants who do not have a sufficient command of the Catalan language must acquire said level within a maximum period of two years.

- Applicants who do not have Spanish nationality must prove their knowledge of the Spanish language, in both oral and written expression, at a sufficient level to carry out all functions of the workplace. In these cases, the interested parties must indicate and prove, where applicable, that they are exempt from taking the Spanish language test. Any selected applicants who do not have a sufficient command of the Spanish language must acquire said level within a maximum period of two years.

- Possess the functional capacity to develop tasks required by the position.

#### **4- Submission and admission of applications**

##### **Submission of applications**

Applicants wishing to take part in the auditions must register online at [www.muvac.com/obc](http://www.muvac.com/obc). In the candidate's muvac profile he/she must add:

- a) Certificates: a scanned copy of his or her identity card or passport. The original document must be presented on the day of the audition. A copy of the musician's superior-level degree.
- b) Portfolio: A Curriculum Vitae or résumé, which briefly outlines his or her academic background and professional experience. Only duly accredited merits will be evaluated. Hence, it is essential to include copies of contracts or orchestra certificates.

It is also possible to register by means of a request presented in the manner determined by Article 16 of Law 39/2015, of 1 October, of the Common Administrative Procedure of public administrations. In addition to personal data, it shall be necessary to provide a valid email address, it being the applicant's responsibility to make a notification in the event of any changes by means of a request to the OBC's management department. In the request, the instrument(s) and chosen specialties must be clearly stated. The request form appears as an attachment to Annex 1.

Candidates with disabilities must indicate their type of declared disability in their application, and specify, where appropriate, the adaptation of time and material resources necessary in order to undertake the audition and the procedures provided for in the convocation; and the reason, or reasons, for these measures. In accepting such adjustments or adaptations, said candidates must comply with the provisions of Article 6 of Decree 66/1999, of 9 March, of the Generalitat de Catalunya (Government of Catalonia) and submit the corresponding expert opinion of the multi-professional teams referred to in Article 4.3 of the same decree.

Likewise, those who have had the legal condition of disability recognized, but who do not initially declare it, shall be admitted to the undertaking of the exercises without having to prove their aptitude prior to its commencement; without prejudice to the fact that once they have passed the selection process, they must accredit their ability to perform the functions for the professional exercise of the corresponding category. For these purposes, applicants with disabilities must submit the corresponding expert opinion of the multi-professional teams referred to in Article 4.3 of Decree 66/1999, of 9 March, of the Generalitat de Catalunya (Government of Catalonia) on access to the public service for people with disabilities and multi-professional assessment teams.

Applicants give their consent to the processing of all personal data that is required to take part in the audition and for the rest of the handling of the selection process, in accordance with the regulations in force by law.

Applicants must state and provide proof, where appropriate, that they are exempt from undertaking the Catalan language test, by means of the General Directorate of Linguistic Policy certificate or its equivalent.

#### Deadline for submitting applications for the selection process

The above documentation must be submitted within the non-extendable maximum period of 20 calendar days, counting from the day following the announcement of the audition in the *Diari Oficial de la Generalitat de Catalunya*. This application submission deadline information will also be published on [www.muvac.com](http://www.muvac.com). Once the deadline is over, the calendar of the whole process will be published on the Auditori's webpage <https://www.auditori.cat/ca/procesos-seleccion>.

### **5. List of admitted and excluded persons (provisional and final version)**

Following the application submission deadline, the Department of Human Resources of the Auditori will publish a provisional list of admitted and excluded candidates on the Auditori website (<https://www.auditori.cat/ca/procesos-seleccion>). Applicants will also be informed via muvac.

Applicants may contest those results by providing arguments they consider appropriate within ten working days, counting from the day following the publication of the provisional list of admitted and excluded persons.

In the event that an applicant does not appear on the provisional list of admitted or excluded persons, a copy of the application submitted at the time of lodging the application must accompany the corresponding claim.

The list of admitted and excluded applicants, as well as successive announcements pertaining to the audition, will be published on the Auditori website (<https://www.auditori.cat/ca/procesos-seleccion>).

### **6- Place and dates of live-auditions**

Live auditions will take place at L'Auditori de Barcelona (c/ Lepant, 150), in the following dates:

Tutti trumpet: 9th and 10th January, 2023  
Tutti viola: 12th and 13th January 2023  
Tutti cello: 18th and 19th April de 2023  
Tutti first violin: 24th and 25th April 2023

If the number of candidates that attend on the day of the test allows it, the tests may last only one day. If the number of candidates is very high, it will take place over the scheduled two days.

## **7- Characteristics of the selection process**

The recruitment process will consist of the following two phases: 1. Competitive examination, 2. Competitive process.

The selection committee might resolve any doubts arisen throughout the whole recruitment and make the necessary agreements to guarantee its correct function.

In general, and with regard to the audition covered by this convocation, the chairman of the selection committee will guide the rest of the committee in respect to criteria regarding the minimum level that the applicants must achieve, in accordance with the needs and aims of the orchestra.

### **1st phase – Live audition (up to a maximum of 60 points)**

#### **Live audition (compulsory and eliminatory)**

Applicants must perform on the instrument which they would use if they were to join the orchestra. The tuning of the orchestra is A442.

Evaluation of the candidate will be based upon beauty of sound, intonation, rhythm, musicality, and attention to articulation, phrasing and dynamics, as well as upon knowledge and interpretation of musical excerpts.

This live audition will consist of three rounds. In order to ensure anonymity, candidates will perform the repertoire (chosen on the day of the audition from the material as stipulated for these rounds in Annex 2) behind a screen during the first and second rounds. Third round of the second stage will be played without screen.

In the first or the second round, the selection committee is entitled to ask the candidate to stop playing if they consider it necessary.

Members of the selection committee will evaluate each of the candidates publicly at the end of each round.

1<sup>st</sup> and 2<sup>nd</sup> round: Each member of the selection committee will decide whether or not the candidate is SUITABLE or NOT SUITABLE. He or she will be considered SUITABLE if more than 50% of the selection committee members deem so. Passing each round means being able to move on to the following round.

3rd round: Each member of the Selection committee will evaluate each candidate with a score from 1 to 60. The resultant arithmetic figure will be the candidate's final score.

The maximum score attainable in this test will be 60 points. A minimum score of 30 points is necessary to pass it.

### **2nd phase– Competitive process (up to a maximum of 40 points)**

#### **Evaluation of merits**

The competitive process phase will consist of evaluating the documented merits of the applicants who passed the competitive examination phase (those with 30 or more points in the competitive examination phase). Only merits documented through records of work life, employment contracts and/or employer certificates will be assessed. The scoring scale is as follows:

**1,5 points** for every 30 days of services provided to the Barcelona Symphony and National Orchestra of Catalonia in a position of the same or higher category than the one offered.

**1 point** for every 30 days of services provided in other professional Symphony orchestras, in a position of the same or higher category than the one offered.

## **8. Results of the selection process**

Together with the final list of the final scores for the competitive process, the Recruitment Committee will make public the scores obtained in the competitive examination phase plus the competitive process phase. Applicants will be ordered from highest to lowest score. The Recruitment Committee will submit the proposal to the competent body to hire the best-classified applicants.

After the candidates have been classified, the result will be published on the website [www.auditori.cat](http://www.auditori.cat).

In this call for applications, the candidates with the best scores will be appointed as OBC musicians on a permanent employment contract.

In the event of a tie, the order of classification will be established according to the score obtained in the competitive examination phase. If the aforementioned criterion is insufficient, and taking into account the provisions of L'Auditori's Equality Plan, the tie will be broken by selecting the applicant whose gender is less represented in the professional field this competitive process concerns, taking into account the particular circumstances of the tied candidates assessed by the Recruitment Committee. Finally, if the previous criterion does not break the tie, the older person will be selected.

The applicants proposed by the selection committee must submit the requested supporting documents to the orchestra's office (C/Lepant, 150) within the term of 20 calendar days from the publication of the list of approved persons. Applicants who have submitted documentation in a foreign language and who have passed all stages of the process must present a corresponding sworn translation in order to formalize their contracts.

If, within this term, and except in cases of force majeure, a proposed candidate does not submit the necessary documentation or does not meet the requested requirements, he or she may not be hired and all actions shall be null and void, without any prejudice in terms of any responsibility he or she may have for making false statements on his or her audition application form.

Incorporation into the orchestra shall be made once, if necessary, the corresponding Spanish work and residency permit is obtained. In this case, incorporation will take place once this permit is issued. The orchestra will bear no financial responsibility for these procedures. Upon joining the orchestra, the applicant must demonstrate his or her knowledge of Catalan and Spanish. In the event that the applicant does not have sufficient command of the Catalan and/or Spanish language, he or she must undertake to acquire this level within a period of two years.

Applicants are solely responsible for the cost of their travel and lodging. In addition, the orchestra is unable to provide access to rehearsal rooms prior to the audition.

## **9. Selection Committee**

The nominal composition of the Selection Committee will be published in due course on the Auditori website prior to the start of the preselection stage. It will be made up of a president, orchestra members and a secretary.

A representative of the Catalan Government (Generalitat de Catalunya), a representative of the Barcelona City Council, an internationally renowned conductor and/ or musician of the instrument whose place is convened and/or may also be members.

A union representative from L'Auditori designated by the orchestra's labor committee will be present in the selection process, with a right to speak but no voting rights, and will not form part

of the committee. The orchestra's labor committee shall designate an appointee and a substitute for this selection process.

The selection committee may determine the incorporation of specialized consultants. These consultants, with a right to speak but no voting rights, may participate in all or some of the auditions and shall be limited to the exercise of technical specialties, on which their collaboration with the Committee shall be exclusively based.

The selection committee may exclude from the selection process any participant who shows any conduct contrary to good faith or conduct which aims to undermine the principles of equity and equality, or any other type of conduct which alters the normal evolution of any of the phases established in the convocation of the audition.

The selection committee may not be constituted nor act without the attendance of a simple majority of its members, whether appointees or substitutes. A simple majority of votes shall adopt decisions.

## **10. Appeals**

In accordance with the provisions of the Common Administrative Procedure and Legal Framework for Public Authorities Act 39/2015 of 1 October, interested persons may lodge an optional appeal for reversal with the Management against these conditions, within one month from the day following its date of publication, or an administrative appeal in the administrative appeal courts within two months from the day following its publication.

Procedural actions and decisions of the Recruitment Committee that directly or indirectly decide the substance of the matter, which make it impossible to remain in the process, or cause defencelessness or irreparable damage to legitimate interests and rights, may be challenged by interested persons by lodging an appeal with the Audit Office within one month from the day following its notification or publication date.

Throughout the process, applicants may make all the statements they deem relevant against the procedural actions of the Recruitment Committee not included in the previous point.

Barcelona, 10<sup>th</sup> November 2022

## **ANNEX 1**

### **APPLICATION FORM**

Surname		Name	
ID card or passport		Nationality	
Address		Country	
Phone number		E-mail address	

#### **I DECLARE**

That I wish to take part in the selection process for .....  
and I accept the rules of the process.

That I meet the requisites required, by sworn declaration of the data expressed in my academic and professional curriculum, indicating said titles and merits, as well as all work accomplished; that this is true and that I have the corresponding official accreditation.

Signature:.....

## ANNEX 2

### ORCHESTRAL REPERTOIRE

#### TUTTI TRUMPET AUDITION

Audition to be played with American trumpet or piston trumpet.

##### **1st round (behind screen)**

a) First movement without cadenza:

**Haydn: Concerto for trumpet in Eb**

(with C trumpet or Bb trumpet)

b) Orchestral excerpts as indicated in the 2nd round from the following pieces:

**BIZET: Carmen.** Prelude

**RESPIGHI: Pini di Roma.**

Pini presso una catacomba (lyrical solo )

**STRAVINSKY: Petruchka (1947)**

From the anacrusa in no. 135 to 139 (dancer's solo)

##### **2nd round (behind screen)**

Orchestral excerpts:

Trumpet I:

**BACH: Cantata 51**

*1st movement:* Arie. Complete

**BEETHOVEN: Overture Leonore No. 2**

From bar 392 to bar 411

**BEETHOVEN: Overture Leonore No. 3**

From bar 272 to bar 299

**BIZET: Carmen.** Prelude

**MAHLER: Symphony no. 5**

*1st movement:* from bar 1 to bar 24 and from one bar before no. 13 to no. 14

**MUSSORGSKY: Pictures at an Exhibition**

Promenade

Samuel Goldenberg und Schmuyle

**RESPIGHI: Pini di Roma**

Pini presso una catacomba (lyrical solo)

**STRAUSS: Don Juan**

Probespiel excerpts. Peters Edition

**STRAVINSKY: Petruchka (1947)**

from anacrusa in number 135 to no. 139, from no. 140 to 147; from 265 to the end

**STRAVINSKY: Firebird (1919)**

Infernal Dance of King Kastchei: from 2 bars before no. 2 to no. 3

Trumpet II or III:

**BARTOK: Concerto for orchestra**

*1st movement:* from bar 39 to 51 and from bar 328 to 397

*2nd movement:* from bar 90 to bar 120

*5th movement:* from bar 201 to bar 254 and from bar 556 to 573

**BEETHOVEN: Symphony no. 5**

*2nd movement:* from bar 29 to 38

**BRAHMS: Symphony no. 2**

*1st movement:* from bar 498 to the end

**DVORAK: Symphony no. 8**



*1st movement:* 16 bars before letter L until 3 bars after letter L  
*2nd movement:* from 9 bars after D to F and from N to the end  
*4th movement:* from the beginning to 7 bars before A

**MAHLER: Symphony no. 6**

*1st movement:* from 16 to 17 and from 30 to 31

*3rd movement:* from 97 to 98

*4th movement:* 6th bar from 105 to 106

**MAHLER: Symphony no. 7**

*1st movement:* from 31 to 41

*6th movement:* from 6th bar after 227 to 3 bars after 229

**RAVEL: Alborada del gracioso**

From no. 26 al no. 28

**RAVEL: Daphnis & Chloé. Suite no. 2**

From 203 to 209, from 3 bars before 212 to 215

**SCHUMANN: Symphony núm 2**

From the beginning to 2 bars before letter A (from the beginning to bar 23)

**STRAUSS: Till Eulenspiegel**

Trumpet II:

from 4 bars before 19 to 20. From no. 36 to 4 bars before 38

Trumpet III:

From 2 bars before 19 to 20. From no. 36 to 4 bars before 38

**STRAUSS: Ein Heldenleben**

Trumpet II and Trumpet III in Bb:

From no. 42 to the 5th after 44, from no. 58 to the 3rd after 62

Trumpet II in Eb:

From 4 bars before 59 to the 6th bar of 74

**STRAUSS: Symphony Domestica**

Trumpet III:

From 89 to 90

**TXAIKOVSKY: Symphony no. 4**

*3rd movement:* from bar 170 to bar 211

**3rd round (without screen)**

Orchestral excerpts from the previous list chosen by the selection committee the same day of the audition.

**TUTTI VIOLA AUDITION**

**1st round (behind screen)**

a) First movement, without cadenza, from **one** of the following concerts to be chosen by the candidate:

**HOFFMEISTER:** Concerto for viola in D major

**STAMITZ:** Concerto for viola in D major

b) Orchestral excerpts:

**STRAUSS: Don Juan, op. 20.** From the beginning to the downbeat of bar 7; from 2 before A with anacrusa to the 4th bar before B; from C to 5 before D

**2nd round (behind screen)**

Orchestral excerpts:

**BEETHOVEN: Symphony no. 5, in C minor, op. 67**

Andante con moto: From the beginning to bar 10; from bar 23 to 37; from 49 to 59, from 72 to 86 and from 98 to 106

**COPLAND: Appalachian Spring Suite**

From number 6 to 1 bar before number 14

**MENDELSSOHN: A Midsummer Night's Dream**

Scherzo. From the beginning to letter D

**MOZART: Symphony no. 35**

*1st movement:* from letter A to letter B.

*4th movement:* from the beginning to bar 30 and from bar 134 to bar 181

**RAVEL: Daphnis et Chloe**

Suite no. 2. From number 158 to 166; from 3 bars after no. 212 to no. 218

**STRAUSS: Don Juan, op. 20**

From the beginning to the downbeat of bar 7; from 2 before A with anacrusa to the 4th bar before B; from C to 5 before D

**STRAUSS: Till Eulenspiegel**

From rehearsal number 5 to 6 and from 8 bars before 31 to 4 bars after rehearsal number 32

**3rd round (without screen)**

a) First movement from **one** of the following concertos to be chosen by the candidate:

**BARTOK: Concerto for viola**

**HINDEMITH: Der Schwanendreher**

**WALTON: Concerto for viola**

b) Orchestral excerpts from the previous list chosen by the selection committee the same day of the audition

**CELLO TUTTI AUDITION**

**1st round (behind screen)**

a) Concerto:

**HAYDN: Concerto in D**

*1st movement:* from bar 29 to 47

b) Orchestral excerpt:

**BRAHMS: Symphony no. 3**

*3rd movement:* from bar 1 to 39

**2nd round (behind screen)**

a) Concerto:

**HAYDN: Concerto en Re**

*1st movement:* exposition and development without cadenza. From bar 29 to 128

*2nd movement:* from bar 1 to 39

b) Orchestral excerpts:

**BEETHOVEN: Symphony no. 5**

*2nd movement:* from bar 1 to 10; from the anacrusa in 50 to the downbeat of 59; from the anacrusa in bar 98 to the downbeat of 106; from bar 114 to the downbeat of 123

**BERG: Drei Orchester Stücke**

*3rd movement:* from bar 52 to 72

**BRAHMS: Symphony no. 2**

*2nd movement:* from bar 1 to 15

**BRAHMS Symphony no. 3**

*3rd movement:* from bar 1 to 39

**DEBUSSY: La Mer**

From 2 bars before no. 9 to 7 bars after no. 9

**MAHLER: Symphony no. 4**

*1st movement:* from bar 11 to 27 and from bar 322 to 335

**MENDELSSOHN: A Midsummer Night's Dream**

Scherzo: from letter N to one bar after O

**MOZART: Symphony no. 40**

*1st movement:* from bar 111 to 138; from bar 191 to 217 and from bar 276 to 284.

*4th movement:* from bar 49 to 70; from bar 153 to 205; from bar 229 to 246; from bar 290 to the end

**PARRA : Avant la fin... Vers où?**

From bar 347 to 387

**PROKOFIEV: Symphony no. 5**

*2nd movement:* no. 53 to 56

*3rd movement:* from 7 bars before no. 75 to 5 bars after no. 76

**STRAUSS: Also sprach Zarathustra**

From 17 bars after no. 3 to 6 bars after no. 6. From 14 bars before no. 18 to 10 bars before no. 18.

**VERDI : Requiem**

Nr. 3 Offertorio. From bar 1 to 29

**3rd round (without screen)**

a) First movement from **one** of the following concertos to be chosen by the candidate:

**DVORAK: Concerto for cello and orchestra in B minor, op. 104**

**SCHUMANN: Concerto for cello and orchestra in A minor, op. 129**

**XOSTAKOVITX: Concerto for cello and orchestra no. 1, op. 107**

**XOSTAKOVITX: Concerto for cello and orchestra no. 2, op. 126**

**ELGAR Concerto for cello and orchestra in E minor, op. 85. 1st and 2nd movement**

**TXAIKOVSKI: Variations on a Rococo Theme, op. 33**

**PROKOFIEV: Sinfonia concertante, op. 25**

b) Orchestral excerpts from the previous list chosen by the selection committee the same day of the audition.

**TUTTI VIOLIN AUDITION**

**1st round (behind screen)**

**BRAHMS: Symphony no. 4**

*4th movement:* from bar 33 (8 before B) to 81 (letter D)

**SCHUMANN: Symphony no. 2**

*Scherzo:* from bar 1 to 55

**MOZART: Symphony no. 39**

*4th movement:* from the beginning to bar 41

**2nd round (behind screen)**

a) First movement with cadenza from one of the following concertos to be chosen by the candidate:

**MOZART: Concerto for violin and orchestra no. 3 in G Major, KV 216 (cadenza S.Franko)**

**MOZART: Concerto for violin and orchestra no 4 in D Major, KV 218 (cadenza Joachim)**

**MOZART: Concerto for violin and orchestra no 5 in A Major, KV 219 (cadenza Joachim)**

b) Orchestral excerpts:

**BARTÓK: Concerto for orchestra**

*1st movement:* from bar 76 to 134

*3rd movement:* from bar 86 to 100

**BEETHOVEN: Symphony no. 6**

*3rd movement:* Allegro. From the beginning to bar 85 (3 after A)

**BRAHMS: Symphony no. 1**

*1st movement:* from bar 1 to 9 and from bar 21 to 70

**BRAHMS: Symphony no. 4**

*3rd movement:* Allegro giocoso: From the beginning to bar 44 (downbeat letter B)

*4th movement:* from bar 33 (8 before B) to 81 (letter D)

**DEBUSSY: La mer**

*2nd movement:* from rehearsal number 33 to 4 bars before 39 (first voice)

**MOZART: Symphony no. 39**

*4th movement:* from the beginning to the downbeat of bar 41

**PROKOFIEV: Classical Symphony**

*1st movement:* from bar 1 to 4 bars after no. 8

*4th movement:* from bar 1 to no. 58

**PROKOFIEV: Symphony no. 5**

*3rd movement:* from one bar before rehearsal number 59 to 2 bars after rehearsal number 61 and from rehearsal number 63 to rehearsal number 64.

**RIMSKI –KORSAKOV: Sheherezade**

*3rd movement:* From the beginning to 5 bars before A

**SCHUMANN: Symphony no. 2**

Scherzo: from bar 1 to 55

**STRAUSS: Don Juan**

From bar 1 to 13 bars after C

**TXAIKOVSKI : Symphony no. 4**

*1st movement:* from the anacrusa in H until the 5th of K and from O to 18 after Q

### **3rd round (without screen)**

a) First movement with cadenza from one of the following concertos to be chosen by the candidate:

**BARTÓK: Concerto for violin and orchestra no. 2**

**BEETHOVEN: Concerto for violin and orchestra in D major, op. 61**

**BRAHMS: Concerto for violin and orchestra in D major, op. 77**

**DVORAK: Concerto for violin and orchestra in A minor, op. 53**

**MENDELSSOHN: Concerto for violin and orchestra in E minor, op. 64**

**NIELSEN: Concerto for violin, op. 33**

**PROKOFIEV: Concerto for violin and orchestra no. 2 in G minor, op. 63**

**SIBELIUS: Concerto for violin and orchestra in D minor, op. 47**

**TXAIKOVSKI: Concerto for violin and orchestra in D major, op. 35**

b) Orchestral excerpts from the previous list chosen by the selection committee the same day of the audition.