



## NOTICE OF VACANCIES FOR THE RECRUITMENT OF INSTRUMENTAL PERFORMERS GRAN CANARIA PHILHARMONIC ORCHESTRA

The Gran Canaria Philharmonic Orchestra Foundation (FOFGC) hereby makes public the following Rules that will govern the proceedings for covering **6 full-time job vacancies** for **Concertmaster, Violin Soloist, Violin Tutti, Viola Soloist, Cello Soloist** and **1 half-time position** for **Flute/Piccolo Soloist**.

Gross annual salary for each category are mentioned below:

CATEGORY	GROSS ANNUAL SALARY (€)
CONCERTMASTER	51.004,96
SOLOIST	41.307,18
TUTTI	35,968,06
HALF-TIME POSITION SOLOIST	20.653,59

### RULES

#### 1. Purpose and governing rules

1.1 The purpose of this public notice of vacancies is covering the following vacant positions:

NUMBER OF VACANCIES*	POSITION	CATEGORY
1	Concertmaster	
1	Violin	Soloist
2	Violin	Tutti
1	Viola	Soloist
1	Cello	Soloist
½	Flute/Piccolo	Soloist

\* Flute/piccolo: half-time position. Rest of vacancy positions: full-time job.



## 2. Prerequisites for candidates

2.1. As a prerequisite to be short listed for taking part in the auditions, applicants must fulfil the following:

- a. Auditions are only open to musicians of any Member State of the EU whose country allows the free movement of workers or to other musicians whose nationality allows the application of the free movement of workers in the terms established in the Spanish regulation. Auditions are also open to those foreign musicians living in Spain in accordance to current laws.
- b. Submit a *Résumé* together with proof of such other diplomas or artistic merits as the applicant may deem convenient.
- c. Not suffer from or be affected by any physical or psychological handicap inconsistent with the performance of the duties of the position advertised herein.
- d. Not be within the purview of any cause of incapacity for legal conflict.

## 3. Documents

3.1. Applicants wishing to take part in the auditions shall follow the next procedure: fulfil the application form available at [www.ofgrancanaria.com](http://www.ofgrancanaria.com) and attach the following documents (PDF, JPG or PNG):

- a. *Résumé*, with as many artistic and professional merits detailed as the applicant may deem convenient, as well as proof of them.
- b. Identity Card or Passport
- c. Working Permit according to 2.1 (Prerequisites for candidates)

3.2. The deadline for submission of applications will be **14 December 2018**.

3.3. Any misrepresentation or fraud in the information supplied by applicants may give rise to the nullity of the proceedings, without prejudice to the liabilities which may have been incurred.

3.4. The FOFGC shall determine the suitability of applicants and announce admitted candidates to audition. Only candidates previously announced as suitable will be admitted to audition.



3.5. The FOFGC shall announce electronically which candidates have been admitted or excluded within a period not longer than 10 calendar days from the deadline for submission of applications. If any of the documents required in 3.1 is missed, the FOFGC may both ask the applicant to submit it or exclude the applicant from the audition process.

#### 4. Procedure and evaluation for auditions

4.1 Auditions will be held in **LAS PALMAS DE GRAN CANARIA** (Gran Canaria Philharmonic Orchestra Headquarters, Paseo Príncipe de Asturias s/n) between **January 14<sup>th</sup> and 29<sup>th</sup> 2019**. Dates and timetables will be announced by electronic means in advance.

4.2 The day of the auditions, applicants shall identify themselves with their Identity Card or Passport.

4.3 Works to be performed by applicants are listed in Schedule I (tuning 442 Hz).

4.4 Auditions will be carried out in **THREE** rounds, in accordance to the following schedule:

- I- FIRST ROUND. Performance behind a screen of orchestral works and excerpts listed in Schedule I. Candidates receiving at least 50% of votes will pass on to the second round (5 votes).
- II. SECOND ROUND. Candidates who have passed the first round will have to perform without screen the orchestral works and excerpts listed in Schedule I. Candidates receiving at least 70% of votes will pass on to the third round. In this round the Chief Conductor has a veto right.

Votes will be secret and in writing after a discussion held among the members of the Audition Committee with the right to vote. The President of the Audition Committee may end the discussion when he deems convenient.

- III. THIRD ROUND. Performance in a minimum of two subscription series concerts, at least one conducted by the Artistic Director.

If the number of candidates after the second round is less than the positions offered, the FOFGC may hire the candidate(s) and thus end the evaluation process.

After the candidate(s)'s performance in the subscription series concerts, the Soloist of the Section shall get the opinion of his/her Section and afterwards put it to vote with the rest of the Soloists of the Gran Canaria Philharmonic Orchestra (OFGC) and Concertmasters. The most suitable candidate will be proposed to be offered the position. The proposal shall be addressed in writing to the Artistic Coordinator,



who will notify the OFGC Chief Conductor and Manager, explaining the reasons the candidate is considered suitable or not.

4.5 The performance order will be determined at the time of audition.

4.6 Candidate's non-appearance or delay will be considered as irrevocable renunciation to the vacancy applied.

4.7 The Audition Committee may declare completed the audition of each candidate when they deem it convenient, once the second round is concluded.

4.8 The FOFGC will make available an accompanying pianist to the candidates who so request it in their application forms. Previous rehearsals with the pianist will not be possible.

Applicants may also provide their own accompanying pianist. In this case, applicants shall pay for all the expenses.

4.9 The FOFGC reserves the right to interview candidates if they deem convenient, once the second round is concluded.

4.10 All travel, accommodation, maintenance and other expenses are the responsibility of each candidate.

## 5. Audition Committee

The OFGC Audition Committee is formed by the following members:

### String Instruments:

- OFGC Chief Conductor.
- OFGC Concertmaster.
- A Guest Concertmaster.
- A Soloist of the Section.
- A Soloist of the Section (In case there isn't a second soloist of the section, an external one will be invited).
- A member of the Section.
- Soloist affine section (violin/viola, cello/double bass).
- A representative of the strings.
- A representative of the rest of the Orchestra.
- A non-voting member of the OFGC Union



### Woodwind Instruments:

- OFGC Chief Conductor.
- OFGC Concertmaster.
- A Soloist of the Section.
- A Soloist of the Section (in case there is not a second soloist in the section, another woodwind soloist will be named).
- A guest specialty soloist (if present).
- A Soloist of other Woodwind Section, designated by the Chief Conductor.
- A Soloist of other Woodwind Section, designated by the Chief Conductor.
- A representative of the Woodwind family.
- A representative of the rest of the members of the Orchestra.
- A non-voting member of the OFGC Union

According to the OFGC Collective Labour Agreement, the Manager may delegate his/her roll as member of the Audition Committee in favour of the Artistic Coordinator or, if that was not possible, in favour of a member of the Artistic Commission or a musician.

If the Manager does not have a minimum artistic experience in the classical music sector (4 years experience) or a Degree in Music this delegation will be mandatory.

## 6. Proposal of the Audition Committee and appointment of a candidate

The candidate finally proposed by the Audition Committee must submit, within the period of 20 calendar days immediately following his/her appointment, the following documents, which are essential for his/her contract of employment:

- Identity Card or Passport.
- Medical Certificate stating that the candidate does not suffer from any disease, disorder or physical handicap inconsistent with the performance of the duties attached to the position offered.
- Originals or certified copies of the diplomas and certificates supporting the merits and activities alleged in the candidate's *résumé*.
- Documents which certify the fulfilment of the prerequisite at **2.1 section a)** of these bases.

6.2 When a winning candidate does not submit the documents required or may not prove satisfactorily that he/she fulfils the conditions required, he/she may not be engaged and all proceedings followed so far will be null and void, without prejudice to any liability which the candidate may have incurred for misrepresentation or fraud in his/her application for the vacancy. The musician appointed to cover the vacancy must join the Orchestra on the date stipulated.



6.3 The effectiveness of the engagement is responsibility of the Foundation. So although there was a candidate selected, the Foundation has the right to enter into an agreement or not, issuing the appropriate justification.

6.4 The Audition Committee may propose the appointment of a candidate to cover a vacancy different from the one contemplated in these bases.

6.5. The FOFGC reserves the right to submit the candidate to any medical and/or psycho-technical examinations that may be established, which must be satisfactorily completed by the candidate in question in order to join the OFGC.

6.6. The terms and conditions of service of the musicians appointed will be governed by the provisions of the current OFGC Collective Labour Agreement.

6.7 The first contract of employment will last one year. This contract establishes a maximum six month trial period. After completion of the above-mentioned probationary period, the candidate's performance will be assessed, as set forth in the said Collective Labour Agreement.

6.8. The open-ended contract of employment is subject to the prior approval of his/her assessment and after the expiration of his/her initial one-year contract of employment.

6.9 The FOFGC may call substitutes and extras from the job listing resulting from auditions.

Las Palmas de Gran Canaria, 16<sup>th</sup> of November 2018



CONSEJERÍA DE CULTURA

## SCHEEDULE I



## REPERTORIO DE VIOLÍN CONCERTINO

### 1ª Ronda (Detrás de cortina)

**1.- Primer movimiento con cadenza y segundo movimiento con cadenza de uno de los siguientes conciertos:**

- a) W.A. Mozart: Concierto nº 3 en Sol Mayor, KV 216
- b) W.A. Mozart: Concierto nº 4 en Re mayor, KV 218
- c) W.A. Mozart: Concierto nº 5 en La mayor, KV 219

**2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott ED 7851, BAND. 2, ISMN 979-0-001-08139-9)**

**Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott Ed. 7850, BAND. 1, ISMN M-001-08138-2)**

MOZART	Sinfonie nº 39 – 4º Satz (violín I)	(pág.37 ,38)
R. STRAUSS	Don Juan (violín I)	(pág.61,62,63)
J.S.BACH	Matthäus – Passion nº39	(pág.7)
R.KORSAKOV	Scheherazade	(pág.41,42,43)
SCHUMANN	Sinfonie nº2 - 2.Satz. Scherzo	(pág.53,54)
BRUCKNER	Sinfonie nº 2 – 2. Satz	(pág.26)

### Segunda Ronda (Sin cortina)

**1.- Primer movimiento con cadenza de uno de los siguientes conciertos**

SIBELIUS	Concierto, op. 47, Re menor
TCHAIKOVSKY	Concierto, op, 35, Re mayor
BRAHMS	Concierto, op. 77, Re mayor





**2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott Ed. 7850, BAND. 1, ISMN M-001-08138-2)**

BRAHMS	Sinfonie Nº 1. 2. Satz	(pág. 20,21)
R. STRAUSS	Also sprach Zarathustra	(pág, 50,51,52,53,54,55)
R. STRAUSS	Ein Heldenleben	(pág. 46,47,48)
TCHAIKOVSKY	Schwanensee op. 20	(pág. 62,63,64,65,66,67,68,69)

**\* IMPORTANT NOTICE: The FOFGC will not provide candidates with the orchestral excerpts required for audition, which are the responsibility of each candidate.**



## REPERTORIO DE VIOLÍN SOLISTA

### 1ª Ronda (Detrás de cortina)

**1.- Primer movimiento con cadenza y segundo movimiento de uno de los siguientes conciertos:**

- a) W.A. Mozart: Concierto nº 3 en Sol Mayor, KV 216
- b) W.A. Mozart: Concierto nº 4 en Re mayor, KV 218
- c) W.A. Mozart: Concierto nº 5 en La mayor, KV 219

**2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott ED 7851, BAND. 2, ISMN 979-0-001-08139-9)**

**Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott Ed. 7850, BAND. 1, ISMN M-001-08138-2)**

MOZART	Sinfonie nº 39 – 4º Satz (violín I)	(pág.37 ,38)
MOZART	Die Zauberflöte, Ouvertüre (violín I)	(pág.49)
R. STRAUSS	Don Juan (violín I)	(pág.61, 62, 63)
J.S.BACH	Matthäus – Passion nº39	(pág.7)
MENDELSSOHN	Ein Sommernachtstraum, Scherzo (violín I)	(pág.34,35,36)
BRAHMS	Sinfonie nº1, 4. Satz (violín I)	(pág.24)

### Segunda Ronda (Sin cortina)

**1.- Primer movimiento con cadenza de uno de los siguientes conciertos**

SIBELIUS	Concierto, op. 47, Re menor
TCHAIKOVSKY	Concierto, op, 35, Re mayor
BRAHMS	Concierto, op. 77, Re mayor



**2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott Ed. 7850, BAND. 1, ISMN M-001-08138-2)**

SCHUMANN	Sinfonie nº 4 – 2º Satz (solo)	(pág.44)
MOZART	Die Entführung aus dem Serail,nº11	(pág.32,33)
BRAHMS	Sinfonie nº1, 2. Satz	(pág.20,21)
HINDEMITH	Philharmonisches Konzert, 5. Variation	(pág.23,24,25,26)
RICHARD STRAUSS	Ein Heldenleben	(pág. 46, 47, 48)

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## REPERTORIO VIOLÍN TUTTI

### 1ª Ronda (Detrás de cortina)

#### 1.- Primer movimiento con cadenza de uno de los siguientes conciertos:

W.A. Mozart: Concierto nº 3 en Sol Mayor, KV 216

W.A. Mozart: Concierto nº4 en Re mayor, KV 218

W.A. Mozart: Concierto nº5 en La mayor, KV 219

#### 2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott ED 7851, BAND. 2, ISMN 979-0-001-08139-9)

- MOZART Sinfonie nº 39 – 4º Satz (violín I y II) (pág. 37 ,38)
- R. STRAUSS Don Juan (violín I) (pág. 61, 62, 63)
- BRAHMS Sinfonie nº1, 4.Satz (violín I y II) (pág.24)
- BRAHMS Klavierkonzert nº1, 3.Satz:Rondo(2.violinen soli)(pág.25)
- HINDEMITH Philharmonisches Konzert, 1. Variation (pág.30, 31)

### Segunda Ronda (Sin cortina)

#### 1.- Primer movimiento con cadenza de uno de los siguientes conciertos:

SIBELIUS Concierto, op. 47, Re menor

TCHAIKOVSKY Concierto, op, 35, Re mayor

BRAHMS Concierto, op. 77, Re mayor

#### 2.- Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott ED 7851, BAND. 2, ISMN 979-0-001-08139-9)



CONSEJERÍA DE CULTURA

- BEETHOVEN Sinfonie nº 9, 1.Satz (violín I) (pág. 15,16,17)
- BRUCKNER Sinfonie nº 9 – 3º Satz (violín II) (pág. 27,28)
- MEENDELSSOHN Ein Sommernachtstraum, Scherzo (violín I)(pág. 34,35,36)
- J.STRAUSS Die Fledermaus, Ouvertüre (violín I) (pág. 58,59,60)

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## REPERTORIO VIOLA SOLISTA

### 1ª Ronda (Detrás de cortina)

#### 1. Primer y segundo movimiento con cadenza de:

STAMITZ, K. Concierto op. 1 en Re Mayor

2. BACH, J.S. Preludio a elegir de las Suites nº 4, 5 o 6 para violonchelo sólo BWV 1007-1012

#### 3. Fragmentos orquestales (extraídos de "ORCHESTER PROBESPIEL", Schott ED 7852, ISMN: M-001-08140-5)

BEETHOVEN, L. V.	Sinfonie nr. 3, Satz. III	(pág. 9)
BEETHOVEN, L.V.	Sinfonie nr.5,Satz II	(pág.10)
BRAHMS, J.	Variationen über ein Thema von J. Haydn, variation 7, variation 8	(pág. 17)
BRUCKNER, A.	Sinfonie nr. 4 – Satz. II	(pág. 19)
MAHLER, G.	Sinfonie nr.10 - Satz.I	(pág. 28)
MENDELSSOHN, F.	Ein Sommernachtstraum	(pág. 29)
MOZART, W.A.	Die Zauberflöte	(pág. 32)
PROKOFIEV, S.	Symphonie classique, Satz I., Satz.IV	(pág. 33,34)
SMETANA, B.	Die verkaufte Braut	(pág. 37)
STRAUSS, R.	Don Juan	(pág. 40)
TSCHAIKOVSKY, P.	Sinfonie nr.6,Satz.I	(pág. 42,43)
WAGNER, R.	Tannhäuser, Ouvertüre	(pág. 51-52)



**Segunda Ronda (Sin cortina)**

**1. Primer movimiento de**

BARTOK, B. Concierto para viola (cualquiera de las versiones)

**2. Fragmentos orquestales (extraídos de "ORCHESTER STUDIEN", Solo-Bratsche, Zimmermann. Frankfurt ED ZM30780, ISMN: M-010-30780-0**

BRITTEN, B.	Peter Grimes Akt II, Zwischenaktmusik 4 zum 5. Bild (pag. 33)	
	Akt II, 5. Bild	(pág. 33)
GINASTERA, A.	Variaciones concertantes, V.,	(pág. 39)
PUCCINI, G.	Manon Lescaut, 3. Act, Intermezzo,	(pág. 71)
RAVEL, M.	Ma mère l'Oye, V. Le jardin féerique	(pág. 71)
STRAUSS, R.	"Also sprach Zarathustra!"	(pág. 78, 79)
	Arabella, Monolog der Arabella	(pág. 80)
	Don Quixote	(pág. 81-83)

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## REPERTORIO VIOLONCHELO SOLISTA

### 1ª Ronda (Detrás de cortina)

#### 1. Primer movimiento con cadenza

- HAYDN, Concierto en Re Mayor.

#### 2. Fragmentos Orquestales (extraídos de "Orchester Probespiel", SCHOTT, ED 7853:

BEETHOVEN	SINFONÍA Nº 5, 2º movimiento	(pág. 8)
R. STRAUSS	DON JUAN Op. 20	(pág. 23)
G. VERDI	MISA DE REQUIEM (OFFERTORIUM)	(pág: 35)
R. WAGNER	TANNHÄUSER OUVERTÜRE	(pág. 36)

### Segunda Ronda (Sin cortina)

#### 1. Primer movimiento de

- DVORAK, Cello concerto b-minor, op. 104
- ó
- SCHUMANN, Cello concerto a-minor , op. 129





**2. Fragmentos Orquestales (extraídos de "Orchester Probespiel", SCHOTT, ED 7853):**

J. BRAHMS	Concierto n.2 para piano 3er. movimiento	(pág. 45)
G. PUCCINI	Tosca 3er. acto	(pág. 51)
R. STRAUSS	El Burgués Gentilhombre	(pág. 55)
G. VERDI	Rigoletto 2º acto nº 9	(pág. 59)

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## REPERTORIO FLAUTA/FLAUTÍN

### 1ª Ronda (Detrás de cortina)

#### 2 PARTES:

#### PRIMERA PARTE. FLAUTÍN. (Eliminatoria)

VIVALDI           Concierto en do mayor para flautín, 2 primeros movimientos

#### SOLOS ORQUESTALES

Libro: A Piccolo Practice Book ed. Novello

SHOSTAKOVICH           Sinfonía no.6, pág.19  
Sinfonía no.8, pág.19

BIZET                   Carmen Suite, pág.125

RAVEL                   Mi Madre La Oca, Petit Poucet, pág.7  
y Laideronnette, pág.16

#### SEGUNDA PARTE. FLAUTA. (Eliminatoria)

MOZART                Concierto en sol mayor para flauta, 2 primeros movimientos

#### SOLOS ORQUESTALES

Libro: Probespiel

BRAHMS                Sinfonía no.4, pág.6

RAVEL                 Daphnis sólo, pág.19  
Bolero, pág.19

BEETHOVEN            Obertura Leonora, pág.2

DVORAK                Sinfonía no.9, pág.9



**Segunda Ronda (Sin cortina)**

**FLAUTÍN**

**SOLOS ORQUESTALES**

Libro: A Piccolo Practice Book ed. Novello

BARTOK	Concierto orquesta, mov.3, pág.37
BEETHOVEN	Sinfonía no.5, pág.13 y 89
RAVEL	Concierto para piano en sol, pág.47 Rapsodia española, pág.70, 71 y 91
TCHAIKOVSKY	Sinfonía no.4, pág.134
ROSSINI	Semiramide, pág.106 y 72 hasta H
SHOSTAKOVICH	Sinfonía no.8, pág.20 Sinfonía no.9, pág.81, 124, 125 Sinfonía no.10, 2do mov. Pág.163,164
STRAVINSKY	El Pájaro de Fuego, pág 9

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