



ORCHESTRA  
FILARMONICA  
CAMPANA

**AUDITION ANNOUNCEMENT  
ORCHESTRA FILARMONICA CAMPANA  
FOR THE 2021-2022 TWO-YEAR PERIOD**

**FOREWORD**

The Filarmonica Campana Association, ETS Cultural and Creative Enterprise, is a private non-profit organization, whose articles of incorporation specifically define its aim as the organization, promotion of cultural, musical and artistic activities. This purpose is achieved with the Orchestra Filarmonica Campana through musical, concerts and opera productions that also aim to provide and implement training courses and job opportunities for young musicians, creating moments of growth, experimentation and development of skills.

**CLAUSE 1**

*Audition Openings*

The Filarmonica Campana Association, (hereinafter also referred to as "OFC") announces the auditions for the following positions in the Orchestra, during the 2021-2022 two-year period:

**Violin**

**Viola**

**Cello**

**Double Bass**

**Oboe**

**Bassoon**

**Horn**

The participation in the audition is free and, given the period of suspension of public and concert activities due to the coronavirus emergency, it represents an invitation to be known and listened to "from a distance" by sending CVs and videos. The qualified candidates will engage to the needs relating to the programming of the two-year period 2021-2022 and will be hired on a fixed-term or part-time contract subject to Italian Labour regulations, dedicated scholarships and reimbursements expenses.

**CLAUSE 2**

*Requirements for candidates*

All the above requirements must be met by the closing date for application. Audition requirements are as follow:

- a) applicants must hold passports from one of the EU member countries; citizens of countries not belonging to the European Union will also be admitted to the selections but provided they are in possession of a valid residence permit;
- b) applicants must be aged between 18 and 28 at the closing date;

- c) applicants must hold a diploma in the musical instrument for which they apply, obtained from an Italian State Conservatory/accredited Musical Institute, or from an equivalent foreign College or Institute;
- a) applicants must be entitled to full civil and political rights.

The prescribed requisites must be possessed by the deadline for submitting the application for admission. The lack of even just one of the requirements indicated in the call will result in exclusion from the selections.

### **CLAUSE 3** *Application*

Candidates must send the following documentation to the email address [direzioneartistica@filarmonicacampana.it](mailto:direzioneartistica@filarmonicacampana.it), no later than **Thursday 31 December 2020**:

- application form can be downloaded from the orchestra's website [www.filarmonicacampana.it](http://www.filarmonicacampana.it) (Audizioni);
- copy of the identity document; for candidates from countries outside the EU, also attach a copy of the residence permit;
- detailed curriculum, duly signed, indicating the studies completed, professional and artistic qualifications, and any other artistic and musical activity that may be exercised;
- video file or link of the audio-video recording of a maximum duration of 10 minutes containing the exam papers and sent using the Wetransfer or Filemail platforms.

In the subject of the email, indicate the words *OFC 2020 online auditions*. At the end of the application registration procedure, a confirmation email will be sent by the OFC secretariat. Applications for participation in the selection submitted in a different way from that described above will not be accepted and applications submitted after the peremptory deadline indicated in this notice will not be accepted. The artistic secretariat assumes no responsibility for any technical and / or its problems that do not allow the timely perception of the registrations submitted by the candidates. Failure to produce the required attachments will result in exclusion from the selection and also the declarations of the candidates that do not correspond to the truth or are inaccurate will be considered void. The signing of the application implies, on the part of the candidate, full knowledge and unconditional acceptance of the provisions of each article of this announcement. Any clarifications and information can be requested from the artistic secretariat of the OFC at the email address [info@filarmonicacampana.it](mailto:info@filarmonicacampana.it)

### **CLAUSE 4** *Audition Repertoire*

Audition programme as follows:

- 1) performance of a solo piece, or part of it, of free choice with or without accompaniment piano (maximum duration 5 minutes);
- 2) performance of the orchestral excerpts.

The orchestral excerpts listed below can be downloaded from the Orchestra's website: [www.filarmonicacampana.it](http://www.filarmonicacampana.it)

#### **Violin**

Orchestral excerpts:

- *W.A. Mozart*, Symphony No. 39, final (to measure 41);
- *F. Mendelssohn-Bartholdy*, Symphony n. 4, saltarello (to bar 54);
- *R. Schumann*, Symphony n. 2, scherzo (to bar 48);
- *J. Brahms*, Symphony n. 4, Allegro giocoso (to letter C);
- *G. Verdi*, Luisa Miller, symphony (from letter H to the end).

## **Viola**

Orchestral excerpts:

- *H. Berlioz*, Le Carnaval Romain, ouverture;
- *F. Mendelssohn-Bartholdy*, A Midsummer Night's Dream, scherzo;
- *G. Mahler*, Symphony n. 10;
- *G. Puccini*, Manon Lescaut, intermezzo;
- *W. A. Mozart*, The Marriage of Figaro, ouverture.

## **Cello**

Orchestral excerpts:

- *L. van Beethoven*, Symphony n. 8, third movement;
- *J. Brahms*, Symphony n. 2, second movement (to bar 32);
- *F. Mendelssohn*, A Midsummer Night's Dream, scherzo;
- *P. Tchaikovsky*, Symphony n. 6, second movement;
- *R. Strauss*, Don Juan.

## **Double Bass**

Orchestral excerpts:

- *L. van Beethoven*, Symphony n. 5, third movement;
- *L. van Beethoven*, Symphony n. 9, fourth movement (presto);
- *I. Stravinsky*, Suite from Pulcinella;
- *W. A. Mozart*, Symphony n. 40, first movement (to bar 198);
- *G. Mahler*, Symphony n. 1, third movement.

## **Oboe**

Orchestral excerpts:

- *P. Tchaikovsky*, Symphony n. 4, second movement;
- *F. Schubert*, Symphony n. 9, second movement;
- *R. Wagner*, Die Meistersinger von Nurnberg, vorspiel;
- *R. Strauss*, Don Juan;
- *G. Verdi*, Aida, third act, scene 2.

## **Bassoon**

Orchestral excerpts:

- *N. Rimsky-Korsakov*, Sheherazade, satz;
- *G. Donizetti*, L'Elisir d'amore, Una furtiva lagrima;
- *P. Tchaikovsky*, Symphony n. 5, first movement;
- *I. Stravinsky*, The firebird, lullaby;
- *J. Brahms*, Concerto for violin and orchestra, second movement.

## **Horn**

Orchestral excerpts:

- *G. Rossini*, The Barber of Seville, symphony;
- *P. Tchaikovsky*, Symphony n. 5, second movement;
- *L. van Beethoven*, Fidelio, overture (horn 2);
- *L. van Beethoven*, Symphony n. 9, third movement (horn 4);
- *R. Strauss*, Eine Alpensinfonie.

## CLAUSE 5

### *Selection*

At the end of the audition process, a ranking will be drawn up with the list of only candidates who will be eligible. The qualified candidates will be obtained from the attribution of a score (minimum 7/10), deriving from the average of:

1. **Assessment of merit** on the required examination tests;
2. **Curriculum, course of study and professional experience.**

## CLAUSE 6

### *Commission*

The jury will be appointed by the OFC board will be composed of musicians, teachers and musical personalities. The ranking will be published on the official website [www.filarmonicacampana.it](http://www.filarmonicacampana.it) , in the section dedicated to auditions. The commission's decision is unappealable.

## CLAUSE 7

### *Economic treatment*

Pays, scholarships and reimbursements of expenses relating to the productions of the Orchestra Filarmonica Campana are specified in the internal regulations of the legal and economic status of the artistic staff of the Association and are differentiated according to the type of concert and the specific duration of the single production. They will be communicated subsequently by the artistic secretariat to each suitable candidate who will be used in the orchestra.

## CLAUSE 8

### *Information on the treatment of personal data*

In accordance with article 13 of the 2016/679 EU Regulation, concerning the information provided by the applicants and for the protection of the persons and other subjects with regard to the processing of personal data, we wish to inform you that:

#### *Purposes of the processing*

The data provided will be used with a view to and the aim of the management of the selection procedures relevant to the present Announcement.

For the aims described in this Policy, the Foundation disposes of the common personal data (first name, surname, address, phone number, e-mail, and other addresses) which will be subject to a treatment based on principles of fairness, lawfulness, transparency, and protection of your confidentiality and your rights. Your personal data will be processed for the entire duration of the auditions. The lawfulness of the processing is based on the express consent of the interested party, expressed in written form.

#### *Processing methods*

The processing of your personal data will be carried out on paper and using information technology and telematics devices, with logic strictly related to the purposes described and with adequate methods to protect the security and confidentiality in accordance with the provisions of the art. 32, GDPR.

#### *Provision of data*

The provision of data for the purposes described above is compulsory for all that is required by the auditions process; therefore, the possible refusal to provide the data - in whole or in part - can result in the impossibility for the Foundation to accept the application itself.

#### *Communication and dissemination of data*

The provided data shall not be subject to communication nor dissemination, but only to use for internal purposes as described above.

### *Data controller*

The data controller of the personal data is the “Filarmonica Campana” Association, via Nicola Pagano n. 46, 84016 Pagani (Sa), Italy. Responsible for processing the data is the legal representative pro tempore.

### *Rights of the interested party*

At any time and in accordance to articles from 15 to 22 of the 2016/679 UE Regulation, you may exercise the right to:

- a) request confirmation of the existence or otherwise of personal data;
- b) obtain information on the purposes of the processing, the categories of personal data, recipients, or categories of recipients to whom the personal data have been or will be communicated and, where possible, the retention period;
- c) obtain the correction and deletion of data;
- d) obtain the treatment limitation;
- e) obtain data portability, i.e. to receive them from a data controller, in a structured format, commonly used and readable by an automatic device, and transmit them to another data controller without hindrance;
- f) oppose the processing at any time and also in the case of treatment for direct marketing purposes;
- g) oppose an automated decision-making process concerning individuals, including profiling;
- h) ask the data controller to access personal data and to rectify or cancel them or limit their processing or to oppose their processing, in addition to the right to data portability;
- i) withdraw the consent at any time without prejudice to the lawfulness of the treatment based on the consent given prior to the revocation;
- j) propose a complaint to the Guarantor for the protection of personal data.

## **CLAUSE 9**

### *Audition video recording guidelines*

We are aware that most of you will have already done a lot of audition recordings before and some of the following tips and tricks might be old news to you. Nevertheless, give it a shot - you might end up finding something useful in this document that can make your recording extra special. In general, using the built-in mics and camera of your **smartphone** is a good way to start. The recording quality on most modern smartphones is generally very good, it is easy to make simple video recordings using built-in apps, they do not generate fan noise, they can be placed easily on music stands, etc. If you happen to have additional equipment, such as external mics, audio interfaces, computer software, etc, and the expertise to create good results with them, you are more than welcome to use them if you wish. Whichever approach you take, make sure to get familiar with your equipment to allow yourself to fully focus on your performance when you create your audition video.

### *Video recording with Smartphones/Tablets*

- Use your phone’s back camera (not the one you take selfies with), record in landscape and make sure your microphone is not covered when recording;
- the built-in mics on most smartphones are generally capable of making good quality recordings;
- if you want to use external mics with your smartphone you can use a USB mic, such as the Rode NT-USB Mini, or regular mics into a class-compliant USB audio interface, such as the Focusrite Scarlett range of audio interfaces. Using USB devices with your smartphone usually requires an adaptor. Also, be aware that when using external mics, you may need to set the gain manually - to set this, you will need to make multiple test recordings of the loudest passage in your performance, adjusting the gain each time to ensure it is metering as loud as possible without distorting;
- we highly recommend powering your phone from its charger so that it does not run out of battery during your recording;
- make sure you have enough storage on your phone. A 40 minute iPhone recording at 720p 30fps takes 1.6 GB space;

- you can choose to record on your built-in video recording software, also called the “Camera” app, or use any other available recording app;
- we recommend recording at a resolution of 1280 x 720 at 30fps;
- put your Airplane Mode or Do Not Disturb mode on, so that no one can interrupt your recording.

#### *Room setup*

- If at all possible, get help of a member of your household to help you set up and make your test recordings. This way, they can try different camera angles and placements while you perform excerpts, which can be a lot easier than trying to do it all yourself;
- choose a calm, quiet, and comfortable room that has the least disturbance from the outside world, eg traffic noise, neighbours, etc;
- let everyone in your household know when you are recording your performance, so they don’t inadvertently disturb you;
- choose a room that has the most flattering acoustic – this might be one of the larger rooms in your house, particularly if the wall surfaces have soft furnishings that break up otherwise shiny, reflective, parallel surfaces;
- choose a clean, tidy room with a non-distracting background if you can.

#### *Lighting*

- Don’t be backlit! Don’t have a bright window or light behind you. Shooting away from (rather than towards) bright lights will allow you to be well-lit by them, rather than being drowned out by them;
- cameras need more light than eyes do, so choosing a bright/well-lit room is important in helping you to be seen clearly and look good. If you have extra lights, consider using them;
- natural vs artificial light;
- both can look good, just be aware that natural light can change and is of course only there during daytime!

#### *Positioning the device*

For audio and video recordings made with a single device, such as a smartphone or tablet, we recommend positioning your device:

- on a stable surface at eye level, such as a lectern or bookcase;
- at a distance of about 2 meters;
- with the main room light source behind the camera. The main thing is that the playing style is clearly seen.

#### *Final recommendations*

Manipulation of the recording or any audio / video synchronization problems may lead to exclusion from the evaluation procedure. Once you have pressed record, at the beginning of your performance announce your full name and the name of the solo piece or orchestral excerpts that you chose to play. Play the solo piece and the excerpts in one take. Upload the video file to YouTube and make sure to set it as ‘Unlisted’. That will enable the OFC panel to see your video, but no one else will be able to watch it. Finally, copy the link to your YouTube video into the application form on the OFC website, fill out all your personal details and submit the application form.

The Artistic Director  
(M ° Giulio Marazia)