

## AUDITION RULES

**AUDITION FOR A CELLO TUTTI** — 1 VACANCY, CATEGORY 3

**AUDITIONS TO BE HELD: TUESDAY, DECEMBER 6<sup>th</sup>, 2022 AT 9:00 A.M.**

SALLE LES ARLUCS, 24/26 AVENUE DES ARLUCS, 06150 CANNES LA BOCCA, FRANCE

Start date: as soon as possible — Gross monthly salary: : 3 125,97 euros

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### AUDITION PROCESS

The recruitment auditions can be cancelled provided at least 48 hours' notice is given, in which case applicants are notified by telephone.

**Applicants must be present 30 minutes before the start of the auditions for a random draw.**

A number of applicants are eliminated in each round of the auditions. The Cannes Orchestra recruitment auditions jury is chaired by Benjamin Levy, the Orchestra's musical director. If votes are equal, the chair has the casting vote, although the CEO has the right of veto.

The jury's decisions are final (adding an extra round, or halting a round of the audition).

The jury has the option to halt any applicant at any time or, conversely, to advance them directly to the next round of the audition.

The recruitment process may include an interview with the jury.

The jury has the option either to decide not to fill the vacant post on offer, or to fill it based on the particular suitability of each applicant. It also has the option to produce a shortlist of suitable applicants. Shortlisted applicants may then be offered a position in the orchestra in the event that a vacancy arises within 12 months of the date of the auditions (withdrawal of selected applicant before the position is taken or during the trial period, rejection of selected applicant at the end of the trial period, etc.) or as a replacement (the shortlist must be recorded on the formal audition report to be deemed valid).

## AUDITION PROGRAM

### FIRST ROUND (BEHIND SCREEN)

Bach: Prelude, excerpt from *Cello Suite n° 3, BWV 1009*

#### Orchestral excerpts

Beethoven: *Symphonie n° 5* – 2<sup>nd</sup> movement, 4 excerpts (from the beginning to 10 / bar 48 à 59 / bar 98 à 106 / bar 114 à 123)

Mendelssohn: *Symphonie n° 4* – Saltarello, 3 excerpts (bar 30-52 / 196-204 / 222-234)

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### 2<sup>nd</sup> ROUND (BEHIND SCREEN - WITH PIANO ACCOMPANIMENT LA 442 HZ)

#### Applicant's choice

Haydn: *Cello Concerto n° 2 in D major, Hob. VIIb/2, op. 101* – 1<sup>st</sup> movement without cadenza

OR

Schumann: *Cello Concerto op.129* – 1<sup>st</sup> movement (from the beginning to 205)

#### Orchestral excerpts

Brahms: *Variations on a Thème by Haydn op. 56a* - variation V

Beethoven: *Ouverture Coriolan op. 62*, 3 excerpts (bar 22-27 / 118-132 / 297-310)

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### 3<sup>RD</sup> ROUND (SCREEN AT THE DISCRETION OF THE JURY)

#### Orchestral excerpts

Schönberg: *Verklärte Nacht op.4* – Part of Cello 1, 3 excerpts (from the beginning to 11 / bars 34-100)

Bach: *Brandenburg Concerto n° 3 in G major, BWV 1048* – 3<sup>rd</sup> movement, Allegro without repeat

Chostakovitch : *Symphonie for string orchestra op. 118a*, Arrangement R. Barshai (from 21 to 26)

Mozart: *Symphonie n° 41* – 4<sup>th</sup> movement (from 293 to the end, without repeat)

Brahms: *Symphonie n° 2* – 2<sup>nd</sup> movement (from the beginning to 17)

Mendelssohn: *Ein Sommernachtstraum – Scherzo*, 3 excerpts (from 70 to 93 / from 115 to 129 / from 296 to 323)

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### FINAL ROUND (WITHOUT SCREEN)

#### **With string trio or with string orchestra of the orchestra**

Tchaikovsky: *Serenade for strings op. 48*: 1<sup>st</sup> movement (from A to C), Valse (from the beginning to E)

All pieces can be played or replayed in all rounds.

Regardless of the round being performed, the jury reserves the right to halt the applicant's performance.

In contrast, if the jury deems it useful, applicants may take another audition.

Applicants can be eliminated in any round. The jury's decisions are final. There is no appeal.

## GENERAL REGISTRATION TERMS AND CONDITIONS

Applicants of any nationality are welcome to take part.

Applicants must return the information sheet duly completed, a recent identity photo, their CV and any additional documents that might prove necessary.

If the successful applicant is from outside the European Union, recruitment will be conditional on securing a work permit.

**Successful applicants undertake to complete the necessary procedures within 3 months.**

If the selected applicant is refused a work permit, the Cannes Orchestra may:

- Offer the now-vacant post to the second-placed applicant in the audition process as per the notice issued by the jury and as recorded in the audition report;
- Declare the post once again vacant and organise a new competitive audition process.

All incomplete applications will be discarded.

**Applicants bear any transport, meals and accommodation costs incurred to take part in recruitment auditions.**

The schedule is available for download at:

*www.orchestre-cannes.com* / under the “Recrutement” tab

**The excerpts supplied by the Cannes Orchestra are working copies for these auditions only and must be destroyed afterwards.**

## TERMS AND CONDITIONS OF ENGAGEMENT

Successful applicants agree to the following with the Orchestre de Cannes administrators:

- To provide documentary evidence of their nationality;
- To undergo a medical check-up by the occupational health practitioner.

The successful musician will be employed under a permanent contract of employment (a French “CDI”) with a trial period of three months, potentially extendable to six months.

If accepted, the musician must play on an instrument of a quality equal to or higher than the instrument played during the auditions, subject to any instructions from the jury in this respect.

In view of the specific circumstances of a musician’s work, the musician’s working time breaks down as follows:

- Individual preparation time, which is not logged or recorded, taken by the musician to rehearse prior to the various scheduled performances;
- An average working time of 105 hours per month, in accordance with the provisions of the collectively bargained agreement on working hours and applicable agreements within the Orchestre de Cannes.

Working time includes in particular time on stage, in the orchestra pit or backstage for concerts, opera or dance shows, school concerts, rehearsals, time spent travelling as an orchestra and all other activities meeting the Cannes Orchestra’s stated purpose. Actual working time is logged individually within the collective activity schedule. The working time logged includes:

- Working time with the orchestra;
- Travelling time for orchestra travel, excluding tours and fixed rates for tour travel;
- Time spent as a delegate, jury member, in works’ council meetings, on the Orchestra’s artistic committee and other meetings convened, and any educational, promotional, publicity and general cultural activities.
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On starting, the musician will be subject to France’s National Collective Agreement for Artistic and Cultural Enterprises (CCNEAC) together with the in-house policies and procedures and the various framework agreements in force within the Orchestra.

The musician will occupy the position of cello tutti. Pursuant to the grading structure of the aforementioned CCNEAC Collective Agreement, the musician will be employed as a performer, group C – tutti musician (musician playing a non-solo part of an orchestral score - as in section XI-2.2 of the CCNEAC Agreement).

**APPLICATION DEADLINE**

Saturday, November 26, 2022, the email date and time or the postmark serving as evidence.

Sending of application form and for any further information, please contact:

**Mme Elena Gallo** [elena.gallo@orchestre-cannes.com](mailto:elena.gallo@orchestre-cannes.com)

Orchestre de Cannes Provence Alpes Côte d'Azur

Service Concours

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