

# Sinfonia Viva



**Section Principal Bassoon  
Recruitment Pack**

sinfonia  
**VIVA**

# Contents



<b>About Sinfonia Viva</b>	<b>3</b>
<b>Job Description</b>	<b>4-5</b>
<b>Key Responsibilities</b>	<b>6</b>
<b>How to Apply</b>	<b>7-12</b>
<b>Diversity and Inclusion</b>	<b>13</b>

# About Sinfonia Viva



Established in 1982, Sinfonia Viva is the only professional orchestra in the East Midlands, an area including six counties and covering 6,500 square miles. From our administrative base in Derby, we have a national reach through our concerts and creative community projects, across in person performances and projects, and digital delivery. Innovation, creativity, participation, and collaboration are hallmarks of the Orchestra's work, driven by our overarching aim to enable as many people as possible to engage with orchestral music.

Working across the East Midlands, from the larger urban centres of Nottingham and Leicester to the rural communities of Derbyshire and Lincolnshire, requires Sinfonia Viva to be a flexible ensemble. We give full scale chamber orchestra performances in purpose-built concert halls, cathedrals, and an annual open-air concert in Derby, in addition to regularly working as a string orchestra and in smaller chamber ensembles in venues ranging from churches to community spaces. This broad range of performances is reflected by the diverse audiences who engage with our concerts.

Our concerts in non-traditional settings will often attract audiences who are representative of the communities we serve, with many attending an orchestral performance for the first time.

# Job Description

I am a cog, I am a cog, in a simple machine,  
I turn in circles, I turn in circles,  
And my teeth bite hungrily, hungrily

I am a cog, I am a cog, in a simple machine,  
I convert energy, As I make a connection,  
I increase speed or force,  
Or I can help you change direction.

My ratio, My ratio  
Is how many times I spin when compared to my brother,  
He's big, I am small, He moves so slow,  
I'm double time when we mesh with each other! (x2)



## **Core Member - Section Principal Bassoon**

We are seeking to appoint an outstanding and flexible musician, who is able to contribute fully to all aspects of Sinfonia Viva's work, including our creative projects programme.

Core members of Sinfonia Viva will be engaged to work across the full spectrum of our activity, including orchestral and chamber music performances, form part of small ensembles for community sharing events and have opportunities to work as support musicians on our creative projects. Working with groups in educational and community settings is a central component of Sinfonia Viva's mission, and we strongly encourage applicants who have an interest and/or experience in this area.

The successful candidate will be comfortable working in a variety of venues, and across a diverse range of repertoire – from wind quintets to Classical and new works, including those co-created with participants

# Job Description

in project activity, and be open to working in non-conventional instrumental combinations.

Sinfonia Viva's approach to collaborative working extends beyond our partnership projects, and we welcome and encourage the contributions of our musicians to inform repertoire, guest artists and performance formats. In the 2023/24 season we gave 30 performances across the East Midlands, Essex and Northamptonshire. This included performances at Nottingham's Royal Concert Hall, the Royal & Derngate in Northampton, Derby Cathedral, as well as outdoor stages, town halls, schools, and community venues.

Our 2024/25 season has further performances at the Royal Concert Hall and Derby Cathedral, as well as Southwell Minster. We will be continuing to develop our partnership with Derby's Museum of Making giving three chamber recitals, three Family performances, and introducing a new series of Relaxed concerts given by wind ensembles.

We will be joined across the season by conductors Delyana Lazarova, Nicholas Kok, Tim Redmond, Matthew Kofi Waldren, and Olivia Clarke, along with soloists including Nadine Benjamin, Zoe Brookshaw, Ciara Hendrick, Jonathan Leibovitz and Hana Chang.

We are co-ordinating the launch of our 2024/25 season with the release of a new website, currently scheduled to go live in late July.



# Key Responsibilities



The role will include, but are not limited to:

- Rehearsals and performances in a range of venues and formats
- Digital projects and recordings
- Chamber music and ensemble performances
- Contributing repertoire/guest artist suggestions to the management team

The role will also be expected to participate within our creative projects programme, roles within this area can include, but are not limited to:

- Performing as part of a small or chamber ensemble in community or educational settings, including performances alongside participants
- Participating in post-concert, family focussed, instrument demonstrations and engagement activities
- Participating within creative projects as a support musician, including attendance at planning and evaluation meetings, and within the delivery of workshops

Sinfonia Viva musicians are remunerated in accordance with the organisation's agreement with the Musicians Union. Details of current fees can be found at [www.musiciansunion.org.uk](http://www.musiciansunion.org.uk)

# Application Process



**Application deadline and digital submission: 5pm on Thursday 18th July 2024**

**Second round in person audition:** Held on **13th** or **14th September 2024**

Venue: Music Department, The University of Nottingham, University Park, NG7 2RD

**Sinfonia Viva's recruitment process is over two stages of auditions and a trial period. Each stage of the process is detailed below.**

**All our orchestral jobs are managed through Musical Chairs**, and the application process is outlined below. Please do not send your applications directly to Sinfonia Viva, but if you require any assistance in applying, please contact [matthew@sinfoniaviva.co.uk](mailto:matthew@sinfoniaviva.co.uk)

## Step 1: Application

Please complete the online application form on Musical Chairs, including the Orchestral Applicant Monitoring form (please note that no data provided in this monitoring form can be associated with the applicant, Sinfonia Viva will only receive aggregated data) by the closing date of **5pm on Thursday 18th July 2024**

## Step 2: Digital Submission

At the point of application you will be required to upload a video to Musical Chairs no later than **5pm on Thursday 18th July 2024**. All first round submissions will be listened to by the panel, and applications will be anonymised, with the panel only receiving the audio track.

Your recorded submission should include:

- The exposition section from Mozart Bassoon concerto in Bb Major (1st Movement, bars 35-97)
- Mozart: The Marriage of Figaro, Overture (excerpts)
- Rimsky-Korsakov: Scheherazade, 2nd Mvt (excerpts)

Please note the following guidance on how to record your video. Copies of the Mozart and Rimsky-Korsakov extracts are available to download from Musical Chairs.



## Digital Submission Guidelines

- Your video recording must be performed 'as live' in one continuous take
- Your video recording must be unedited
- Repertoire should be recorded in the specified order and without piano accompaniment
- You must not speak during the recording
- Your recording should be in landscape where possible, and your instrument should be face on and central to the camera
- You should aim to record in a space without background noise, and should stand 2-3 metres from the recording device to ensure head and instrument are in full view.
- Your video recording can be made with a smartphone camera or tablet. You do not need a professional grade camera. Please contact [matthew@sinfoniaviva.co.uk](mailto:matthew@sinfoniaviva.co.uk) if you do not have access to a smartphone or tablet to discuss alternative approaches
- Your video is a private submission and will only be listened to by the panel
- The panel will only hear the audio of your submission, with visuals and other identifying features removed from the application to ensure anonymity
- The audition panel understand the nature of recorded submissions and will judge your qualities as a player rather than the recording

## Step 3: In person audition

Successful applicants will be notified by Friday 26th July and invited to a second stage, in person audition in Nottingham on either 13th or 14th September 2024. If shortlisted for a second stage, candidates will be sent an excerpt pack. An accompanist will be provided for the Mozart Concerto and contrasting piece if required, there will be an opportunity to rehearse with the pianist for up to 10 minutes immediately prior to the audition.

There will be 2 elements to this second stage audition process:

### 1) Live Audition to include:

- Mozart: Concerto in Bb Major, 2nd Movement (Complete)
- A contrasting piece of your own choice
- Mozart: The Marriage of Figaro, Overture (excerpts)
- Mozart: Symphony No.41 (excerpts)
- Ravel: Bolero (excerpts)
- Ravel: Piano concerto in G Major, 1st & 3rd Movts (excerpts)
- Elgar: Sea Pictures, Where Corals Lie (excerpts)
- Bartok: Concerto for Orchestra, 2nd Mvt (excerpts)
- Stravinsky: The Rite of Spring (excerpts)
- Tchaikovsky: Symphony No.4, 2nd Movement (excerpts)
- Tchaikovsky: Symphony No.6, 1st & 3rd Mvts (excerpts)
- Beethoven: Symphony No.4, 4th Movement (excerpts)

Copies of excerpts for the live audition will be sent to candidates who progress to that stage.

## 2) Chamber Music Rehearsal

This round will require applicants to join a wind quintet alongside Sinfonia Viva musicians in a short rehearsal (max. 15 minutes) of Nielsen - Wind Quintet Op.43 - 1st Movement.

All applicants successful at this stage will be notified by 5pm on Monday 16th September 2024 at the latest and successful applicants invited to undertake a trial period as a core player with Sinfonia Viva.

## Other Information

- The panel at each round will consist of Section Principals and/or Principal players to include at least one bassoon specialist. If an existing bassoon specialist is not available from within the body of Sinfonia Viva core musicians, an external specialist will be brought in. There will also be an independent panellist with an inclusivity remit.
- The excerpts for the digital submission can be downloaded from Musical Chairs. If you require any assistance with accessing the audition booklets please contact [matthew@sinfoniaviva.co.uk](mailto:matthew@sinfoniaviva.co.uk)
- The second stage auditions will be held in a fully accessible venue. However, if you are invited to the second stage and require any reasonable adjustments please contact [matthew@sinfoniaviva.co.uk](mailto:matthew@sinfoniaviva.co.uk)
- Sinfonia Viva does not usually pay travel costs to musicians to attend auditions. However, if the cost of travel to Nottingham for the second stage represents a barrier to you considering whether to apply or not, please contact [matthew@sinfoniaviva.co.uk](mailto:matthew@sinfoniaviva.co.uk) for a confidential conversation to discuss this.

## **Step 4: Trial Period**

This stage will last a maximum of 12 months, to enable candidates to participate in all aspects of Sinfonia Viva's work. Trialists will be required to perform in orchestral concerts, smaller ensembles within educational and community projects, and undertake at least one community/education programme as a support musician during this period. Appropriate training and support will be provided to those musicians who progress to a Trial stage but have little or limited experience within outreach activity.

Musicians who are successful within this Trial Period will be invited to join Sinfonia Viva as a core player on a freelance basis.

## **Eligibility and Right to work in the UK**

Please note that we are only able to accept applications from musicians who are eligible to live and work within the UK.

Musicians who are invited to an in person second stage audition will be required to bring original documentary evidence of their right to work in the UK to this audition. Further information about which documentation is required will be provided to those musicians invited to the second round.

## **Safeguarding children, young people, and adults at risk**

Sinfonia Viva is committed to the safeguarding and welfare of all the children, young people and adults at risk with whom we work and expect all staff and musicians to share this commitment. Musicians offered a Trial period will be required to complete a check with the Disclosure and Barring Service to ensure that they are able to work across the full breadth of Sinfonia Viva activity, including work within schools, with children and young people, and with adults at risk.

# Diversity and Inclusion



Sinfonia Viva is committed to ensuring that we are an inclusive and diverse organisation, across our Board, management team, artists, Patrons, and programming, enabling us to become representative of the audiences and communities we serve.

We welcome, and encourage, applicants with a wealth of lived experiences, and from a range of backgrounds, who can support Sinfonia Viva's ambitions to become fully inclusive and reflective of our communities, who can help identify potential collaborators and artists who share our approach to inclusive practice. We recognise that we are on a journey of learning and improvement to enable us to fulfil our aims around diversity and inclusion, and encourage all musicians, partners, and staff to engage with us to help make Sinfonia Viva a truly equitable and inclusive organisation.

Sinfonia Viva committed to the PRS Keychange 50/50 pledge in 2019, to ensure gender balance within our organisation, and is a member of Black Lives in Music.

