

**INTERNATIONAL PUBLIC COMPETITION, BASED ON DEGREES, CREDENTIALS, AND EXAMINATION RESULTS, FOR HIRING, UNDER OPEN-ENDED CONTRACT, TO THE POSITIONS OF PRINCIPAL OBOE WITH THIRD-CHAIR DUTIES (1 position), BASS CLARINET WITH CLARINET DUTIES (EXCLUDING PRINCIPAL CLARINET) AND PRINCIPAL CLARINET DOUBLING (1 position) AND PRINCIPAL TIMPANI (1 position).**

Fondazione Accademia Nazionale di Santa Cecilia is announcing an international public competition, based on degrees, credentials, and examination results, for hiring, under open-ended contract to the following professional positions:

1. **PRINCIPAL OBOE WITH THIRD-CHAIR DUTIES**, with placement in level 2 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position).
2. **BASS CLARINET WITH CLARINET DUTIES (EXCLUDING PRINCIPAL CLARINET) AND PRINCIPAL CLARINET DOUBLING**, with placement in level 3 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position).
3. **PRINCIPAL TIMPANI**, with placement in level 2 of the artistic area (orchestra) of the national collective bargaining agreement in force for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia (1 position).

**Article 1 – Admission requirements**

Admission to the competition is open to candidates who:

- are 18 years of age or older;
- hold a higher education diploma (old-system Conservatory Diploma or the level II Academic Diploma) in the instrument in question, earned at a conservatory or musical institute, or an equivalent title if earned abroad;
- are Italian or EU citizens, or non-EU nationals legally staying or legally residing in Italy or in an EU country, or who possess valid documents valid for entry into the territory of the Italian State;
- are physically and mentally qualified for the duties specific to the professional role to which this competition refers, which the Fondazione reserves the right to verify pursuant to the regulations of law in force.

The above prerequisites shall be held by the candidates **as of the day of the entrance application submission deadline.**

**Article 2 – Entrance applications**

The competition entrance application shall be received by the Fondazione by no later than

**30 June 2022**

and may be submitted exclusively online, by completely filling out the ENTRY FORM published on the Fondazione’s website, at [www.santacecilia.it](http://www.santacecilia.it), “bandi e concorsi” section, and sending it in accordance with the instructions available on the website. The reception notification e-mailed by the Fondazione shall constitute proof of submission, and shall be presented on the day of the examination.

**No entrance applications submitted by other procedures shall be accepted.**

The lack of even one of the declarations required on the ENTRY FORM shall result in non-admission to the competition.

Non-admission to the competition due to lack of the required prerequisites or due to failure to meet the deadlines or comply with the procedures established herein, shall be made known to the candidate by written notification received by certified means. The candidates shall attach to their entrance application a detailed curriculum, duly signed, describing the studies completed, any professional and artistic diplomas and credentials earned, previously held positions, and any other artistic activity performed.

**No entrance applications without curriculum shall be accepted**

Participation in the selection implies the candidate's unconditioned acceptance of the Examination Commission's judgment, of the norms of the national collective bargaining agreement for employees of Fondazione Accademia Nazionale di Santa Cecilia, and of the corporate regulations in force.

**The Examination Commission, based on the assessment of the artistic curriculum, may grant direct admission to the second elimination audition to those candidates whose artistic merits are deemed of high value and professional content.**

**Article 3 – Examinations**

The candidates shall be notified of their admission to the examinations by means of the posting, at the Fondazione's main office, of the calendar of all the examination auditions (elimination and final auditions), in addition to publication on the Fondazione's website, at [www.santacecilia.it](http://www.santacecilia.it), "bandi e gare" section.

The posting at the Fondazione's main office and the publication on the website shall have, to all effects, the value of the candidates' notification and convocation notice.

**The candidates shall not be sent individual notices of admission to the examinations.**

The candidates shall thus appear directly at the Fondazione's main office on the days and at the times indicated, bearing an identity document and the registration notice e-mailed by the Fondazione; candidates who are not EU nationals are required to show a document valid for entry into the territory of the Italian State.

Candidates who fail to appear on the established day and at the established time shall be excluded from the competition. Absence at examinations shall at any rate be held as tantamount to withdrawal from the competition.

Examinations are public and shall be held at Rome's Auditorium Parco della Musica in accordance with the calendar to be published by the procedures described above.

The examinations shall be organized as follows:

1. first anonymous elimination audition;
2. second elimination audition (this audition will admit the candidates who have passed the previous audition, as well as those candidates admitted directly by the Examination Commission based on the assessment of their curriculum);
3. final audition with orchestra (this audition will admit the candidates who have passed the second elimination audition).

**Examinations will be held in accordance with the following calendar:**

**PRINCIPAL OBOE WITH THIRD-CHAIR DUTIES**

First elimination audition (with piano accompaniment): between 19 and 24 September 2022

Second elimination audition (with piano accompaniment): 9 October 2022

Final audition with orchestra: 10 October 2022

**BASS CLARINET WITH CLARINET DUTIES (EXCLUDING PRINCIPAL CLARINET) AND PRINCIPAL CLARINET DOUBLING**

First elimination audition (with piano accompaniment): between 19 and 24 September 2022  
Second elimination audition (with piano accompaniment): 21 October 2022  
Final audition with orchestra: 22 October 2022

#### **PRINCIPAL TIMPANI**

First elimination audition: between 7 and 10 September 2022  
Second elimination audition (with piano accompaniment): 16 October 2022  
Final audition with orchestra: 17 October 2022

**The dates of the actual holding of the first elimination auditions shall be established and made known to the candidates following the procedures established by this article.**

**The Fondazione reserves the right, for urgent and/or supervening and/or at any rate unforeseeable organizational and/or production needs, to postpone the examinations.**

The Fondazione shall make a piano accompanist available to the candidates; alternatively, the candidates may rely on an accompanist of their own choosing in possession of the necessary piano parts.

The Commission, both at the elimination auditions and at the final auditions, may, in its undisputed judgement, ask to re-hear pieces that have already been performed, or to hear or re-hear pieces whose performance was required in earlier auditions, request the partial performance of the programme, and interrupt the examination at any time; in the latter case, notification shall be made in accordance with the procedures established in the first sentence of this article.

As regards the passages taken from the symphonic repertoire indicated in the examination programme, the extracts published in PDF format on the Fondazione's website, "bandi e gare" section, shall be used.

Use of these extracts in PDF format is reserved for the competition auditions. The Fondazione authorizes no other type of use. The candidates shall be responsible for securing licenses for any other use of works protected by copyright.

#### **Article 4 – Examination programmes**

The examination programme for all auditions is as follows

##### **For the role of PRINCIPAL OBOE WITH THIRD-CHAIR DUTIES**

W.A. Mozart                      Oboe Concerto in C major K314  
R. Strauss                        Concerto in D major for Oboe and Small Orchestra (1<sup>st</sup> and 2<sup>nd</sup> Movement)

##### **Orchestra passages and solos**

J.S. Bach                        *Easter Oratorio* (Adagio)  
L. van Beethoven              Symphony no. 3  
F. Schubert                     Symphony no. 8, "*Unfinished Symphony*"  
G. Rossini                      *La scala di seta*, Sinfonia  
G. Rossini                      *L'italiana in Algeri*, Sinfonia  
J. Brahms                        Symphony no. 1  
J. Brahms                        Violin Concerto (2<sup>nd</sup> Movement)  
N. Rimsky-Korsakov          *Scheherazade*  
R. Strauss                      *Don Juan*  
M. Ravel                        *Le tombeau de Couperin*  
C. Debussy                      *La Mer*

I. Stravinsky	<i>Pulcinella</i> , Suite
P.I. Tchaikovsky	Symphony no. 4
G. Bizet	Symphony in C
O. Respighi	<i>Fountains of Rome</i>
G. Mahler	Symphony no. 3
G. Mahler	Symphony no. 4

**Sight reading from the broader symphonic, opera, and ballet repertoire.**

**For the position of BASS CLARINET WITH CLARINET DUTIES (EXCLUDING PRINCIPAL CLARINET) AND PRINCIPAL CLARINET DOUBLING**

J. Semler- Collery	<i>Legende et Divertissement</i>
C.M. von Weber	Concerto no. 2 op.74 in E Flat major (2 <sup>nd</sup> Movement, to be performed with Bass Clarinet)
C.M. von Weber	Concerto no. 2 op.74 in E Flat major (1 <sup>st</sup> Movement, to be performed with Bb clarinet)

**Orchestra passages (to be performed with soprano clarinet)**

L. van Beethoven	Symphonies no. 4, 6, 8, 9	(1 <sup>st</sup> and 2 <sup>nd</sup> Clarinet part)
O. Respighi	<i>Pines of Rome</i>	(1 <sup>st</sup> Clarinet part)
G. Rossini	<i>Messa di Gloria</i>	(1 <sup>st</sup> Clarinet part)
	<i>Cantata in onore del sommo pontefice Pio IX</i>	(1 <sup>st</sup> Clarinet part)
	<i>Semiramide</i>	(1 <sup>st</sup> Clarinet part)
	<i>Messa di Gloria</i>	(1 <sup>st</sup> Clarinet part)
G. Verdi	<i>La Forza del destino</i> , “solo” from Act 3	(1 <sup>st</sup> Clarinet part)
F. Mendelssohn	Fingalshöhle	(1 <sup>st</sup> and 2 <sup>nd</sup> Clarinet part)
P.I. Tchaikovsky	Symphony no. 5	(1 <sup>st</sup> and 2 <sup>nd</sup> Clarinet part)

**Orchestra passages (to be performed with bass clarinet)**

G. Mahler	Symphony no. 2
G. Mahler	Symphony no. 6
F. Liszt	<i>Dante Symphony</i>
P.I. Tchaikovsky	Manfred
I. Stravinsky	<i>Le Sacre du printemps</i>
G. Verdi	<i>Aida</i>
G. Verdi	<i>Ernani</i>
D. Shostakovich	Symphony no. 7
D. Shostakovich	Symphony no. 8
D. Shostakovich	Violin Concerto
R. Wagner	<i>Tristan und Isolde</i>
R. Wagner	<i>Die Götterdämmerung</i>
R. Wagner	<i>Die Walküre</i>
M. Ravel	<i>Daphnis et Chloé</i>
R. Strauss	<i>Don Quixote</i>

## Sight reading from the broader symphonic, opera, and ballet repertoire

### For the position of PRINCIPAL TIMPANI

#### First anonymous elimination audition (without piano accompaniment)

L. van Beethoven	Symphony no. 1: 2 <sup>nd</sup> and 3 <sup>rd</sup> movements Symphony no. 9: 1 <sup>st</sup> -2 <sup>nd</sup> e 4 <sup>th</sup> movements
B. Bartók	Concerto for orchestra: 4 <sup>th</sup> movement (Intermezzo interrotto) <i>Music for strings, percussion and celesta</i> : 2 <sup>nd</sup> – 3 <sup>rd</sup> and 4 <sup>th</sup> movements
J. Brahms	Symphony no. 1: 1 <sup>st</sup> and 4 <sup>th</sup> movements
P.I. Tchaikovsky	Symphony no. 4: 1 <sup>st</sup> movement
G. Mahler	Symphony no. 7: 5 <sup>th</sup> movement

#### Second elimination audition (with piano accompaniment where specified)

Werner Thärichen	Konzert für Pauken und Orchester, op. 34 (with piano accompaniment)
L.van Beethoven	Symphony no. 7: 1 <sup>st</sup> and 4 <sup>th</sup> movements Symphony no. 9: 1 <sup>st</sup> – 2 <sup>nd</sup> and 4 <sup>th</sup> movements
B. Bartók	<i>Music for strings, percussion and celesta</i> : 2 <sup>nd</sup> - 3 <sup>rd</sup> and 4 <sup>th</sup> movements
J. Brahms	Symphony no. 1: 1 <sup>st</sup> and 4 <sup>th</sup> movements
P.I. Tchaikovsky	Symphony no. 4: 1 <sup>st</sup> movement
G. Mahler	Symphony no. 5: 1 <sup>st</sup> and 5 <sup>th</sup> movements
W.A. Mozart	<i>Die Zauberflöte</i> : Ouverture (with Baroque Timpani)
R. Strauss	<i>Burleske</i> : Opening (Allegro vivace) <i>Der Rosenkavalier</i> : Act 3 Waltz (with piano accompaniment)
I. Stravinsky	<i>Le Sacre du printemps</i> : Danse sacrale
R. Wagner	<i>Die Walküre</i> : Act 2, Scene 4 (with piano accompaniment) <i>Die Götterdämmerung</i> : Act III, <i>Trauermarsch</i> (timpani 1 e 2) (the performance of first and second timpani parts, single performer, may be requested)

#### Final audition with orchestra

L. van Beethoven	Symphony no. 1: 2 <sup>nd</sup> and 3 <sup>rd</sup> movements Symphony no. 3: 2 <sup>nd</sup> movement Symphony no. 7: 1 <sup>st</sup> - 3 <sup>rd</sup> and 4 <sup>th</sup> movements Symphony no. 9: 1 <sup>st</sup> - 2 <sup>nd</sup> and 4 <sup>th</sup> movements
B. Bartók	Concerto for orchestra: 4 <sup>th</sup> movement (Intermezzo interrotto)
J. Brahms	Symphony no. 1: 1 <sup>st</sup> and 4 <sup>th</sup> movements Symphony no. 4: 1 <sup>st</sup> and 3 <sup>rd</sup> movements
P.I. Tchaikovsky	Symphony no. 4: 1 <sup>st</sup> movement
G. Mahler	Symphony no. 5: 1 <sup>st</sup> and 5 <sup>th</sup> movement Symphony no. 7: 5 <sup>th</sup> movement
W.A. Mozart	Symphony no. 39: 1 <sup>st</sup> movement (con timpani barocchi)
R. Strauss	<i>Der Rosenkavalier</i> : Act 3 Waltz Valzer <i>Also Sprach Zarathustra</i> : Opening
I. Stravinsky	<i>Le Sacre du Printemps</i> : Danse sacrale

### **Sight reading from the broader symphonic, opera, and ballet repertoire.**

For the auditions, the Fondazione will make the following instruments available to the candidates:

- 5 Hardtke Berlin Classic timpani, Berlin pedal system, with Kalfon Super Timpani calfskin drumheads, international placement (low pitches on left); 5 Ludwig Professional timpani with Remo Renaissance drumheads;
- 2 Lefima Baroque timpani (belt system) with Kalfon Super Timpani calfskin drumheads.

For the final audition with orchestra, the use of Hardtke Berlin Classic timpani with calfskin drumheads is required. The use of digital tuners is not permitted.

### **Article 5 – Examination Commission**

The Examination Commission shall be formed by order of the President-Superintendent, in compliance with the procedures provided for by the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia.

### **Article 6 – Merit rankings**

When the auditions are completed, the Examination Commission shall establish a merit ranking of passing candidates; a passing grade shall be no less than 9/10.

The Commission's judgment shall be undisputed, and the outcome of the competition shall be made known to the candidates after the closing of the competition records, and published on the Fondazione's website at [www.santacecilia.it](http://www.santacecilia.it), "bandi e gare" section.

The ranking of passing candidates is subject to the approval of the President-Superintendent, and shall be valid for twenty-four months.

### **Article 7 – Hiring and submission of documents**

The hiring of the winning candidate shall be ordered by act of the President-Superintendent in compliance with regulations of law in force (in particular, hiring shall be subject to compliance with the limits established by art. 22, paragraph 2-sexies of Legislative Decree no. 367 29 June 1996 as replaced by art. 1, paragraph 2 of Legislative Decree no. 59 of 28 June 2019) and in line with the approved staffing requirements. The hiring regulations provided for by the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia and by the corporate agreements in force shall also be applied.

The winning candidate shall assume his or her duties by no later than the date indicated in the letter of appointment; failure to assume duties by that date shall be tantamount to forfeiting the position.

Upon hiring, the winning candidate shall submit, under penalty of forfeiture of the right, the documents listed below:

- a) valid identification document indicating date and place of birth, as well as nationality;
- b) residence permit for reasons of hired employment, or an equivalent valid document, for non-EU nationals;
- c) diplomas, in the original or authenticated copy

The winning candidate who, at the time of registering for the competition, has made statements found to be inexact or not fully truthful, shall be disqualified.

In the event of the winning candidate's forfeiture or disqualification, the Fondazione may proceed to appoint the passing candidate ranked immediately after him or her.

The Fondazione reserves the right to verify in advance – in compliance with the regulations in force – the physical fitness for the duties, upon which the winner's hiring shall depend.

The final appointment under open-ended contract shall at any rate depend on the favourable outcome of a trial period of no longer than 6 months of service, in accordance with the provisions of the national collective bargaining agreement for personnel employed by Fondazione Accademia Nazionale di Santa Cecilia.

The Fondazione shall not hire those who, at the date slated for starting the employment relationship in its employ, maintain any employment relationship with other public or private bodies or administrations.

#### **Article 8 –Economic and regulatory treatment**

The employment relationship shall be governed by the national collective bargaining agreement for employees of Fondazione Accademia Nazionale di Santa Cecilia and by the corporate regulations in force.

#### **Article 9 – Final provisions**

Competition entrants are entitled to no compensation or reimbursement for travel or accommodation expenses.

#### **Article 10 – Processing of personal data.**

Fondazione Accademia Nazionale di Santa Cecilia, with registered office at Via Vittoria, 6 – 00187 Rome, and administrative office at Auditorium Parco della Musica, Largo Luciano Berio, 3 – 00196 Rome, e-mail presidenza@santacecilia.it, tel. 0680242503-504, fax n. 0680242311, does hereby announce that pursuant to art. 13 of Regulation (EU) 2016/679, hereinafter the “**Regulation**” or “**GDPR**,” the candidates’ personal data shall be processed, as data controller (hereinafter, the “**Controller**”) in accordance with the procedures and in compliance with the conditions specified hereunder.

The Data Protection Officer (or “**DPO**”) may be contacted via:

- e-mail, at: dpo@santacecilia.it
- ordinary mail, at the address of Fondazione Accademia Nazionale di Santa Cecilia as indicated above.

#### **Types of data subject to processing**

The **Controller** shall process the candidates’ common personal data, collected in the procedure for registering for this competition, including merely by way of example but not limitation name, surname, mobile telephone number, e-mail address, and contact data in general, as well as data relating to professional titles, etc.

The personal data indicated above shall hereafter be referred to collectively as “**Personal Data**.”

#### **Purpose, legal basis, and non-compulsory nature of processing**

The **Personal Data** shall be processed for the following purposes:

- a) to manage participation in the Competition and, in particular, to verify the existence of the requirements established for taking part in the Competition and to publish the names of passing candidates on the Fondazione website;
- b) to permit the proper management of such employment relationship as is established in the event of qualification, fulfilling any obligations of law, regulations, or national and EU rules connected with said relationship;
- c) to invoke or defend its rights in court.

The legal basis for the processing for purpose a) is art. 6(1)(b); the provision of **Personal data** for this purpose is optional, but lacking same the candidate cannot be admitted to the competition.

For purpose b), the legal basis is art. 6(1)(c), since the processing is necessary for the fulfilment of a legal obligation to which the **Controller** is subject; for purpose c), reference is made to articles 6(1)(f) and 9(2)(f) of the **Regulation**.

#### **Recipients and transfer of personal data**

The **Personal data** may be shared with:

- processing personnel pursuant to article 29 of the **Regulation**;

- parties, entities, or authorities, independent data controllers, to which the **Personal Data** must be communicated by virtue of provisions of law or orders of the authorities.

The complete and updated list of recipients of the **Personal Data** may be requested from the **Controller** at the contacts indicated above.

#### **Transfer of data outside the EU**

As concerns the possible transfer of **Personal Data** to Third Countries, the **Controller** announces that the processing shall take place in accordance with one of the procedures permitted by the law in force, such as for example the consent of the interested party, the adoption of Standard Clauses approved by the European Commission, and the selection of parties belonging to international programmes for the free circulation of data (e.g. the EU-USA Privacy Shield) or operating in countries considered safe by the European Commission. More information is available upon request from the **Controller**.

#### **Storage of Personal data**

The **Personal Data** shall be stored only for the period necessary for the purposes for which they were collected, in keeping with the minimization principle pursuant to article 5, paragraph 1, letters c) and letter e) of the **GDPR**. The **Controller** might also store some data after the termination of the contractual relationship, for the time necessary to fulfil contractual and legal obligations. More information is available from the **Controller**.

#### **Procedures for processing the Personal Data**

In relation to the indicated purposes, the processing of the **Personal Data** takes place using manual, IT, and telematic instruments, following logic strictly correlated with said purposes, and at any rate following procedures that are such as to guarantee the security and confidentiality of said data, as well as compliance with the specific obligations enshrined by law.

#### **Privacy rights**

The candidates are entitled to request from the **Controller**, at any time, access to their **Personal Data**, and rectification or erasure thereof, and to object to the processing thereof; they are entitled to demand restriction of processing in the cases provided for by art. 18 of the **Regulation**, to withdraw consent pursuant to art. 7 of **GDPR** at any time; to receive the personal data concerning them in a structured, commonly used and machine-readable format, in the cases provided for by art. 20 of the **Regulation**; and to lodge a complaint with the supervisory authority pursuant to article 77 of the **GDPR** (Garante per la Protezione dei Dati Personali), should they consider that the processing of their Personal Data infringes the regulations in force.

Candidates may formulate a request to object to the processing of their **Personal Data** pursuant to article 21 of the **GDPR**, in which to provide evidence of the reasons justifying the objection: the **Controller** reserves the right to assess the petition, which is not to be upheld in the case of the existence of compelling legitimate grounds for the processing which override the interests, rights and freedoms of the candidates.

The requests shall be made in writing to the **Controller**, at the contacts indicated above.

Rome, 15 March 2022.

Signed  
THE PRESIDENT-SUPERINTENDENT  
Michele dall'Ongaro