

Jette Parker Young Artists Programme – Conductor/Répétiteur Auditions

Auditions will be held in early 2016, when the Programme will be looking for opera répétiteurs and conductors and ballet conductors and pianists to join at the beginning of September 2016. Applicants should be extremely gifted individuals at the start of their professional careers, with a music degree and some experience in performance. All members of the Programme's opera music staff are expected to be able to work as a member of the music staff on Royal Opera productions and a high level of pianistic ability is therefore required. All conductors are expected to have sufficient experience to be able to work as assistant conductor on Royal Opera or Royal Ballet productions. There is no fixed age limit for the Programme, but applicants should bear in mind that when choosing candidates for audition, the panel will consider the stage the applicants have reached in their careers and where they will be in terms of career development and age after working for two years on the Programme.

An application must include all the following items to be considered:

- A completed application form
- A curriculum vitae or biography (no longer than two pages)
- A photograph (larger than passport-size) with the applicant's name on the back
- A photocopy of the information page of the applicant's passport, driver's licence, birth certificate or identification card, showing date of birth. This information will not be made available to the audition panel, but is required to ensure that the Royal Opera House meets its legal obligations under the Asylum and Immigration Regulations 2004.
- A completed JPYAP Equal Opportunities questionnaire. This information will not be made available to the audition panel, but is required to enable the Royal Opera House to monitor that it meets its equal opportunities and diversity objectives.
- Two sealed envelopes with confidential letters of reference written by a music or theatre professional, but not the applicant's regular teacher. The references must be written specifically for these auditions and addressed to the JPYAP Audition Panel, otherwise they will not count. If the referees prefer to send their references directly to the Programme via email, fax or post, this is acceptable, but they must be received by the deadline.

Applicants should indicate whether they are applying as opera conductor, opera répétiteur, ballet conductor, ballet pianist or a combination of those. Conductors may also send in a recorded example of their work, although this is not an application requirement. Recordings must be on CD, minidisk or DVD. Audio/videotapes and electronic audio or video files are not accepted. Both recording and accompanying box must be labelled with the applicant's name, the titles of the pieces, the date they were recorded and (if relevant) orchestra and company. The recordings will be returned.

A complete application, including two references, must be received by the closing date, otherwise it will be rejected, regardless of the dates of posting. Proof of posting is not proof of receipt.

Please note that the Royal Opera House will not pay any costs associated with sending applications. If a courier service is used, the applicants must ensure that all costs, including customs fees, are charged to them. Any costs charged to the Royal Opera House's courier accounts will be recharged to the applicant, whose application will not be considered.

The choice of applicants will be made soon after the closing date and everyone applying will be notified as soon as possible afterwards whether or not they have been selected for audition. It is not possible to hear every applicant nor is it possible to enter into correspondence about the choice of candidates for audition. All auditions are held at the Royal Opera House. The Programme is unable to provide any financial assistance towards attending the auditions.

OPERA

Round One

A maximum of 12 candidates will be heard in this round. Each audition will last maximum 20 minutes. The panel usually consists of David Gowland (Artistic Director, JPYAP), David Syrus (Head of Music, The Royal Opera) and Mark Packwood (music staff, The Royal Opera). The repertoire varies for each audition, but as a guideline, last time candidates were asked to prepare the following:

- a complete act of an opera of their own choosing
- Wagner: *Parsifal*, Act III beginning (Gurnemanz scene until entry of Kundry ‘Dienen’)
- Mozart: *Don Giovanni*, Act I, No.2 (recitative and duet Donna Anna/Don Ottavio)

Conductors should prepare these pieces both as a conductor and a coach. All candidates will be asked to sight-read during the audition, to conduct (with Mark Packwood or David Gowland playing), to sing recitative and to demonstrate their facility with languages.

Round Two

A maximum of six candidates will be heard in this round. Each audition will last maximum 45 minutes. The audition panel usually consists of the above plus Antonio Pappano (Music Director, The Royal Opera), and Siri Fischer Hansen (Administrator, JPYAP). The repertoire varies for each audition, but last time candidates were asked to prepare the same works as for Round One plus:

- Strauss: *Ariadne auf Naxos*, Prologue, fig.83-104 (Zerbinetta/Komponist)
- Puccini: *Manon Lescaut*, Act I, fig.53-58 (duet Manon/Des Grieux)

Conductors should prepare these pieces both as a conductor and a coach. All candidates will be asked to coach a singer on repertoire chosen by the panel and given to them half an hour before the audition.

BALLET PIANISTS

Round One

A maximum of eight candidates will be heard. Each audition will last maximum 30 minutes. The panel usually consists of Barry Wordsworth (Music Director, The Royal Ballet), David Gowland (Artistic Director, JPYAP) and Rob Clark (Head of Music Staff, The Royal Ballet). Pianist should prepare the following:

Liszt: *Sonata in B minor* - page 23 in the Peters Edition (*allegro energico*) to end

Stravinsky: *The Rite of Spring* - page 28 in Schirmer Solo Piano Edition (transcribed Leyetchkiss), Sacrificial Dance to end

Piano scores for all repertoire will be sent to those invited to audition. They will also be asked to sight-read and to improvise extensively in the context of a ballet.

Round Two

A maximum of four candidates will be selected for a one-hour coaching session with Nick Williamson, an experienced ballet pianist, who will also join the panel for a second audition, when candidates will again be asked to improvise extensively in the context of a ballet.

BALLET CONDUCTORS

A maximum of eight candidates will be heard. Each audition will last for maximum 30 minutes. The panel usually consists of Barry Wordsworth, David Gowland and Rob Clark. Candidates should prepare the following:

Stravinsky: *The Rite of Spring* – rehearsal figure 142 to end

Ravel: *Daphnis and Chloë* – from start to choral interlude

They will also be asked to conduct a work (with Rob Clark playing) and to sight-read.

If at all possible, the **complete** application should be sent in one package by post. Any recordings **must** be sent by post; electronic audio and video files are not acceptable. If the applicant is very short of time, the rest of the application can be sent by email. In that case, the references must be sent directly to the Programme by the referees by email, fax or post, so that they remain confidential. Photographs must be emailed in jpeg format. The Programme does not accept any responsibility for material not received, whether sent electronically or by post. All emails are acknowledged, so if no acknowledgement is received, the application has not reached the Programme.