**STATE OPERA RUSE**

**ANNOUNCES**

**Audition for vacant positions in an orchestra department**

1. **Information about the Institute:**

 State Opera-Ruse is a cultural institute consisting of soloists, a choir, a ballet, and an orchestra. Under the baton of some of the world-famous conductors - Kurt Mazur, Carlo Zecchi, Dmitry Kitaenko, Kurt Sanderling, Evgeny Svetlanov, Valery Gergiev, etc., we have developed and continue to grow as one of the best, leading ensembles in Bulgaria with over 100 years of history. Dmitri Shostakovich and other eminent musicians such as Franco Ferrara, Carlo-Maria Giulini, Katia Ricciarelli, Boris Belkin, Yuri Bashmet, and many others had worked with the orchestra. The formation has many international tours and performances in Germany, Austria, Switzerland, France, Portugal, the USA, etc. There are recordings in the Golden Fund of the Bulgarian National Radio and the Berlin Radio, as well as gramophone records and CD recordings for various European and American companies.

As part of the Orchestra of the State Opera-Ruse, you will play in a leading symphony orchestra with professional musicians worldwide. Here you will be able to immerse yourself in music from Baroque to contemporary composers. You will play symphonic, operatic, operetta, and ballet work. You will have the opportunity to participate in chamber concerts or be a soloist.

1. **Open positions:**
2. ***ASSISTANT CONCERTMASTER***
3. ***PRINCIPAL SECOND VIOLIN***
4. ***VIOLA***
5. ***CELLO***
6. ***CLARINET – solo***
7. ***FRENCH HORN***
8. ***TROMBONE***
9. ***TIMPANI & PERCUSSION***
10. **Workplace:**

State Opera Ruse, Bulgaria

1. **Requirements for each position:**
2. Assistant concertmaster– Master degree;
3. Candidates for all other position – Bachelor or Master degree*;*
4. **Working conditions:**

- 5-day work week;

- up to 40 working hours per week;

- 36 working days of paid annual leave;

- partial coverage of accommodation costs.

1. **Method of forming the labor remuneration (salary):**

- According to internal rules for determining labor remuneration, with the possibility of negotiation.

1. **Necessary documents for application and certification of competence:**

- Application form filled in according to an established template;

- Copies of documents certifying completed education and competence;

- Curriculum vitae (CV) including the professional path and repertoire of the candidate.

1. **Method of conducting the procedure**:
2. Selection of candidates according to the submitted documents;
3. Audition: in person on stage or with provided video materials.
4. **Required repertoire for the audition:**
5. ***Assistant – Concertmaster***
* J. S. Bach – Two contrasting movements from Sonatas and Partitas for solo violin;
* W. A. Mozart – 1st movement (with cadenza) from Concerto No. 3 K.216, Concerto No. 4 K.218 or Concerto No. 5 K.219;
* First movement and cadenza from oneof the following Concerts:

L. van Beethoven, J. Brahms, A. Dvořák, A. Glazunov, F. Mendelssohn Op.64, J. Sibelius, or P. I. Tchaikovsky;

* Orchestral excerpts:
* J. S. Bach – Erbarme dich, mein Gott – solo (St.Matthew Passion, BWV 244);
* J. Brahms, Symphony № 1 - 2nd movement - solo;
* J. Brahms, Symphony № 4: 4th movement from bar 33 until letter D;
* Richard Strauss – Don Juan: first page;
* S. Prokofiev, Symphony № 1: from beginning until letter H;
* L. van Beethoven, Symphony No. 9: 3rd movement from bar 99 until bar 114;
1. ***Principal Second Violin***
* J. S. Bach – Two contrasting movements from Sonatas and Partitas for solo violin
* W. A. Mozart – 1st movement (with cadenza) from Concerto No. 3 K.216, Concerto No. 4 K.218 or Concerto No. 5 K.219
* First movement and cadenza from **one** of the following Concerts:

Beethoven, Brahms, Dvořák, Glazunov, Mendelssohn Op.64, Sibelius, or Tchaikovsky

* Orchestral excerpts:
* J.S.Bach – Erbarme dich, mein Gott – solo (St.Matthew Passion, BWV 244)
* J. Brahms - Symphony No. 1 (2nd movement - solo)
* Richard Strauss – Don Juan – first page (first violin)
* Beethoven Symphony No. 9 2nd Mvt – from beginning until bar.85 (secon violin)
* Debussy – La mer – 2nd Mvt, 35 – 39 (second violin, first div.)
* Mozart Magic flute Overtur – from Allegro until bar 43 (second violin )
* Puccini Manon Lescaut Intermezzo (second violin)
1. ***Viola***
* J. S. Bach – Two contrasting movements from Cello suite or Sonatas and Partitas for solo violin
* Stamitz or Hoffmeister – 1st or 2nd and 3rd movement (with cadenza)
* Orchestral excerpts:
* L. van Beethoven, Symphony No 5, 2nd Mvt: from the beginning until bar 10; bars 23 – 37; bars 49 – 59; bars 72 – 86; bars 98 – 106.
* J. Brahms, Symphony No 4, 4th Mvt: from letter B until 4 bars before letter D
* W.A. Mozart, Symphony No 35, 4 Mvt: from bar 134 until bar 181
* D. Shostakovich, Symphony No 5, 1st Mvt: from 15 until 17
* P.I.Tchaikovsky, Symphony No 6, 1st Mvt: from bar 19 until bar 62
* B.Smetana – Overture “Bartered Bride”, from the beginning until letter D
1. ***Cello***
* J. Haydn – Concerto in C Dur or D Dur, I Mvt or II and III Mvt
* R. Schumann op.129 or A. Dvorak op.104 concerto (I Mvt) or Solo Piece – free choice
* Orchestra Excerpts
* W.A. Mozart – Overture Marriage of Figaro
* G.Verdi – La Traviata No2 – Stretta dell’introduzione -18 bars after 13 until 14
* L.Van Beethoven, Symphony No5, II Mvt Andante con moto, from the beginning until bar 10; from bar 49 until bar 59; from bar 98 until bar 106; from bar 114 until bar 123
* G.Verdi Missa da Requiem – No3 Offertorium
1. ***Clarinet - solo***
* W. A. Mozart – Concerto for Clarinet – first and second part
* A virtuoso play by your choice
* Orchestral excerpts:
* Puccini – Tosca - Cavaradossi’s aria - 3rd act
* A.Borodin – Polovtsian dances
* L. Van Beethoven – Symphony No. 6 1st movement - from bar 83 to bar 93; bars 418 to 438; bars 474 to 492
* Z. Kodály - Dances of Galánta - From bar 31 to bar 65 (the first cadenza) and from bar 571 to bar 579.
* S. Rachmaninoff - Symphony No. 2, 3rd part - from bar 6 to rehearsal 47.
* J. Brahms - Symphony No. 3 in F major, op. 90 First movement: from bar 23 to bar 27; from bar 36 to bar 46. Second movement: Andante: from the beginning to bar 22.
1. ***French horn***

*1st and 3rd*

* W. A. Mozart – Concerto No. 2, first movement
* R. Strauss – Concerto No. 1, first movement
* Orchestral excerpts:
* Beethoven – Symphony No 7, 1st movement – bars 84-110, 421 to end
* J. Brahms – Symphony No. 3, 3rd movement - bars 108 - 114
* J. Brahms – Symphony No. 2, 1st movement - bars 454 - 477; 2nd movement – bars 17- 31
* Shostakovich: Symphony No 5, 1st movement – No 33 -41
* Tchaikovsky – Symphony No 4, 1st movement – from I to K
* Tchaikovsky Symphony No 5, 2nd movement – bars 8 - 28

*2nd and 4th*

* W. A. Mozart – Horn Concerto No.3 K.447 Mov.1 (with cadenza)
* Orchestral excerpts:
* G.Puccini – Toska – Third act, from the beginning
* L.van Beethoven – Symphony No.7, Op.92 Vivace, m.66-110

Assai meno presto m.153-239

* L.van Beethioven – Symphony No.3, Op.36 3rd Mvt., Trio m.171-205
* L.van Beethoven – Symphony No.9, Op.125 3rd Mvt., Adagio, m.82-99
* A.Dvorak – Symphony No.9, Op.95 , 1st Mvt m.16-27

 3rd Mvt m.117 – 134

* C.M.von Weber – Der Freischutz Overture, m. 10-25
1. ***Trombone***

*Tenor Trombone*

* Ferdinad David Concert for trombone 1st movement
* Orchestral excerpts**:**
* W. A. Mozart, Requiem: Tuba Mirum;
* M. Ravel, „Bolero“ – solo;
* G. Rossini, Overture “William Tell”: from letter C to 9 bars after D;
* G. Rossini, Overture “*La gazza ladra*”;

*Bass Trombone*

* Al. Lebedev, Concert for bass trombone or another solo piece – free choice
* Orchestral excerpts**:**
* H. Berlioz – “The Damnation of Faust”, Hungarian march bars 94 until bar 110
* R.Wagner – Ride of the Valkyries number 3 with pick up until 3 bars after number 6
* G. Rossini –Overture “William Tell”, from “C “ to 9 bars after “D”
* Z. Kodaly Harry Janos – 5 bars after 5 until Tempo di Marcia
1. ***Timpani & Percussion***
* Timpani: Etude no. 45 - H. Kruger
* Snare drum: Arhus etude - B. Lylloff
* Xilophone: G. Gershwin Porgy and Bess (ext.)
* One video of one live performance (solo, duo, ensemble, orchestra, etc…)
1. **Deadline, place, and method of submitting the documents and video materials for the audition:**
* **Submission of documents and video materials:**
* Personally, in the office of the State Opera Ruse;
* By e-mail to:**office@ruseopera.com****;**
* **Deadline: 15.10.2025**
1. **Additional information:**
* Аudition will be held on **18.10.2025;**
* Candidates admitted to the audition, who will be applying **in person**, will be notified about the exact place and time of the audition at the contact email address provided;
* The selected candidates will sign a one-year contract with a probation period of six (6) months.