

HALLÉ

Principal Piccolo

(FULL-TIME PERMANENT)

Recruitment Information Pack



CONTACT DETAILS FOR THIS APPLICATION

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CONTENTS

1.	THE ROLE.....	3
	1.1 The Contract	3
	1.2 Salary and Benefits	3
2.	ABOUT THE HALLÉ	4
	2.1 The Orchestra	6
	2.2 Equity, Diversity Inclusion and Belonging.....	6
3.	THE RECRUITMENT PROCESS.....	7
	3.1 Auditions.....	8
	3.2 Trials.....	8
	3.3 How To Apply.....	8
4.	WHO TO CONTACT	8

1. THE ROLE

The position is for **Principal Piccolo**, with responsibility of sitting **Flute No.1 and No.2** as required. As a member of the Hallé, you will perform a varied and stimulating repertoire, including major symphonic works under our newly appointed Principal Conductor and Artistic Advisor, **Kahchun Wong**, innovative programmes with **Thomas Adès**, Artist-in-Residence, and a wide range of popular and light-classical concerts conducted by **Stephen Bell**, Associate Conductor. You will also work with a number of distinguished guest conductors throughout the season. In addition to regular performances at **Manchester's Bridgewater Hall** and other leading international venues, the role offers further artistic opportunities, such as taking part in the Hallé's **Chamber Series** and **Relaxed Concerts** at our dedicated venue, **Hallé St Peter's**, and contributing to **Hallé Connect**, our award-winning education and outreach programme. This is a dynamic and multifaceted role, ideal for a highly skilled and collaborative musician who is eager to contribute both artistically and to the wider community.

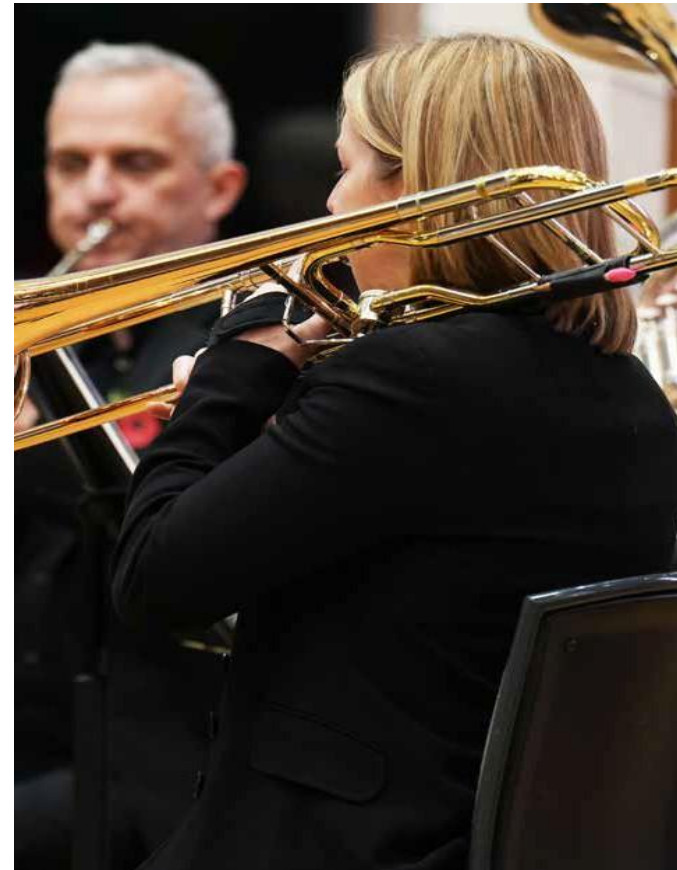
1.1 THE CONTRACT

Under the orchestra's contract, players are guaranteed **430 sessions (or calls) annually**, with work schedules published in **quarterly itineraries**. A typical session lasts no more than three hours. To support **work-life balance**, safeguards are in place to prevent overwork, including a maximum of two sessions per day, twelve per week, and a "Free Day" structure that provides an equivalent of two free days per week, in addition to statutory holidays. By mutual agreement with the Orchestra Personnel Manager, up to 10% of sessions may be taken as unpaid leave. Members of the orchestra are entitled to **35 days of annual leave**, with 28 days typically scheduled during the summer break.

1.2 SALARY AND BENEFITS

The salary for the Principal Piccolo position is **£42,759 per annum***, which includes duties on second flute as required and occasional principal flute responsibilities. Additional benefits include a contributory pension scheme, health insurance, and instrument insurance provided by the Hallé for all orchestra members.

* Based on 2024/2025 rates.



2. ABOUT THE HALLÉ

‘One thing, however, is certain; the Hallé has struck gold with its new appointment. Wong is a hugely gifted, properly serious maestro, who is bound to grow and grow.’ The Telegraph, September 2024

Innovation has been central to the Hallé since its foundation in 1858 by Sir Charles Hallé, a true pioneer. His fundamental belief that music should be for everyone remains central to the orchestra’s vision today, yet the Hallé is much more than just a world-leading symphony orchestra. Its collective spirit can be felt in the variety of communities it embraces, the diversity of the ensembles it nurtures and the array of different concerts it offers.

Since Hallé’s death in 1895, his ground-breaking work has been continued by other musical legends: Hans Richter, Hamilton Harty, John Barbirolli and most recently Sir Mark Elder, who stepped down as Music Director at the end of last season after almost a quarter of a century at the helm. Now, as Sir Mark assumes the mantle of Conductor Emeritus, the baton passes to Kahchun Wong to open a new chapter in the Hallé’s history as Principal Conductor and Artistic Advisor.



Framing his inaugural Manchester season between Mahler’s First and Beethoven’s last symphony (featuring the Hallé Choir in its famous choral finale), Kahchun Wong will also mark Bruckner’s bicentenary, introduce Hallé audiences to some of his favourite composers from the Far East, and revisit Shostakovich’s Fifth Symphony, the work with which the orchestra first experienced his very special magic.

Other season highlights include specially-curated concerts by Thomas Adès, in his second season as Artist-in-Residence, a brand-new Concerto for Orchestra by long-term Hallé collaborator Huw Watkins and, following on from the success of last season’s immersive American Minimalism festival, a three-concert celebration of Philip Glass. This season also continues two hugely popular initiatives introduced in 2023: our hour-long ‘Rush Hour’ concerts and ‘The Hallé Presents ...’, a series of unique collaborations with celebrated artists from non-classical genres. As well as specially devised family performances, our Ancoats home, Hallé St Peter’s hosts a series of ‘relaxed’ concerts and a lunchtime Chamber Series that frequently sells out.



At the heart of the Hallé are its players, led by their two dynamic Leaders, Roberto Ruisi and Emily Davis. Hailing from over 14 different countries, our orchestra members are all extraordinary, multi-skilled individuals in their own right – soloists, chamber musicians, educators and more – who, when united in concert, create the unique and world-famous Hallé sound.

Originally based in Manchester's Free Trade Hall, the Hallé has been resident at the specially built Bridgewater Hall, one of the world's great concert venues, since 1996 and now performs to over 100,000 people there every year. Hallé St Peter's opened in the resurgent area of Ancoats in 2013; now including the triple RIBA Award-winning Oglesby Centre, it provides a home for the Hallé to rehearse, record and perform, as well as a base for Hallé Connect, the Hallé's extensive education, community outreach and ensembles programme.

One of the biggest initiatives of its kind in the world, Hallé Connect's projects inspire and engage more than 76,000 people a year, bringing music in its broadest sense to many who have never before visited a concert hall. The ever-expanding family of ensembles welcomes over 700 people, aged eight and upwards, through its doors each week.

In addition, the Hallé holds residencies in major cities across the North West, performs regularly at prestigious international festivals, such as Edinburgh and the BBC Proms, and tours overseas, reaching another 70,000 listeners, both here and abroad. Encouraged by an enhanced social media presence, the Hallé has seen a dramatic increase in younger audiences, as well as the launch of its own record label, filmed concerts released online, expanded repertoire with brand-new commissions, and numerous awards including a 2022 South Bank Sky Arts Award.



2.1 THE ORCHESTRA

The Hallé's players are among the finest in the world, representing **14 different nationalities** and bringing their exceptional talent to Manchester. Many are also dedicated educators, teaching at institutions such as the **Royal Northern College of Music, Chetham's School of Music**, and other specialist conservatoires and schools across the UK. In addition to performing and teaching within the wider community, all players take part in the Hallé's UK and international concerts and play a vital role in our extensive **education and outreach programme**.

The Orchestra has 80 permanent posts (with some players employed on part-time contracts) and gives around 140 concerts and events each year.

Further information about the Orchestra and our performances is available at www.halle.co.uk



2.2 DIVERSITY, EQUITY, DIVERSITY INCLUSION AND BELONGING

The Hallé Concerts Society is embedded in its city and aims to reflect the great diversity of Greater Manchester in all areas of its work: musicians, staff, Board participants and audiences.

Our ambition is to ensure that all employees and job applicants are given equal opportunity and that our organisation is representative of all sections of society. Each employee will be respected and valued and able to give their best as a result. We're committed to providing equality and fairness to all in our employment and not provide less favourable facilities or treatment on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, ethnic origin, colour, nationality, national origin, religion or belief, or sex and sexual orientation. We are opposed to all forms of unlawful and unfair discrimination. All employees, no matter whether they are part-time, full-time, or temporary, will be treated fairly and with respect.

But simply having a diverse workforce is not enough. We want to build an inclusive environment, where everyone can develop to their full potential. We celebrate our differences and recognise the importance of teams reflecting the activities and communities they serve.

We support flexible working arrangements wherever possible and welcome conversations about how we can accommodate individual needs.



3. THE RECRUITMENT PROCESS

At the Hallé, we are committed to fostering a vibrant and inclusive musical community that reflects the rich diversity of Greater Manchester and the wider society we serve. Our recruitment processes are designed to ensure that every stage of the hiring process is transparent, equitable, and accessible, enabling us to attract and appoint the most talented musicians from all backgrounds.

All applications will be reviewed through an anonymised process to ensure fairness. While we regret that we cannot invite every applicant to audition, all submissions will be carefully considered.

The Hallé Concerts Society welcomes applications from candidates of all backgrounds.

We are committed to making our recruitment process accessible to all candidates. Please let us know if you require any adjustments or support to take part in the application or interview process.

Application Process

All applications are to be made through the Musical Chairs website.
www.musicalchairs.info/flute/jobs

There are four stages to the Hallé's Recruitment Process.

Stage 1 - Applications screened by the panel and management.

Successful applicants are invited to attend Stages 2 or 3.

Stage 2 - Live audition

Stage 3 – Assessed Guest Work

Stage 4 – Trial

Based on pre-determined criteria, candidates at Stage 1 will progress to Stage 2 or 3 of the application process.

To progress from Stage 1 to Stage 2:

Candidates who can demonstrate previous professional experience or candidates at earlier stages of their careers who can demonstrate playing at a high level in conservatoire orchestras or recognised youth orchestras will be invited to a live audition. Candidates with notable achievements for solo/chamber music playing will be considered.

Live auditions will be held in two rounds:

Round 1 will be screened

Round 2 will be unscreened

The two audition rounds usually happen on the same day.

Candidates who are successful at Stage 2 will progress to Stage 4.

Regrettably, we will be unable to offer auditions to all applicants, and the number of audition places will be limited.

To progress from Stage 1 to Stage 3:

Candidates who currently hold, or have previously held, an equivalent position in another professional orchestra of comparable calibre may be invited directly to Stage 3. Consideration will also be given to candidates with extensive high-level experience—whether in permanent or freelance roles—with orchestras of a comparable calibre.

Candidates who progress to Stage 3 will be invited for one assessed patch of work with the Hallé, usually no longer than one week in length. Candidates will also be required to undertake a live audition at a mutually convenient time during this week of assessed work.

Following the Assessed Guest Work and audition, successful candidates will progress to Stage 4.

3.1 AUDITIONS

Audition requirements and further information on what to expect can be downloaded in a separate document from halle.co.uk and musicalchairs.com.

Auditions will be held in Hallé St Peter's, Manchester on the **10th & 11th of October 2025**.

An accompanist will be provided, but candidates may bring their own if they wish.

3.2 TRIALS (STAGE 4)

Candidates who progress to Trial (Stage 4) will be offered trial periods by the Orchestra Personnel Manager. During these periods, candidates will rehearse and perform with the orchestra, potentially across more than one engagement. As part of the process, the successful candidate will, at some point, have performed under the direction of the Principal Conductor and Artistic Advisor, Kahchun Wong.

3.3 HOW TO APPLY

All applications should be made via the Musical Chairs website at www.musicalchairs.info/flute/jobs using the ATS system.

Application closing date: Monday 11th August 2025

Candidates notified of application outcomes: Week commencing Monday 8th September 2025

4. WHO TO CONTACT?

For further information on this recruitment process, please contact:

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