

Sub-Principal Cello, No. 2 Recruitment Pack



Introduction

Dear Candidate,

Thank you for expressing an interest in applying for the role of Sub-Principal Cello, No. 2.

We know how much time and effort can go into applying for a role, so we have created this pack to give you as much relevant information as we can to help you as you prepare your application.

To make sure that our audition process is as equitable as possible, all applications will be treated **completely anonymously** both during and after the process. The panel will only know the identities of candidates who progress to the chamber round which is unscreened, and no members of the panel or orchestra will ever know the identities of unsuccessful candidates. We therefore ask that you do not discuss your application with members of the orchestra or panel.

It is really important to us that we build an inclusive and diverse organisation that reflects the communities we serve. We recognise that diversity brings a wealth of benefits to us as an organisation and our audiences, and strongly encourage applications from applicants of all backgrounds.

If you have any questions about your application, please get in touch with Orchestra Manager & Fixer Jason Weir via email to jason@lmp.org. Jason is not part of the selection panel, and all pre-application conversations are confidential.

We look forward to receiving your application.

London Mozart Players



Credit: Marc Gascoigne

We are London Mozart Players: the oldest, freshest and most adventurous chamber orchestra in the UK

Set up over 75 years ago by Harry Blech to perform the works of Mozart and Haydn, our mission has evolved into creating bold, ambitious and accessible musical experiences for all. We are proud to be at the forefront of embedding arts and culture into the life of communities across the UK and beyond, performing both new works and music that stays true to our roots. We work with schools and music hubs around the UK to inspire the next generation of musicians and music lovers. Collaborating with many of the world's greatest soloists and conductors, our work is made in Croydon and celebrated across the globe.

We are incredibly proud to have been based in Croydon for over 35 years. Our work here is relevant for our community, ambitious in scale and genuine in its collaborative nature. Building on the success of Croydon's term as London Borough of Culture – which we launched in April 2023 – our work in Fairfield and around the borough includes new commissions with talented local artists, community showcases with amateur arts groups and multi-genre participatory projects, all presented through imaginative production, engaging video content and immersive staging. We are committed to celebrating Croydon's unique and diverse community and continue to push our artistic boundaries to best serve the borough as its Resident Orchestra.

Working closely with our Principal Conductor and Artistic Advisor Jonathan Bloxham, our work in central London focuses on presenting classical music in unique and accessible formats. *Tasting Notes* at Smith Square Hall, our innovative musical wine tasting experience, has quickly become one of our most popular offerings. As part of our flagship series at St Martin-in-the-Fields, we have enjoyed recent collaborations with artists including Angela Hewitt, Jess Gillam and Danielle De Niese and have premiered new works by Anna Clyne and Stephen McNeff. *Piano Explored* with Howard Shelley – a series that has run for 10 years – challenges the audience/performer boundary with engaging spoken insights from Howard which reveal the secrets and nuances behind the music.

As well as our residencies at Fairfield Halls in Croydon, St John's, Upper Norwood, Thaxted Festival and Grayshott Concerts, our work is enjoyed internationally through our touring in Europe and Asia. In 2025, we launched our American Friends of LMP scheme as part of a tour in the US with our Royal Patron, HRH The Duke of Edinburgh, to expand our ever-growing network of supporters.

Find out more about us at londonmozartplayers.com

Mission and Vision

At London Mozart Players, our vision is to inspire and connect communities through the transformative power of music. We are dedicated to setting the standard for chamber orchestras worldwide by embracing our core values:

- **Always Evolving:** We continually innovate to deliver fresh, engaging performances that captivate audiences and challenge artistic boundaries.
- **Consistently Creative:** Our commitment to creativity drives us to explore new collaborations, reimagine classical works, and pioneer innovative projects that resonate with contemporary audiences.

- **Refreshingly Open:** We foster an inclusive and welcoming environment, reaching beyond traditional concert settings to engage diverse audiences, musicians, and communities.

- **Unashamedly Ambitious:** We pursue excellence with confidence, striving to expand our reach, deepen our impact, and inspire the next generation of musicians and music lovers.

We aim to enrich lives, foster cultural connection, and ensure that classical music remains vibrant and relevant for generations to come.



The Role

The Sub-Principal Cello No. 2 position is a freelance role, joining our established team of player members. All members receive an Advance Schedule of anticipated work to support forward planning, and players are expected to maintain a reliable and regular presence.

Unfortunately we are not in a position to sponsor work visas, and as such can only consider applicants who already have the right to work in the UK.

LMP is an ABO Category 1 Orchestra.



The Application Process

Please submit your application via the MusicalChairs portal. Please note that late or incomplete applications will not be accepted.

All applications are anonymous and confidential, and candidates' contact will be with the Orchestra Manager only. If you require any reasonable adjustments to take part in the audition process, or have any access requirements, please get in touch and we will be happy to discuss how we can support you.

The panel will not be given any information about who has applied, either before or after the audition process. As such we ask that candidates do not discuss their application with members of the orchestra or the panel.

Stage One: Online application

Deadline: 11:59pm, Monday 19 October.

Please submit the following information:

- Name and contact information
- Professional experience
- Equal Opportunities monitoring form

Completed applications will be redacted and reviewed anonymously by LMP Management.

All applicants will either be invited to submit an initial video audition (Stage Two) or progress directly to live, in-person auditions (Stage Three), based on predetermined criteria relating to their demonstrable experience and the information provided in their application.

Stage Two: Video submission

Deadline: 11.59pm, Tuesday 24 November

All recordings must be unaccompanied, unedited and recorded on a phone in a single take. The audition requirements should be recorded and uploaded as a single video file to the MusicalChairs portal before the Stage Two deadline. These recordings will be anonymised and only the audio files will be submitted to the panel for review.

Please note that video is used by the Orchestra Manager for verification purposes only, and the panel will only have access to review the anonymised audio from each submission.

Shortlisted candidates from this round will progress to Stage Three, with a guaranteed number of in-person auditions reserved for candidates advancing from Stage Two.

REPertoire:

First movement exposition (no cadenza) of **any Classical period concerto** (e.g. Haydn, C.P.E Bach, Boccherini etc.)

One movement (complete) from **any** of the six J.S. Bach Cello Suites (no repeats)

PLUS the following orchestral excerpt:

- **Mozart (comp. Süssmayr)**, Requiem in D minor, K. 626: IV. Recordare – bars 1-7

Stage Three: Screened audition (in-person)

**Thursday 21 January,
The Warehouse, London (Studio 2)**

Shortlisted candidates from Stages One and Two will be invited to attend an audition day, the first part of which will involve performing behind a screen. Candidates will be notified by call or text about the outcome of their audition and selected candidates will be invited for a chamber round later on the same day.

REPertoire:

First movement exposition (no cadenza) of **any Classical period concerto** (e.g. Haydn, C.P.E Bach, Boccherini etc.)

One movement (complete) from **any** of the six J.S. Bach Cello Suites (no repeats)

PLUS the following orchestral excerpts:

- **Mozart (comp. Süssmayr)**, Requiem in D minor, K. 626: IV. Recordare – bars 1-7
- **Tchaikovsky**, Serenade for Strings in C major, Op. 48: IV. 'Rondo Russo' – fig. [B] to [C]
- **Mendelssohn**, Symphony No. 3 in A minor, Op. 56 'Scottish': III. Adagio – bars 74-98
- **Beethoven**, Symphony No. 5 in C minor, Op. 67: II. Andante con moto (three excerpts) – bars 1-10; bars 48-59; bars 98-106
- **Piazzolla (arr. Desyatnikov)**, Las Cuatro Estaciones Porteñas: II. Otoño Porteño – bars 29-53 (solo line only)
- **Schoenberg**, Verklärte Nacht (1943 version): Cello 1 part – bars 319-344

Stage Four: Chamber round (in-person)

If successful during the screened audition, you will be invited to play in an additional chamber round on the same day. Candidates will have the opportunity to play selected chamber music repertoire with a small number of LMP musicians. This round is not screened.

REPERTOIRE:

- **Mozart**, String Quartet No.14 in G major, K. 387: I. Allegro vivace assai
- **Schubert**, String Quintet in C major, D. 956: Cello 2 part – I. Allegro ma non troppo

Final Stage: Trial

Successful candidates from Stage Four will be invited to play with the orchestra as part of a trial. This involves being invited to join the orchestra for assessed freelance work on a project-by-project basis. The panel will meet regularly to discuss each candidate's progress and provide feedback or updates where necessary.