



Filharmonia Zielonogorska im. Tadeusza Bairda ogłasza przesłuchania na stanowisko:

KONTRABAS (muzyk tutti)

TERMIN I MIEJCE PRZESŁUCHAŃ:

3,4,5 września 2023 r.

Filharmonia Zielonogorska, Plan Powstańców Wielkopolskich 10, 65-077 Zielona Góra

Przesłuchania mają formę dwuetapową.

ZGŁOSZENIA:

Warunkiem przystąpienia do przesłuchania jest przesłanie do dnia 21 sierpnia 2023 r. pocztą elektroniczną na adres sekretariat@filharmoniazg.pl lub tradycyjną (decyduje data wpływu):

- CV (w języku polskim lub angielskim) uwzględniającego dotychczasową działalność, wykształcenie, osiągnięcia artystyczne i dodatkowe kwalifikacje,
- Podpisane oświadczenie RODO (treść poniżej).

POZOSTAŁE INFORMACJE:

Filharmonia zastrzega sobie prawo zaproszenia na przesłuchanie wybranych kandydatów. Osoby zakwalifikowane do przesłuchania otrzymają indywidualne informacje drogą mailową lub telefoniczną nie później niż 25 sierpnia 2023 r.

Filharmonia zapewnia akompaniatora (istnieje możliwość przyjazdu z własnym akompaniatorem).

Filharmonia nie zwraca kosztów podróży ani zakwaterowania.

Filharmonia zastrzega sobie prawo zmiany terminu, odwołania lub unieważnienia przesłuchania bez podania przyczyny.

PROGRAM PRZESŁUCHAŃ:

Etap I

K. Ditters von Dittersdorf – Koncert kontrabasowy D-dur cz. I (z kadencją Grubera)

Etap II

partie orkiestrowe (w załączniku)

utwór a'vista (partie orkiestrowe)

KONTAKT W SPRAWIE PRZESŁUCHAŃ:

Sekretariat Filharmonii Zielonogorskiej

tel. 68 328 60 71

sekretariat@filharmoniazg.pl



TREŚĆ KLAUZULI RODO:

Wyrażam zgodę na przetwarzanie moich danych osobowych w zakresie imienia, nazwiska, adresu zamieszkania, nr telefonu oraz adresu e-mail przez Filharmonię Zielonogórską im. Tadeusza Bairda zgodnie z art. 6 ust. 1 lit. a ogólnego rozporządzenia o ochronie danych osobowych (RODO) oraz do celów rekrutacji. Jednocześnie oświadczam, że wyrażam zgodę na przetwarzanie moich danych po zakończeniu rekrutacji do celów kontaktowych w przyszłości w celu podjęcia współpracy. Oświadczam, że zostałem poinformowany o możliwości wycofania tej zgody w dowolnym momencie, jak również, iż od tej zgody nie jest uzależnione świadczenie usług ani wykonanie umowy.



KONTRABAS

partie orkiestrowe

1. W.A. Mozart – opera „Wesele Figara” KV 492 – Uwertura
2. W.A. Mozart – Symfonia nr 40 g-moll KV 550 – cz. I, cz. IV
3. L. van Beethoven – V Symfonia c-moll op. 67 – cz. II, cz. III
4. L. van Beethoven – IX Symfonia d-moll op. 125 – cz. IV
5. F. Mendelssohn-Bartholdy – IV Symfonia A-dur „włoska” op. 90 – cz. I, cz. IV
6. P. Czajkowski – IV Symfonia f-moll op. 46 – cz. IV
7. G. Verdi – opera „Otello” – akt IV (solo kontrabasowe)



Tadeusz Baird Zielona Góra Philharmonic announces audition for the position:

CONTRABASS (tutti)

DATE AND PLACE:

3,4,5 September 2023

Filharmonia Zielonogórska, Plac Powstańców Wielkopolskich 10, 65-077 Zielona Góra

Auditions will be held in two stages.

APPLICATIONS:

In order to be admitted to the audition, a person must send (until 29 May 2022) by e-mail sekretariat@filharmoniazg.pl or traditional post:

- CV (English or Polish) with information about experience, education, prizes and other qualifications,
- Hand-signed clause RODO, a scanned copy (found below).

OTHER INFORMATION:

The Philharmonic reserves the right to invite selected candidates to the audition. The persons short-listed for the audition will receive information personally by e-mail or telephone no later than by 21 August 2023.

The Philharmonic will provide an accompanist (no rehearsal is scheduled before the audition).

The Philharmonic will not reimburse travel or accommodation expenses.

The Philharmonic reserves the right to reschedule, cancel or annul the audition without providing any reason.

REPERTOIRE:

1st Stage

K. Ditters von Dittersdorf – Concerto in D Major, the first movement (with cadenza by Gruber)

2nd Stage

orchestral parts (as an attachement)

a`vista (orchestral parts)

CONTACT:

Sekretariat Filharmonii Zielonogórskiej

tel. 68 328 60 71

sekretariat@filharmoniazg.pl



RODO:

I agree to the processing of my personal data in the scope of my forename, surname, address of residence, telephone number and e-mail address by the Zielona Góra Philharmonic in accordance with Article 6 clause 1 letter a of the General Data Protection Regulation (GDPR) and for recruitment purposes. Simultaneously I declare that I agree to the processing of my data after the completion of the recruitment process for contact purposes in the future to start cooperation. I declare that I have been informed about the possibility of withdrawing this consent at any time, as well as of the fact that the provision of services or the execution of the contract is not dependent on this consent.



CONTRABBASS

Orchestral Parts

1. W.A. Mozart – *Le nozze di Figaro* KV 492 – Overture
2. W.A. Mozart – Symphony No 40 in G Minor KV 550 – mov. 1, mov. 4
3. L. van Beethoven – 5th Symphony in C Minor op. 67 – mov. 2, mov. 3
4. L. van Beethoven – 9th Symphony in D Minor op. 125 – mov. IV
5. F. Mendelssohn-Bartholdy – 4th Symphony in A Major *Italian* op. 90 – mov. 1, mov. 4
6. P. Tchaikovsky – 4th Symphony in F Minor op. 46 – mov. 4
7. G. Verdi – *Othello* – 4th act – Contrabbass solo

MOZART "WESELE FIGARA"

4

Violoncello e Basso

139 *pp*

144 Vc. B. *ff*

149 *ff*

154 Vc. e B. *p*

159

164 1-6 2 3 4 5 *f*

169 6 7 5

186 *f* *f* *f* *f*

195

201

Detailed description: This is a page of a musical score for Violoncello and Bass, numbered 4. The title is 'MOZART "WESELE FIGARA"'. The score is in G major (one sharp) and 3/4 time. It consists of nine systems of music. The first system (measures 139-143) is marked *pp* and features a melodic line in the cello with a *pp* dynamic. The second system (measures 144-148) has two staves: the top for Violoncello (Vc.) and the bottom for Bass (B.). Both are marked *ff*. The third system (measures 149-153) is also marked *ff*. The fourth system (measures 154-158) is marked *p*. The fifth system (measures 159-163) continues the melodic line. The sixth system (measures 164-168) is marked *f* and includes fingering numbers 1-6, 2, 3, 4, and 5. The seventh system (measures 169-185) is marked *f* and includes fingering numbers 6, 7, and 5. The eighth system (measures 186-194) is marked *f* and includes fingering numbers 1, 1, 1, and 1. The ninth system (measures 195-200) is marked *f*. The final system (measures 201-205) is marked *f*. There are several pink annotations: a bracket on the first system, a vertical bar on the sixth system, and a vertical bar on the seventh system.

6 MOZART SYMPHONIA 40 Basso

Allegro assai

g-moll

IV

Musical score for Bassoon, measures 6-55. The score is in G minor (two flats) and 3/4 time. It features dynamic markings of *p* (piano) and *f* (forte). Measure numbers 6, 8, 16, 25, 34, 42, and 50 are indicated. A pink bracket highlights a sixteenth-note figure in measure 42, and a pink bracket highlights a sixteenth-note figure in measure 55.

8 Basso

Musical score for Bassoon, measures 207-265. The score is in G minor (two flats) and 3/4 time. It features dynamic markings of *p* (piano) and *f* (forte). Measure numbers 207, 215, 223, 230, 235, and 243 are indicated. A pink bracket highlights a sixteenth-note figure in measure 223, and a pink bracket highlights a sixteenth-note figure in measure 235. At measure 243, there is a change in instrumentation to Ob. 1* (Oboe 1) with a *p* dynamic marking.

BEETHOVEN V SYMPHONY

Contrabbasso

78 **B** arco *ff* *sf* *sf*

87 **6** Viol. I *f* *p* pizz.

105 arco *pp* *f*

116 *pp* *f*

120 *pp* *sempre pp*

129 *f* *p* Fl. I

147 **D** *ff* *dimin.* *p* pizz.

159 *f*

174 *f* *pp* *cresc.* arco *cresc.*

184 *ff*

191 *sf*

BEETHOVEN V SYMPHONIA

Contrabbasso

200 *c2 II c.o.* *V V* *V* *π* *più moto*
p *pp* 1-8 2 3 4

209 5 6 7 8 *f* *f*

217 *Tempo I* *Viol. I* *cresc. ff³* *cresc. f sf f sf* *p* *pp*

230 *cresc.*

240 *ff* *ff* *p* *f³*

III *T. 1. - 218* *Allegro* *poco ritardando a tempo*
pp *pp* 1 2 3 1 2 3 1

13 *sf >* *un poco ritard. a tempo* 1 *f*

25 *V*

38 *sf* *sf* *sf* *sf* *dimin. pp* *poco ritard. a tempo*

51 *pp*

63 *cresc.* *f*

74

BEETHOVEN V SYMFONIA

Contrabbasso

7

12 III - 0.

89 *sf sf sf sf* *dimin. pp* A

101 *pizz. 3* *14* Vc. *arco* *cresc.*

131 *ff* *p* *f*

141

150

159 1. 2. *f*

166

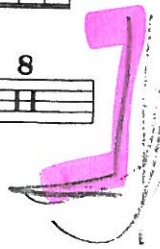
175 1-6 2 3 4

186 5 6

195 B *f* *dimin.* *p*

203 *sempre più piano*

211 8



BEETHOVEN IX SYMPHONIA T: 8 - 90

Contrabbasso

16

Presto $\text{♩} = 66$
4 Fag. I

Musical staff 16-12: Bass clef, 2/4 time signature. Starts with a rest, then a series of eighth notes. A pink bracket highlights a measure with a forte (f) dynamic. A handwritten note in French reads: "f Selon le caractère d'un Recitativ mais, in tempo."

Musical staff 12-25: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *dimin.*, *p*, and *f*.

Musical staff 25-34: Bass clef, 2/4 time signature. Starts with a rest, then eighth notes. Dynamics include *pp*. A handwritten note above the staff reads: "Allegro ma non troppo $\text{♩} = 88$ ".

Musical staff 34-43: Bass clef, 2/4 time signature. Starts with a rest, then eighth notes. Dynamics include *f* and *ff*. A handwritten note above the staff reads: "Tempo I".

Musical staff 43-59: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *dimin.* and *f*. A handwritten note above the staff reads: "ritard. poco adagio". A pink bracket highlights a measure with a handwritten note: "Vivace".

Musical staff 59-69: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *dimin.* and *p*. A handwritten note above the staff reads: "Adagio cantabile Tempo I".

Musical staff 69-77: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *cresc.* and *ff*.

Musical staff 77-87: Bass clef, 2/4 time signature. Starts with a rest, then eighth notes. Dynamics include *f*. A handwritten note above the staff reads: "Allegro assai $\text{♩} = 80$ ".

Musical staff 87-95: Bass clef, 2/4 time signature. Starts with a rest, then eighth notes. Dynamics include *sf* and *p*. A handwritten note above the staff reads: "Allegro assai $\text{♩} = 80$ ".

Musical staff 95-103: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *cresc.* and *p*.

Musical staff 103-111: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *cresc.* and *p*.

Musical staff 111-118: Bass clef, 2/4 time signature. Features a triplet of eighth notes. Dynamics include *cresc.* and *sempre piano*.

Symphony No. 4 in A Major
Op. 90 (Italian)

Felix Mendelssohn

Violoncello
und
Kontrabaß

Allegro vivace

pizz.

2

6

arco

IV 02.

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

18

22

26 *Bässe*
p cresc

30

34

38

42

46

51

59

70 *pizz.*
p *cresc.*

82 *arco*
f *ff*

89 *simile* *ff*

94

99

10

CHAYKOWSKI
IV SYMPHONIA

Kontrabaß

IV. FINALE

Allegro con fuoco

ff

7

pizz. dim.

11

mf

15

20

cresc.

25

arco

ff

33

ff

39

44

49

5

59

B pizz.

ff p

6 G. VERDI - OTHELLO - ATTO 4

ppp 6

U POCO PIÙ MOSSO $\text{♩} = 80$
 I SOLI CONTRABASSI A 4 CORDE - CON SORDINA
legato 2^a C. TUTTI 1^a C.

un po' marcato

più marcato *f* *dim.* *morendo* **V**

1^a C. 2^a C. 3^a C.

X

p

VIOLONC.ⁱ
Un po' più marcato e cres.
staccate

BASSI

f *cres.* *ff* **7**

4^a C. 3^a C. 2^a C. 1^a C.

3

LEVARE LE SORDINE

Kontrabaß-Solo

Konzert in E-Dur

Bearbeitet und herausgegeben von
Franz Tischer-Zeitz

I

Karl Ditters von Dittersdorf
(1739-1799)

Stimmung:

Allegro moderato

mf

f

⑤

mf

Flag.
p

f

⑥

mf

⑦

mf *cresc.*

mf II

⑧

Flag.
p

mf

cresc. *tr*

f *tr*

Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Einleitung:



Heinz Karl Gruber

bearbeitet von Ludwig Streicher

1. Satz

Allegro moderato

sempre loco $\text{♩} = 100$

f *p* *mf*

meno accel. meno rit.

f *p*

a tempo accel.

p *f* *p*

a tempo Lentando $\text{♩} = 88$

f *p*

meno $\text{♩} = 88$

accel. rit. $\text{♩} = 100$ a tempo rit.

f

meno, accel. a tempo

meno $\text{♩} = 72$ a tempo $\text{♩} = 100$

rit. meno a tempo $\text{♩} = 100$

10