

**SÃO PAULO SYMPHONY ORCHESTRA – OSESP
VACANCY FOR PRINCIPAL FLUTE POSITION**

The São Paulo Symphony Orchestra Foundation - Osesp Foundation - invites applications for the vacancy of **PRINCIPAL FLUTE – Category I**.

I – JOB INFORMATION

1. Remuneration

Gross monthly salary of R\$ 25,524.40 (twenty-five thousand, five hundred and twenty-four Brazilian reais and forty cents), including including monthly allowance in the amount of R\$ 1,160.20 (one thousand, one hundred and sixty Brazilian reais and twenty cents), and compensation for the exploitation of neighboring and image rights in the amount of R\$ 1,160.20 (one thousand, one hundred and sixty Brazilian reais and twenty cents).

2. Other benefits

- Terms of employment following the Brazilian federal labor laws (CLT); 13th-month salary; paid vacation; Severance Indemnity Fund (“FGTS”).
- Health insurance; Dental Plan; Group life insurance; Private pension.
- Child day-care assistance (under Osesp Foundation’s internal contract policy).
- Payroll loan.
- Car parking at Sala São Paulo venue or monthly transportation voucher.
- Monthly meal, transportation, and cultural voucher.
- Social Service of Commerce (“SESC”) partnership - services offered in many areas, such as health, leisure, culture, education, sport, tourism, and sustainability.

II. PHASES OF THE SELECTION PROCESS

1. First Phase

Candidates must apply exclusively via e-mail, during the period of January 8th to March 16th, 2025, according to the following instructions:

E-mail address for submission: **audicao.osesp@osesp.art.br**

Subject: Principal Flute Audition – [candidate name]

Under care of: Orchestra Management.

The e-mail must contain the following materials:

- a) Curriculum Vitae (CV)
- b) Form completed with personal information
- c) Video recording of the candidate executing the repertoire listed below, via YouTube, Dropbox or other commonly used file sharing service, through a public available link:

W.A. MOZART, Flute Concerto in D Major, KV 314: first movement with cadenza **OR** Flute Concerto in G Major, KV 314: first movement with cadenza;

AND

L.V. BEETHOVEN, Symphony No. 3, 04th movement - solo from letter B;

AND

M. RAVEL, Daphnis et Chloé, Suite No. 2 – bars 155 to 156; bars 176 to 182.

After the CV analysis, some additional material may be requested, such as concert programs and letters of recommendation. Only candidates whose profile is considered suitable by the Examining Board will be invited for the following phases of the selection process.

The list of approved candidates on the First Phase will be available on March 27th, 2025, at Osesp's website: www.osesp.art.br. Candidates will also be individually notified by email.

2. Second Phase (May 21st, 2025)

Candidates selected in the first phase will be invited to participate in an audition, on May 21st, 2025, before the Osesp Examining Board, made up of the Osesp Musical and Artistic Director and the Brass section leader and will take place at Complexo Cultural Júlio Prestes – Sala São Paulo (Praça Júlio Prestes, 16, São Paulo - SP).

Candidates shall bear any costs referred to their participation in the audition, including transfers, accommodation, and any other expenses.

This phase can be eliminatory or qualifying, at the discretion of the Examining Board.

There will be a pianist available to accompany candidates during the audition. Candidates may also opt to carry out the audition with their own pianist.

3. Third Phase (optional phase)

If required by the Osesp's Music Director Thierry Fischer, selected candidates will be invited to participate in Osesp's regular activities, including rehearsals and performances, for the period of up to two weeks, on programs conducted by Mr. Fischer. The specific dates will be determined on the occasion. Candidates shall receive remuneration for the period of activities.

III.GENERAL CONDITIONS

- a) The chosen candidate will be subject to a probation period with the São Paulo Symphony Orchestra of up to two years. Osesp Foundation will provide the chosen candidate with all information relating to the terms of employment, legal formalities, and documentation needed to employ Brazilian or foreign musicians.
- b) In the case of foreigners not residing in Brazil, Osesp Foundation shall be responsible for applying for the suitable visa to work in Brazil and respective residence permit. The approved candidate must bear the costs for issuing and sending all necessary documentation for these applications.
- c) All communication between Osesp Foundation and the candidates will be carried out and documented via e-mail.
- d) Through the act of applying, the candidate authorizes the use of their personal data, within the limits of the strictly necessary to enable their participation in the selection process, respecting their rights of privacy and the protection of sensitive data, according to the relevant data protection regulation in Brazil and other applicable countries.

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Before completing the registration form, make sure to fulfill the requirements for registration that are available in the site- www.osesp.art.br.

Name _____ RNE _____

Nationality _____ City of birth _____

Birth date _____ Gender _____

Address _____

City/Country /Code _____ Telephone number _____

E- mail address _____

Instrument _____

Chosen concert:

MOZART, W. A. – Flute Concerto in D Major, KV 314

OR - Flute Concerto in G Major, KV 313

Will you bring your own pianist? yes no

Where did you hear about us?

Comments _____

I have read, understand and agree with the terms for this Audition.

This form must be signed and sent together with the curriculum for enrollment.

(city) _____ (day) _____ (month) _____ 20__.

Signature: _____

OSESP AUDITION 2025
SOLO FLUTE

First Round:

MOZART, W. A. – Flute Concerto in D Major, KV 314: *first and second mov. with cadenza*
OR - Flute Concerto in G Major, KV 313: *first and second mov. with cadenza*

Second Round:

J. IBERT – Flute Concerto, IJI 24: *first and second movements*
AND
S. PROKOFIEV – Flute Sonata, Op. 94: *first and third movements*

Third Round:

Orchestral excerpts

Orchestral excerpts:

1. J.S.BACH	St Matthew Passion: No. 49 Aria “Aus liebe will mein Heiland sterben”: <i>beginning to the bar 49.</i>
2. L. V. BEETHOVEN	Leonore Overture: <i>beginning to the bar 36; from A to the bar 82; from bar 328 to 360.</i>
3. J. BRAHMS	Symphony No. 3: 4th movement – <i>from the bar 93 to 105.</i>
4. C. DEBUSSY	Prélude à l’Après midi d’un Faune
5. P. HINDEMITH	Symphonic Metamorphosis: Andantino - <i>from 5 bars before C to the end.</i>
6. G. MAHLER	Symphony No. 9: 1st movement – <i>from the bar 377 to 390.</i>
7. F. MENDELSSOHN	A Midsummer Night's Dream: Scherzo - <i>pickup of one bar before P to the bar 385.</i>
8. S. PROKOFIEV	Symphony No. 1; Larghetto; Finale: <i>from 2 bars before 47 to 52; from 63 to the end.</i>



09. M. RAVEL	Daphnis et Chloé – Suite 2: <i>from 155 to 156; from 176 to 182.</i>
10. R. STRAUSS	Till Eulenspiegel, op.28: <i>four bars of 6; from 7 to 8; four bars of 12; from 17 to 18; four bars before 28; from 33 to two bars after 34.</i>
11. R. STRAUSS	Domestic Symphony: <i>two bars after 22 to 24.</i>
12. I. STRAVINSKY	Firebird Suite (1919): Firebird variation [<i>Edição Kalmus A2131 (McAlister)</i>]
13. I. STRAVINSKY	Song of the Nightingale: <i>from 13 to 16, cadenza before 39 to 39; three bars before 89 to 92.</i>

Flöte I

Arie (Aus Liebe will mein Heiland sterben)

Solo

6

10

14

18

22

(A)

(Fine)

Flöte I

Ludwig van Beethoven
Leonore Overture No. 3, Op. 72

Adagio

Musical score for Flute I, Adagio section, measures 1-79. The score is written in treble clef with a 3/4 time signature. It begins with a dynamic of *ff* (fortissimo) and includes markings for *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano). A repeat sign (II) is present at measure 11. The piece features several triplet markings (3) and slurs. A section marked 'A' begins at measure 69 with a dynamic of *sempre ff* (sempre fortissimo). The score concludes at measure 79.

Tempo I (Allegro) [♩ = 120-132]

Musical score for Flute I, Tempo I (Allegro) section, measures 80-951. The tempo is marked *Allegro* with a metronome marking of ♩ = 120-132. The score includes a *Solo* section starting at measure 929, marked with *cresc.* (crescendo). The dynamics range from *fp* (fortissimo-piano) to *pp* (pianissimo). The piece is characterized by numerous triplet markings (3) and slurs. The score ends at measure 951 with a *pp* dynamic.

Brahms — Symphony No. 4 in E Minor

Flöte I

87 *p* *dim.* *pp* *dim.*

87 *Solo* *p* *espressivo* *poco cresc.*

100

108 2

Detailed description: This page of a musical score for Flute I in E minor, measures 87-108. The music is written on four staves. The first staff (measures 87-94) features a melodic line with a *p* dynamic and a *dim.* marking. The second staff (measures 87-94) is marked *Solo* and *p* *espressivo*, with a *poco cresc.* marking at the end. The third staff (measures 95-100) continues the melodic line. The fourth staff (measures 101-108) shows a more rhythmic passage, ending with a *2* marking. The key signature is E minor (one sharp) and the time signature is 4/4.

Prélude à „L'après-midi d'un faune“ für Orchester

Flöte I

Claude Debussy
herausgegeben von Frank Reinisch

Très modéré

Solo

p doux et expressif

p

p cresc. — — — — — f

légèrement et expressif

p

p

f

p

32 (♩ = ♩) 1 *mf*

35 1 *f* *tr* En animant 4

42 *p* *p* *cresc.* Toujours en animant

45 *mf* *f* *retenu* 2 *p* *dim.*

51 1^{er} mouv^t *ppp* 2 *p* *expressif et très soutenu* Même mouv^t et très soutenu

57 *mf* *p cresc.* *f*

62 *pp subito*

65 *cresc.* *mp* *cresc. molto*

68 *mf* *f*

71 *mf* 6

79 *Mouv^t du Début*

p
doux et expressif

83 *Un peu plus animé*

pp *pp* *1^{er} mouv^t*

90 *dans le mouv^t plus animé*

p *p*

93 *retenu*

Dans le 1^{er} mouv^t avec plus de langueur

p expressif et doux

96

mf *p*

99

p *p*

101 *Retenu*

p

103 *a tempo*

Très retenu *Très lent et très retenu jusqu'à la fin*

p

107

pp *pp*

Sinfonische Metamorphosen

nach Themen von Carl Maria von Weber

Paul Hindemith

Andantino (♩ = 126-132)

B2 Solo *mf*

C2

f *mf*

f *mf cresc.*

f

dim. *allarg.* *p*

Sinfonie Nr. 9

D-Dur/D major

Gustav Mahler

1. Satz

Plötzlich bedeutend langsamer und leiser (Lento, Misterioso) [$\text{♩} = 69-76$]

377 *f* *dim.* *pp* *espress.* *pp*

381 *pp sempre*

386 *cresc.* *f cresc.* *p subito*

388

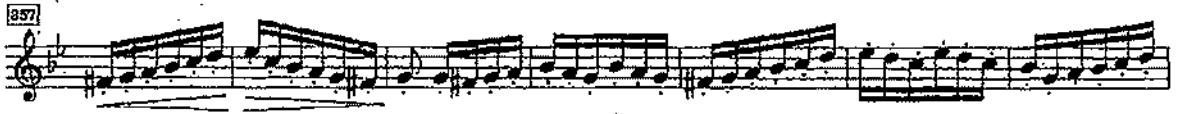
The image shows a page of musical notation for the first movement of Mahler's Symphony No. 9. It consists of four staves of music in 4/4 time, marked 'Lento, Misterioso' with a tempo of 69-76 beats per minute. The key signature is D major. The notation includes various dynamics such as *f*, *dim.*, *pp*, *espress.*, *pp sempre*, *cresc.*, *f cresc.*, and *p subito*. There are also performance markings like *tr* (trill) and *z* (accents). The measures are numbered 377, 381, 386, and 388. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by its slow and mysterious quality.

Ein Sommernachtstraum

Felix Mendelssohn-Bartholdy
op. 61

Scherzo

Allegro vivace [♩ = 80-96]



FLUTE I

Molto vivace $\text{♩} = 152$ IV 47

Musical score for Flute I, measures 47-52. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is 'Molto vivace' with a metronome marking of quarter note = 152. The music consists of six staves of music. Measure 47 starts with a first ending bracket over measures 47-48. Measure 48 has a first ending bracket over measures 48-49. Measure 49 has a first ending bracket over measures 49-50. Measure 50 has a first ending bracket over measures 50-51. Measure 51 has a first ending bracket over measures 51-52. Measure 52 has a first ending bracket over measures 52-53. Dynamics include *pp*, *ff subito*, *p*, *f subito*, and *pp*. There are also markings for *mp marcato* and *mp*.

Musical score for Flute I, measures 63-65. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is 'Molto vivace'. The music consists of two staves of music. Measure 63 has a first ending bracket over measures 63-64. Measure 64 has a first ending bracket over measures 64-65. Measure 65 has a first ending bracket over measures 65-66. Dynamics include *mp marcato*, *p*, *pp*, and *ff*.

FLUTE I

66 *p* *f subito* *pp* 67 3 *pp* 68 *pp* 69 *f* *f* *di mi nu* 70 *p* *8* *en do* 71 *p* *f* 72 *cresc.* *ff* *f* 73 *f* *ff* *mp scherzando* *Solo* 74 3 6 *p scherzando* *f* 75 *f* 76 *8* *ff* *f* *ff* *ff* *ff*

The score is written for Flute I in G major, 2/4 time. It consists of ten staves of music. The first staff (measures 66-67) begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic marked *f subito*, and then a pianissimo (*pp*) dynamic. A triplet of eighth notes is indicated above measure 67. The second staff (measures 68-69) continues with a pianissimo (*pp*) dynamic. The third staff (measures 69-70) features a forte (*f*) dynamic. The lyrics "di mi nu" are written below the notes in measure 69. The fourth staff (measures 70-71) starts with a piano (*p*) dynamic. The fifth staff (measures 71-72) includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The sixth staff (measures 72-73) continues with a forte (*f*) dynamic. The seventh staff (measures 73-74) features a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a mezzo-piano (*mp*) dynamic with the instruction *scherzando*. The word *Solo* is written above the staff. The eighth staff (measures 74-75) begins with a piano (*p*) dynamic and *scherzando*, followed by a forte (*f*) dynamic. The ninth staff (measures 75-76) continues with a forte (*f*) dynamic. The tenth staff (measures 76) features a fortissimo (*ff*) dynamic. Various articulations such as accents and slurs are present throughout the score.

Daphnis et Chloé

2^{ème} Suite

Maurice Ravel

Lent [$\text{♩} = 50$]

Fl. I
pp

Fl. II
pp

12

12

12

12

[Fortsetzung
nächster Seite]

Très lent [$\text{♩} = 66$]

(176) Solo
p *expressif et souple*

(177) *mf*

Retenu légèrement

(178) *rall.*
au Mou⁺
ppp

(179) *retenu*
au Mou⁺
pp — ff

*) In der Erstaussgabe e[♯] statt eis[♯] (The first edition has E[♯] instead of E[♯])

au Mouv! Pressez

First system of musical notation, measures 178-180. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first staff (treble clef) has dynamics *pp* and *ff*. The second staff (bass clef) has dynamics *ff*. The tempo marking "au Mouv! Pressez" is at the beginning.

Second system of musical notation, measures 180-182. Measure 180 is marked with a box containing the number 180. The tempo marking "Vif" is above measure 181. The first staff (treble clef) has dynamics *pp* and *f*. The second staff (bass clef) has dynamics *f*.

Third system of musical notation, measures 182-184. The first staff (treble clef) has dynamics *p* and *p*. The second staff (bass clef) has dynamics *p*. Fingerings 7, 8, and 7 are indicated in the treble staff.

Fourth system of musical notation, measures 184-186. Measure 185 is marked with a box containing the number 181. The first staff (treble clef) has dynamics *f* and *p*. The second staff (bass clef) has dynamics *f* and *p*. Fingerings 8, 6, and 8 are indicated in the treble staff.

Fifth system of musical notation, measures 186-188. The first staff (treble clef) has dynamics *p* and *ff*. The second staff (bass clef) has dynamics *ff*. Fingerings 6 and 6 are indicated in the treble staff.

182 Un peu plus animé.

Sixth system of musical notation, measures 188-190. The first staff (treble clef) has dynamics *p* and *p*. The second staff (bass clef) has dynamics *ff* and *p*. Fingerings 6 and 7 are indicated in the treble staff.

Till Eulenspiegels lustige Streiche.

Flöte I.

Richard Strauss, Op. 28
Edited by Clinton F. Nieweg



Musical staff 1, measures 6-7. Treble clef, key signature of one flat, 3/8 time. Measure 6 starts with a forte *f* dynamic. The melody features eighth-note patterns with slurs and accents.



Musical staffs 2 and 3, measures 7-28. Treble clef, key signature of one flat, 3/8 time. Measure 7 starts with a piano *p* dynamic. Measure 28 starts with a fortissimo *ff* dynamic. The music continues with eighth-note patterns and slurs.



Musical staff 4, measures 12-22. Treble clef, key signature of one flat, 3/8 time. Measure 12 starts with a piano *p* dynamic. The staff includes a *cresc.* (crescendo) marking and ends with a forte *f* dynamic.



Musical staff 5, measures 22-23. Treble clef, key signature of one flat, 3/8 time. Continuation of the eighth-note melody.



Musical staff 6, measures 23-24. Treble clef, key signature of one flat, 3/8 time. Measure 23 is marked *ruhiger* (quieter) and *p*. Measure 24 ends with a first ending bracket labeled *1*.



Musical staff 7, measures 24-27. Treble clef, key signature of one flat, 3/8 time. Measure 24 starts with a piano *p* dynamic. Measure 27 is marked *wütend* (furious) and *f*. The staff includes a *tr.* (trill) marking.



Musical staff 8, measures 27-28. Treble clef, key signature of one flat, 3/8 time. Measure 27 starts with a fortissimo *ff* dynamic. Measure 28 ends with a first ending bracket labeled *1*.



Musical staff 9, measures 28-29. Treble clef, key signature of one flat, 3/8 time. Measure 28 starts with a piano *p* dynamic. Measure 29 ends with a first ending bracket labeled *1*.

33
pp

grazioso
f p p

cresc.

34

Sinfonia domestica

Richard Strauss
op. 53

Etwas gemächlich [$\text{♩} = 176$]

mf hervortretend f

cresc.

ff

23

24

L'OISEAU DE FEU

Suite, reorchestrated 1919

FLUTE I

9 Variation de l'Oiseau de feu

$\text{♩} = 76$

This musical score is for the first flute part of Variation 9, 'Variation de l'Oiseau de feu'. It consists of ten staves of music, numbered 9 through 16. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked as quarter note = 76. The score features a variety of dynamic markings including *p*, *mf*, *mp*, *sff*, and *f*, along with articulation marks like accents and slurs. Many notes are grouped in triplets. The piece concludes with the instruction *mp* *Sempre cresc.*

FLUTE I

Musical score for Flute I, measures 17 and 18. The score is written on five staves. Measure 17 is marked with a box containing the number 17. Measure 18 is marked with a box containing the number 18. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mp*, and *ff*. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and breath marks.

Flutes.

Stravinsky - Chant du Rossignol

13 *Andantino.*
M.M. 76.
Fl. gr. I & II

Fl. gr. II
trrrr
(tremolo)

14

15

16

morendo

Detailed description: This is a page of a musical score for two flutes. It contains measures 13 through 16. Measure 13 is marked 'Andantino' with a metronome marking of 76. The first flute part (Fl. gr. I & II) features a melodic line with various ornaments and trills. The second flute part (Fl. gr. II) plays a tremolo accompaniment. Measure 14 continues the melodic development in the first flute. Measure 15 shows further melodic movement. Measure 16 concludes the passage with a 'morendo' instruction. The score is written on a grand staff with two treble clefs.

Flutes.

Cadenza (toutes les croches sont égales) Chant du Rossignol.

38

1

stringendo

39 Adagio.
p (cantabile)

88 Più tranquillo. solo molto cantabile

89 Encore plus calme

90

91

92