B'ROCK ORCHESTRA · CONCERTO COPENHAGEN · DUNEDIN CONSORT · LE BANQUET CÉLESTE · 18c. orchestra of the eighteenth century

Intrada

An international artists development scheme for historically informed orchestral instrumentalists

WHAT IS INTRADA? 2
IMPORTANT DATES 2
AM I ELIGIBLE? 3
APPLICATIONS 3
VIDEO RECORDING 4
AUDITIONS 5
DEMYSTIFYING THE SELECTION PROCESS 6
ACCESSIBILITY AND CONTACT DETAILS 7
FREQUENTLY ASKED QUESTIONS 8

WHAT IS INTRADA?

Intrada is a Europe-wide, year-long artists development scheme for historically informed orchestral instrumentalists, run by five partner ensembles: B'Rock Orchestra, Concerto Copenhagen, Dunedin Consort, Le Banquet Céleste, and Orchestra of the Eighteenth Century.

Selected by open audition, a handful of talented young musicians from Europe will be invited to take part in the scheme, which will involve:

- The opportunity to play in at least one project, hosted by one of the scheme's partner ensembles during the course of the year
- One-to-one lesson/mentoring with an instrumentalist from one of the partner ensembles
- Professional development coaching – including Q&As with the music director from at least one of the scheme's partner ensembles, and advice on subjects such as how to run a small ensemble, marketing and social media, fundraising for individuals, administration, and CV/biography/audition advice
- Professional fees for all rehearsals and performances
- Accommodation and travel costs covered for all events

IMPORTANT DATES

Wednesday 30 September 2026 – Applications open

11.59pm GMT, Tuesday 27 October 2026 – Deadline for online applications

Wednesday 9 December 2026 – Results of online applications

Saturday 23 January 2027 – In-person auditions in Amsterdam

June 2027 – June 2028 – Programme running dates

AM I ELIGIBLE?

The scheme is open to instrumentalists who:

- Play on historically set up instruments (this year, strings only)
- Are under the age of 35 on 1 January 2027 (born after 1 Jan 1992)
- Are Europe-based, including those countries not part of the European Union, who have the right to work in the European Union *(Please note: players based in the EU can take on short-term work engagements in the UK, post-Brexit, by using a Permitted Paid Engagement visa)*

The scheme is open to instrumentalists that our ensembles can offer professional work to over the coming season. This includes players of:

- Violin
- Viola
- Cello
- Double bass

APPLICATIONS

To apply for the scheme, you will need to:

- Fill out the online application form
- Upload a video recording containing the following:

    - The two required orchestral excerpts for your instrument.
      (Please download the orchestral excerpts folder from the website)
    - Two contrasting movements, selected from two different works from the 17th or 18th century, one of which must be composed by Bach or Handel. The duration of these two movements combined should not exceed 5 minutes in length. You can include excerpts from longer movements.

For further questions, e.g. regarding repertoire, please see our frequently asked questions section.

VIDEO RECORDING

Format

Your video recording should be uploaded as one unlisted YouTube video. This will only be visible to those you share the link with. When asked 'is this for kids?', please select 'no'.

What we want from your video

Your video is intended to replicate a live audition, rather than a professionally shot video with edited sound, however you can combine the sound from a mic with video footage from a phone or ipad, so long as each movement is in one take with no edits within it.

You should not use previously recorded material, and videos should be shot from a single angle, which shows the whole of you playing.

You can record each excerpt/movement in a separate take and combine this into one video at the end to upload to YouTube.

If the audio on your video has been edited or modified post-production within a movement, rather than being one full take, your application will be disqualified.

Sound quality

Your audition video will be marked 'blind', meaning that the audio will be extracted, and any personal details removed, so that the shortlisters are not biased when marking. This however means that no visuals will be seen, and that the focus should be on the sound quality. Although shortlisters will try their best to treat every application equitably, something recorded with good quality equipment will always have more detail and therefore provide more information about your sound quality for the shortlisters.

Accompaniment and pitch

Your video can be unaccompanied or accompanied, in either 415 or 430 depending on the repertoire and to suit your needs. Your excerpts should be performed unaccompanied.

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AUDITIONS

If you are selected from the online applications, you will be required to attend an in-person audition on SATURDAY 23 JANUARY 2027, at Conservatorium van Amsterdam.

- The panel for your audition will consist of representatives from all the partner ensembles.
- Travel and accommodation (where necessary) will be provided free of charge for all finalists.
- An accompanist will be provided for your audition, and you will be allocated a 25 minute rehearsal slot on the same day as your audition. A harpsichord tuned at 415 Hz will be available, but no fortepiano.

For your audition you are required to play:

- Two contrasting movements from the same work, by either Bach or Handel, lasting no more than 5 minutes in total.
- Up to five minutes of music from a contrasting work. Here, contrasting refers to the country and time era (e.g. French & German style, or Baroque & Classical).
- Two required orchestral excerpts for your instrument, which will be sent to you with your offer of an audition.
- A free choice piece from the 17th or 18th century, lasting no more than 4 minutes. This is an opportunity to show off your creative personality: you might choose to play something by an unknown/lesser-known composer which forms part of a research project; something that includes an improvisation such as diminutions on a ground bass, or a cadenza; or an arrangement of a folk song from your country.
- Please note: At least one of the pieces you perform in your audition needs to be accompanied, so for example if you play solo Bach for your first piece, then your contrasting piece or free choice piece must be accompanied.

Further information about the audition

- After you have played, there will be a short discussion between you and the panel.
- The repertoire for your live audition cannot be a repeat of your video application.

DEMYSTIFYING THE SELECTION PROCESS

We understand that preparing online applications can be both time consuming and daunting, and it is easy to feel in the in the dark about how decisions are made. This section is intended to give you some context to the process:

- Online applications are shortlisted by a principal performer specialising in your instrument, from one of the four partner ensembles. Once shortlisting between instruments has taken place, moderation for the in-person audition slots takes place between representatives from all four partner ensembles.
- This year, auditions will be shortlisted blind (the shortlisters will only be sent the audio from your applications). You may wonder why we still ask for a video recording – this is as proof that your application was recorded in a 'live-audition' setup, with no editing within each movement (so you don't need to worry too much about the visual presentation of your video!).
- 9 in-person audition slots are offered. We understand that this is very competitive, and therefore we ensure shortlisters provide feedback for every application we receive. Please note that this can take a while to compile, so there can be a delay between finding out the result of your application and receiving your feedback - please bear with us during this period.
- For the online applications, each excerpt/movement is marked from 1-5 in three separate areas: technique; musical expression; historical/stylistic awareness and interpretation (a total of 15 marks per excerpt/movement – and yes, the excerpts are equally weighted to your chosen movements). The highest possible mark for an application in 60. The highest scoring applications, with accompanying notes from the shortlister, will be put forward for moderation to representatives from the panel.
- To see the exact Intrada Marking Criteria that shortlisters work from, please follow the link: INTRADA MARKING CRITERIA

ACCESSIBILITY AND CONTACT DETAILS

We want to ensure that this scheme is as open, inclusive and accessible as possible. If you have any additional support or accessibility needs, or any further questions about the scheme, please contact Dunedin Consort's Learning & Participation Manager on lucia@dunedin-consort.org.uk.

We will try respond to you as soon possible, but please be aware that Lucia's working days are from Monday-Wednesday.

FREQUENTLY ASKED QUESTIONS

Q: Does my video application need to be accompanied?

> A: You can pick either accompanied or unaccompanied repertoire for your application. If your repertoire choice has an accompaniment part, we advise you that you choose what will give you the best musical outcome. If you have an accompanist at hand then this is ideal, but if sufficient rehearsal time or access to someone suitable isn't possible, then we will accept an unaccompanied audition too.

Q: Can I record my excerpts accompanied or with other instrumentalists?

> A: No. So that everyone is in the same circumstance for the excerpts, we require that they are recorded completely unaccompanied.

Q: I don't have a classical instrument, but some of the excerpts are classical repertoire – what should I do?

> A: We advise that you record your classical excerpts on your baroque instrument, with a correct bow if possible. It is your choice if you record your excerpts at 415 or 430 Hz.

Q: What pitch should I record my excerpts at?

> A: We suggest that you record your excerpts and pieces at the pitches they were originally intended to be played, however if this is not possible then we will accept applications at different pitches. Please get in touch if you are unsure about this.

Q: Can I play classical repertoire for my application or live audition?

> A: You are welcome to play classical repertoire as part of your online application. If you are selected for a live audition, please note that if you want to play classical repertoire it will either have to be unaccompanied, or performed at 415Hz, accompanied by a harpsichord.

Q: I am a bass player, and neither Bach or Handel wrote solo works for the bass. What should I play?

A: You can play a transcription of a work by Bach or Handel (e.g. a movement from the cello suites), or if you prefer, Bach wrote some incredible obligato bass lines in his cantatas, so a bass line from a cantata would also be suitable.

Q: Can I play chamber music in my application?

A: You can play chamber music in your audition, however please be aware that we want to hear you showcasing your skills in your best light – not all chamber music may be suitable for this. If you do decide to include chamber music, please take into consideration the balance within the ensemble – if we cant hear you, we won't be able to successfully consider your application.

Q: If I play a movement from a work in my application video, can I perform the same work in my in-person audition?

A: You are required to perform different repertoire for your online application and in-person audition. You can perform different movements from the same work as part of your application and audition, but you cannot repeat a movement.

Q: I'm still confused about what is and isn't accompanied - can you talk me through it?

A: Your video application does not need to be accompanied, and the excerpts CANNOT be accompanied. For the live auditions, at least one of your three pieces must be accompanied.

Q: Can each piece in my application be recorded in a separate take, or does the whole audition video need to be recorded in one sitting?

A: It is absolutely fine to combine separate recordings of each movement in your audition video, as long as no editing occurs within the movements.

Q: I don't have access to high-quality recording equipment for my online application. Will this affect my chances?

A: We try to be as fair as possible when listening to video applications, regardless of access to high-quality recording equipment. However, it is very difficult for us to accurately assess your performance if the sound is distorted on your recording. If you play a loud instrument, please check that you are not too close to the microphone, and check that your recording is not distorting. Please note that the sound is much more

important than the visual aspect of your video - a recording using a decent microphone, combined with a video on your phone, is perfectly acceptable. If you require advice about your set up, please do not hesitate to get in contact.

Q: Why do I have to video my application if it is being shortlisted 'blind'?

A: This is to ensure that you are playing on an appropriately set up instrument, and that there have been no audio edits within movements post-production. The idea is to recreate a live audition feel, so although we allow edits between movements, we want a full performance of each work.

Q: Is it possible to know the dates of the projects in advance, so that I know if I should apply or not?

A: There is not one particular project that people will be assigned to – rather a variety of options which will differ depending on what instrument you play, hence why we cannot publish exact dates. Anyone who is accepted onto the scheme will be offered a project, and if it clashes with a current engagement then they will be offered a different project, and so on and so forth.

Q: I am not free on the date of the audition, can I still apply?

A: If you are unable to attend the in-person audition, then unfortunately you cannot participate in the scheme.

Q: I am a student living in Europe, but I am not a European citizen. Can I still apply?

A: If you have a work visa or a student visa which offers the possibility to work in the EU/UK then you can apply for the scheme. If you are unsure whether this applies to you, please contact our Learning & Participation Manager.

Q: I have access to a historically set up instrument but I have only had second study lessons, can I still apply?

A: Yes!

Q: How can I get my travel costs covered for my audition?

A: If you are selected for an in-person audition, we will be in touch with you to arrange your travel and accommodation.