



# ORCHESTRA OF MAGNA GRECIA

## AUDITIONS

### *ART. 1*

The Magna Grecia Orchestra announces a public selection by audition, aimed at the formation of specific ranking lists of merit from which to draw for possible artistic and organizational collaborations of specific productions for the instruments listed below:

- **Principal Flute with obl. of tutti**
- **Second Flute, with obl. piccolo**
- **Principal Oboe, with obl. of tutti**
- **Second Oboe, with obl. of the English horn**
- **Principal Clarinet with obl. Of tutti and the piccolo in Eb**
- **Second Clarinet, with obl. of bass clarinet**
- **Principal Bassoon with obl. of tutti**
- **Second Bassoon**
- **Principal Horn, with obl. of Third**
- **Third Horn, with obl. of the Principal and tutti**
- **Second Horn with obl. of Fourth and tutti**
- **Principal Trumpet, with obl. of the small Trumpet and tutti**
- **Tutti Trumpet**
- **Principal Trombone with obl. of tutti**
- **Tutti Trombone**
- **Bass Trombone**
- **Timpani with the obl. of any other percussion instrument, except keyboard**
- **Percussions, with obl. of keyboard instruments**
- **Concertmaster Violin, with obl of tutti**
- **Principal Violin of the Seconds, with obl.of tutti**
- **Tutti Violin**
- **Principal Viola with obl. of tutti**
- **Tutti Viola**
- **Principal Cello with obl. of tutti**
- **Tutti Cello**
- **Principal Double Bass with obl. of tutti**
- **Double Bass, with V string obligation**

## ART. 2

### Requirements for admission to the competition

Applicants must meet the following requirements:

- 1) not under 18 years of age;
- 2) not be convicted of criminal offences and not have pending criminal proceedings or charges;
- 3) possession of the academic qualification of first or second level or equivalent international qualification, relating to the instrument for which it competes - the subjects not in possession of the said titles can be listened to at the unquestionable judgment of the commission without being included in the ranking;
- 4) physical proficiency for the job, or suitable and free from defects or imperfections that may limit the full and unconditional performance, in and out of office, of the job, and the related professional performance.

## ART. 3

### Application for admission

Requests to participate in the audition, drawn up in accordance with the model attached to this notice, can be found on <https://www.orchestramagnagrecia.info/vuoi-suonare-con-noi/> must be filled in clearly and sent by **26 April 2021** only by e-mail to the following address: [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com).

In case the candidate would like to use the accompanying pianist made available by the Orchestra, he must specify it in the application, indicating the pieces he will perform.

Applications submitted after the above term will not be taken into account. The date of forwarding will be the date of sending the email.

In the days following the sending of the application by email, the candidate will be sent an email that attests the received of the same (which does not necessarily also imply acceptance); if the candidate does not receive such email, must contact the Orchestra at the same email address.

It is recommended to keep the sending email in order to prove that the application has been submitted within the terms.

It will be possible to apply for multiple instruments and/ or roles, making **an explicit request in the registration form, which must be correctly filled in all its parts, otherwise there will be the exclusion from the audition.**

## ART. 4

### Examining Commission

The Commission will be composed of the Artistic Director or his delegate and two or more members appointed by the Management.

## ART. 5

### Audition's implementations

The auditions will take place in May 2021, except for any changes that will be communicated on the website.

Concerning the convocation days, candidates will not receive any communication and **will therefore be required to inform themselves** directly of the day and time of their auditions, **by consulting the website** <https://www.orchestramagnagrecia.info/vuoi-suonare-con-noi/> in the days following the expiry date of the applications. However, the candidate may exceptionally request further information by e-mail at the following address: [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com).

Candidates must present themselves at the headquarters of the Magna Grecia Orchestra in **TARANTO**, via Tirrenia n.4. Any changes or clarifications regarding the location where the examination will take place will be indicated on the website, together with the timetable.

Candidates must present themselves with a valid identification document and the material pertaining to the exam, including the extracts of the orchestra and the piano parts. Latecomers will only be accepted if they are prevented by justified reasons. Absence from the examination will be considered as a complete waiver.

**The excerpts and the obligatory orchestral Solos** can be downloaded from the Orchestra's website.

The Commission may, at its sole discretion, ask candidates to carry out all or part of the examination program.

The auditions will take place in two stages: **one preliminary and one final. Only those who have passed the preliminary round will participate in the final stage** which will take place on the same day.

Participation in the auditions shall entail acceptance by the candidate of the final judgment of the Commission. Participants are not entitled to any allowances or refunds. Evidence submitted by competitors whose statements are incorrect or not true shall be considered null and void.

**ART. 6**  
**Exam's programs**

**PRINCIPAL FLUTE WITH OBL. OF TUTTI**

PRELIMINARY TEST

- J.S.BACH: Partita for Solo flute
- W.A.MOZART: I e II movement of a Concert chosen by the candidate between: Concert in D major K.314 e Concert in G major K.313

FINAL TEST

- A piece for flute solo chosen by the candidate between:  
C.DEBUSSY: *Syrinx* and A. HONEGGER: *Dance de la chèvre*
- Performance of the following excerpts and "a solo" chosen by the Commission:  
G.ROSSINI: *Guglielmo Tell*  
V.BELLINI: *Norma*  
F.MENDELSSOHN: *A midsummer night's dream*  
M.RAVEL: *Daphnis et Chloé*  
S.PROKOFIEV: *Peter and the Wolf*
- Sight-reading of excerpts chosen by the Commission

**SECOND FLUTE, WITH OBL. PICCOLO**

PRELIMINARY TEST

- W.A.MOZART: I e II movement of a Concert chosen by the candidate between : Concert in D major K.314 e Concert in G major K.313
- A.VIVALDI: Concert in C major F VI n.4 for **piccolo and orchestra**

FINAL TEST

- J.ANDERSEN: Study n.16 for flute from 24 Study op.60
- Performance of the following excerpts and "a solo" chosen by the Commission:  
G.ROSSINI: *Guglielmo Tell*  
S.PROKOFIEV: *Peter and the Wolf*  
G.ROSSINI: Overture from *Semiramide* (**part of piccolo**)  
G.VERDI: *Aida* (**part of piccolo**)

P.I.TCHAIKOVSKY: Symphony no.4 (**part of piccolo**)

M.RAVEL: *Ma mère l'oye* (**part of piccolo**)

- Sight-reading of excerpts chosen by the Commission

### **FIRST OBOE, WITH OBL. OF TUTTI**

#### PRELIMINARY TEST

- G.P.TELEMANN: Fantasy n.2 from the "12 Fantasies" for oboe solo
- W.A.MOZART: I and II movement of the Concert in C major (excluding Cadenza)
- R.STRAUSS: First and Second Concert Time

#### FINAL TEST

- A Study chosen by the candidate between: n.4 by PRESTINI's "6 Grandi capricci" and n.4 by SCOZZI's "6 Studi fantastici"
- Performance of the following excerpts and "solo" chosen by the Commission:  
L.BEETHOVEN: Symphony no.3 (II mov)  
G.ROSSINI: *The Silk Scale (La Scala di Seta)*  
G.ROSSINI: *Italian in Algiers (Italiana in Algeria)*  
M.RAVEL: *Le tombeau de Couperin*  
I.STRAVINSKY: *Pulcinella*  
N.RIMSKI-KORSAKOV: *Shéhérazade*
- Sight-reading of excerpts chosen by the Commission

### **SECOND OBOE WITH ENGLISH HORN OBLIG.**

#### PRELIMINARY TEST

- G.P.TELEMANN: First two movements of a Fantasy chosen by the candidate among the n.1, 2 and 3 by the "12 Fantasies" for oboe solo
- W.A.MOZART: I and II movement of the Concert in C major (excluding Cadenza)

#### FINAL TEST

- A Study chosen by the candidate between: n.14 and 22 from the Method - Part VI of SINGER
- Performance of the following excerpts and "a solo" chosen by the Commission:  
A.DVORAK: Concert for cello and orchestra (II mov) - **part of the 2nd oboe**  
S.PROKOFIEV: *Classical Symphony Op. 25* - **part of the 2nd oboe**  
M.MUSSORGSKY: *Pictures of an Exhibition (V Framework)* **part of the 2nd oboe**  
B.BARTOK: Concert for orchestra (*The game of couples*) **part of the 2nd oboe**  
G.ROSSINI: Overture by *Guglielmo Tell* - **part of the English horn**  
J.RODRIGO: The time of the *Concierto de Aranjuez* - **part of the English horn**  
R.WAGNER: Adagio from Act III of *Tristan and Isolde* - **part of the English horn**

- Sight-reading of excerpts chosen by the Commission

**PRINCIPAL CLARINET, with OBLIG. OF TUTTI AND PICCOLO IN Eb**

PRELIMINARY TEST

- A.MAGNANI: Study n.10 from "10 Grandi Studi di grande difficoltà"
- W.A.MOZART: I and II movement of the Concert in A major K.622
- C.M.WEBER: I movement of Concert in Eb op.74

FINAL TEST

- I.STRAVINSKY: Three pieces for clarinet solo
- Performance of the following excerpts and "a solo" chosen by the Commission:  
L.BEETHOVEN: Symphony n.4 (II and IV tempo) and Symphony n.6 (I and II tempo)  
L.BERNSTEIN: Symphonic Dances from *West side story* (Cool swing Allegretto, 632 to 653)  
O.RESPIGHI: "I Pini del Gianicolo" from *I Pini di Roma*  
N. RIMSKIJ-KORSAKOV: Alborada da Capriccio spagnolo  
G.VERDI: *The Force of Destiny* (III Act) and *Luisa Miller* (Overture)  
M.RAVEL: Bolero (**for piccolo in Mib**)  
I.STRAVINSKY: *The Festival of Spring* (**for piccolo in Mib**)
- Sight-reading of excerpts chosen by the Commission

**SECOND CLARINET, WITH OBLIGATION OF BASS CLARINET**

PRELIMINARY TEST

- R.STARK: Study n.3 from "24 Grandi Studi" Op.51
- C.M.WEBER: I and II movement of the Concert in Eb op.74

FINAL TEST

- G.DONIZETTI: Studio primo for clarinet solo
- Performance of the following excerpts and "solo" chosen by the Commission:  
L.BEETHOVEN: Scherzo dalla Sinfonia n.9 (**parte del II clarinetto**)  
L.BERNSTEIN: Symphonic Dances from *West side story* (Cool swing Allegretto from 640 to 653)  
F.MENDELSSOHN: *A midsummer night's dream* (Scherzo)  
F.MENDELSSOHN: *The cave of Fingal*  
G.MEYERBEER: The Huguenots (**for bass clarinet**)  
G.VERDI: *Aida* (IV Act) (**for bass clarinet**)  
G.VERDI: *Ermani* (Part Three - Prelude, scene and Cavatina) (**for bass clarinet**)
- Sight-reading of excerpts chosen by the Commission

## **PRINCIPAL BASSOON AND TUTTI**

### PRELIMINARY TEST

- J.S.BACH: Two mov. chosen by the candidate from Suite no.2 for cello
- Performance of a concert chosen by the candidate between: W.A.MOZART: I and II movement of the Concert in Bb major K.191 and C.M.von WEBER: I and II movement of the Concert in F Major op. 75

### FINAL TEST

- G.JACOB: Partita for bassoon only
- Performance of the following excerpts and "a solo" chosen by the Commission:  
W.A.MOZART: *Le Nozze di Figaro* (Overture)  
G.ROSSINI: *The Barber of Seville*  
G.DONIZETTI: "A furtive tear" from *L'Elisir d'amore*  
L.BEETHOVEN: Symphony n.4 (IV tempo)  
P.I.TCHAIKOWSKY: Symphony no.5  
N.RIMSKI-KORSAKOV: *Shéhérazade*  
M.RAVEL: Bolero  
G.VERDI: Mass at Requiem
- Sight-reading of excerpts chosen by the Commission

## **SECOND BASSOON**

### PRELIMINARY TEST

- J.S.BACH: A mov. chosen by the candidate from Suite no.2 for cello
- W.A.MOZART: I and II movement of the Concerto in Bb Maggiore K.191

### FINAL TEST

- V.MENGHINI: Study n.1 from "18 Studi" for bassoon
- Performance of the following excerpts and "a solo" chosen by the Commission:  
W.A.MOZART: *Le Nozze di Figaro* (Overture)  
G.ROSSINI: *The Barber of Seville* (Ouverture)  
G.DONIZETTI: "A furtive tear" from *L'Elisir d'amore*  
G.VERDI: Sicilian Vespers (Symphony) part of the second bassoon  
M.RAVEL: Concert in G III tempo (part of the second bassoon)  
P.DUKAS: The Sorcerer's Apprentice - part of the 2nd bassoon  
J.BRAHMS: Violin Concerto op.77 (II mov) - part of the second bassoon
- Sight-reading of excerpts chosen by the Commission

**PRINCIPAL HORN WITH THIRD OBL.**

PRELIMINARY TEST

- W.A.MOZART: I movement from the Concert n.4 K.495 with Cadenza
- R.STRAUSS: I movement from the Concert n.1 op.11

FINAL TEST

- O.FRANZ: Concert-Study n.5
- Performance of the following excerpts and "solo" chosen by the Commission:  
L.BEETHOVEN: Symphonies No. 2 and 7 (part of the first horn)  
J.BRAHMS: Symphonies No. 1 and 2  
A.DVORAK: Symphony n.9 "From the New World" - IV movement  
G.ROSSINI: Overture by *Semiramide* and *Il turco in italia*  
R.STRAUSS: *Till Eulenspiegels lustige Streiche* (Introduction) - Part of the first horn  
P.I.TCHAIKOVSKY: Symphony No 5 (II movement)
- Sight-reading of excerpts chosen by the Commission

**THIRD HORN WITH OBL. OF PRINCIPAL AND TUTTI**

PRELIMINARY TEST

- W.A.MOZART: I movement from the Concert n.4 K.495 with cadenza
- R.STRAUSS: I movement from the Concert n.1 op.11

FINAL TEST

- O.FRANZ: Study-Concert n.5
- Performance of the following excerpts and "a solo" chosen by the Commission:  
L.BEETHOVEN: Fidelio - Aria di Leonora (horn III solo)  
J.BRAHMS: Symphony n.4 (horn III part)  
J.BRAHMS: Concert n.1 for piano (part of the third horn)  
A.DVORAK: Symphony n.9 "From the New World" - The Movement  
J.HAYDN: Symphony no.31 (horn III solo)  
R.STRAUSS: *Till Eulenspiegels lustige Streiche* (Introduction and final) - Part of the third horn
- Sight-reading of excerpts chosen by the Commission

**SECOND HORN, WITH OBLIGATION OF THE FOURTH AND TUTTI**

PRELIMINARY TEST

- O.FRANZ: Study n.1 from the "10 Study-Concert"

- W.A.MOZART: I movement from the Concert n.3 K.447 with Cadenza

#### FINAL TEST

- Performance of the following excerpts and "solo" chosen by the Commission:
  - L.BEETHOVEN: Fidelio - Aria di Leonora (horn solo)
  - L.BEETHOVEN: Symphonies n.3 e 8 (horn part II)
  - L.BEETHOVEN: Symphony n. 9 (horn part IV)
  - W.A.MOZART: Aria n.25 from "Così fan tutte" (part of the second horn)
  - G.PUCCINI: Tosca (solo from Act III)
  - SHOSTAKOVICH: Symphony no.5 - I movement (part of the 4th horn)
  - R.STRAUSS: *Ein Heldenleben* (parts II and IV horn)
  - G.VERDI: Solo from "Don Carlo" (part of the IV horn)
- Sight-reading of excerpts chosen by the Commission

#### **PRINCIPAL TRUMPET, WITH OBLIGATION OF THE SMALL TRUMPET AND TUTTI**

##### PRELIMINARY TEST

- A.HONEGGER: *Intrada*
- J.HAYDN: Concert in Eb major, 1 mov. with Cadenza (to be performed with trumpet in SIB)

##### FINAL TEST

- T. Charlier - Study n.2 "du Style" from 36 transcendental Studies
- Performance of the following excerpts and "a solo" chosen by the Commission:
  - J.S.BACH: "Messa in B minor" **for small trumpet**
  - M. MOUSSORGSKI: *Pictures of an exhibition* (Samuel Goldemberg und Schmuyle) **for small trumpet**
  - L.BEETHOVEN: *Leonore n.2* and n.3
  - L. BERNSTEIN: Symphonic Dances from *West side story* (Mambo from bar n. 438 to 496 and from bar n. 508 to 541, Cool swing Allegretto from bar n. 666 to 700)
  - G.DONIZETTI: *Don Pasquale*
  - G.GERSHWIN: Concert in FA (II mov.)
  - G.MAHLER: Symphony No. 5
  - M.MUSSORGSKY: *Pictures of an Exhibition (Promenade)*
  - I. STRAWINSKY: *Petruschka*
- Sight-reading of excerpts chosen by the Commission

#### **TUTTI TRUMPET**

##### PRELIMINARY TEST

- A.HONEGGER: *Intrada*



#### FINAL TEST

- A Study chosen by the candidate between the n.2 "du Style" by the 36 Transcendental Studies by Charlier and the n.59 by the "60 Studies" (II volume) by C. Kopprasch
- Performance of the following excerpts and "solo" chosen from the Commission:
  - L.BEETHOVEN: *Leonore* n.2 e n.3
  - L. BERNSTEIN: Symphonic Dances da *West side story* (Mambo UP from 508 to 541 e Cool swing Allegretto from 665 to 700) – trumpet II part
  - G.BIZET: Prelude from "Carmen"
  - G.DONIZETTI: *Don Pasquale*
  - A. DVORAK: Symphony n°8 (I e IV mov.) trumpet II part
  - M.MUSSORGSKY: *Quadri di un'Esposizione (Promenade)*
  - R.SCHUMANN: Symphony n.2 (I Mov., from 1 to 13)
- Sight-reading of excerpt chosen by the Commission

#### **PRINCIPAL TROMBONE, WITH OBL. OF TUTTI**

##### PRELIMINARY TEST

- C. Kopprasch: Study n.55 from II volume
- I e II mov. of Concertino op.4 di F. DAVID

##### FINAL TEST

- M. Bitsch: Study n. 4
- Performance of the following excerpts and "solo" chosen by the Commission
  - L. BERNSTEIN: Symphonic Dances da *West side story* (Scherzoso e misterioso from 189 to 194 and from 231 to 257, Mambo from 498 to 541 and Cool swing Allegretto from 664 to 700) – part I trombone
  - J.BRAHMS: Symphony n.1
  - G.GERSHWIN: "Un americano a Parigi" (part I trombon)
  - M.RAVEL: *Bolero*
  - G.ROSSINI: *Guglielmo Tell* (Ouverture)
  - G.MAHLER: Symphony n.3
  - I.STRAVINSKY: *Pulcinella*
  - R WAGNER: *Tannhauser* (Ouverture)
- Sight-reading of excerpt chosen from the Commission

#### **TUTTI TROMBONE**

##### PRELIMINARY TEST

- One Studio chosen by the candidate between C. Kopprasch n.55 (II volume) and n.5 of G. Bimboni (ed. Orti)

- I e II mov. of Concertino (Concert) op.4 di F. DAVID or of Concert of RIMSKY-KORSAKOV

#### FINAL TEST

- Performance of the following excerpts and "solo" chosen by the Commission:
  - H:BERLIOZ: Hungarian March from “La damnation de Faust” (6 mesures before n.20)
  - L. BERNSTEIN: Symphonic Dances from West side story (Funny and mysterious from 189 to 194 and from 231 to 257, Mambo from 498 to 541 and Cool swing Allegretto from 664 to 700) - part of II trombone
  - W.A.MOZART: "Tuba mirum" from the Requiem
  - N.RIMSKY-KORSAKOV: The great Russian Easter
  - N.RIMSKY-KORSAKOV: Sheherazade
  - R.WAGNER: Tannhauser (Overture)
  - G.ROSSINI: Guglielmo Tell (Ouverture) - part of I trombon
- Sight-reading of excerpts chosen by the Commission

#### **BASS TROMBONE**

##### PRELIMINARY TEST

- J.S. BACH: Sarabande from Suite no.5 for cello
- Concerto in one mov. by A. LEBEDEV (version for bass trombone)

##### FINAL TEST

- A.LAFOSSE: Study for Bass Trombone (Moderato, p.280 and Leduc)
- Performance of the following excerpts and "a solo" chosen by the Commission:
  - L.BEETHOVEN: Symphony n.9
  - L. BERNSTEIN: Symphonic Dances from West side story (Scherzoso e misterioso from 179 to 257, Mambo from 484 to 541 and Cool swing Allegretto from 664 to 697)
  - L.DELIBES: Coppelia
  - O.RESPIGHI: The Trevi Fountain at Meriggio from "Fountains of Rome"
  - F.SCHUMANN: Symphony no.3 "Rhine"
  - R.WAGNER: The Ride of the Walkirie
  - J. HAYDN: The Creation of the World (from the Chorus and Trio, n. 26)
- Sight-reading of excerpts chosen by the Commission

#### **TIMPANI WITH THE OBLIGATION OF ANY OTHER PERCUSSION INSTRUMENT, EXCEPT THOSE WITH A KEYBOARD**

##### PRELIMINARY TEST

- A Study chosen by the candidate between the n.5 by "8 piècès pour Timbales" by E.CARTER and the nos.6, 19 and 20 by "The solo timpanist" of V.FIRTH

- A Study chosen by the candidate between No. 3 and No. 8 by "Douze etudes pour caisse claire" of J.DELECLEUSE

#### FINAL TEST

- Performance of the following excerpts and "a solo" chosen by the Commission:  
L.BEETHOVEN: Symphony n.5 - III and IV movement (timpani)  
I.STRAVINSKY: The Festival of Spring (timpani)  
G.BIZET: Carmen (Basque drum)  
F. von SOUPPE: Pique Dame (drum)  
N.RIMSKY-KORSAKOV: Sheherazade (drum)  
P.I.TCHAIKOWSKY: Symphony no.4 (2-cymbals)  
P.I.TCHAIKOWSKY: Romeo and Juliet (2-course dishes)
- Sight-reading of excerpts chosen by the Commission

### **PERCUSSIONS, WITH OBLIGATION OF KEYBOARD INSTRUMENTS**

#### PRELIMINARY TEST

- A study chosen by the candidate between n.3, n. 8 and n.11 by "Douze etudes pour caisse claire" of J.DELECLUSE
- A.PAYSON: Cymbal exercise of p. 46 from the volume "Techniques of playing bass drum, cymbals and accessories"

#### FINAL TEST

- Performance of the following excerpts and "solo" chosen by the Commission:  
G.BIZET: Carmen (Basque drum)  
P.DUKAS : The sorcerer's apprentice (glockenspiel)  
F.LISTZ : Piano concerto n.1 (triangle)  
G.GERSHWIN : Porgy and Bess (xylophone)  
M. RAVEL : Bolero (drum)  
N.RIMSKY-KORSAKOV: Sheherazade (drum)  
F. von SOUPPE: Pique Dame (drum)  
I.STRAVINSKY: Les Noces (xylophone)
- Sight-reading of excerpts chosen by the Commission

### **CONCERTMASTER VIOLIN WITH OBL. OF TUTTI**

#### PRELIMINARY TEST

- J.S.BACH: Adagio and Fuga from the I Sonata in G minor or from the II Sonata in A minor or from the III Sonata in C major or Ciaccona from the II Partita in D minor for solo violin, at the choice of the candidate
- W.A.MOZART: A Concerto (with cadenza) chosen by the candidate among: G major K.216, D major K.218 e A major K.219

- I mov. with Cadenza of a concert from Beethoven and on chosen by the candidate

#### FINAL TEST

- N.PAGANINI: A Capriccio at the choice of the candidate (from 24 Capricci Op.1)
- Performance of excerpts and "solo" chosen by the Commission from the following:
  - L.BEETHOVEN: Solo from Missa Solemnis
  - N.RIMSKI-KORSAKOV: Solo from Shéhérazade and Capriccio spagnolo (spanish)
  - L.BEETHOVEN: Symphony n.4 (IV mov)
  - F.MENDELSSOHN: Symphony no.4 (I and IV mov)
  - S.PROKOFIEV: Symphony n.1 op.25 "Classical" (I mov)
  - G.VERDI: from Requiem Dies irae and Sanctus
  - R.SCHUMANN: Symphony n.3 "renana" (I movement and II until n.32)
  - W. A. MOZART: Symphony No 41 "Jupiter" (I and IV movement)
- Sight-reading of excerpts chosen by the Commission

#### **PRINCIPAL VIOLIN OF THE SECONDS, WITH OBL. OF TUTTI**

##### PRELIMINARY TEST

- J.S.BACH: Two-stroke Sonata or Partita or Ciaccona for solo violin, chosen by the candidate
- W.A.MOZART: I and II mov. of a concert (with cadenza) chosen by the candidate among: G major K.216, D major K.218 and A major K.219

##### FINAL TEST

- N.PAGANINI: A Capriccio at the choice of the candidate (from 24 Capricci Op.1)
- Performance of the following orchestral excerpts chosen by the Commission:
  - L.BEETHOVEN: Symphony No.4 (IV mov)
  - F.MENDELSSOHN: Symphony no.4 (I and IV mov)
  - S.PROKOFIEV: Symphony n.1 op.25 "Classical" (I mov)
  - G.VERDI: from Requiem Dies irae and Sanctus
  - R.SCHUMANN: Symphony n.3 "renana" (I mov and II until measure n.32)
  - W. A. MOZART: Symphony No 41 "Jupiter" (I and IV mov)
- Sight-reading of excerpts chosen by the Commission

#### **TUTTI VIOLIN**

##### PRELIMINARY TEST

- J.S.BACH: One stroke Sonata or Partita violin solo, chosen by the candidate
- W.A.MOZART: I mov of a Concert (with cadenza) chosen by the candidate between: G major K.216, D major K.218 and A major K.219

FINAL TEST

- RODE: Capriccio n.5 from "24 Capricci"
- Performance of the following orchestral excerpts chosen by the Commission:  
L.BEETHOVEN: Symphony No.4 (IV mov)  
F.MENDELSSOHN: Symphony no.4 (I and IV mov)  
S.PROKOFIEV: Symphony n.1 op.25 "Classical" (I mov)  
G.VERDI: from Requiem Dies irae and Sanctus  
R.SCHUMANN: Symphony n.3 "renana" (I movement and II until m. n.32)  
W. A. MOZART: Symphony No 41 "Jupiter" (I and IV movement)
- Sight-reading of excerpts chosen by the Commission

**PRINCIPAL VIOLA WITH OBL. OF TUTTI**

PRELIMINARY TEST

- J.S.BACH: Two movements with contradictory character of a Suite for viola solo, transcribed from Cello, chosen by the candidate.
- A Concerto chosen by the candidate between C.STAMITZ (D major) and F.A.HOFFMEISTER (D major) I and II mov. Of a Concert from XX century on, chosen by the candidate

FINAL TEST

- CAMPAGNOLI: Capriccio n.31 from "41 Capricci op.22"
- Execution from the following excerpts and "solo" chosen from the Commission:  
G.PUCCINI: Solo by Manon Lescaut  
A.C.ADAM: Solo by Giselle  
H.BERLIOZ: Only from the Overture Le Carnaval Romain  
W.A.MOZART: Symphony n.41 "Jupiter" (I and IV mov)  
W.A.MOZART: The Marriage of Figaro (Overture)  
G.ROSSINI: The Barber of Seville (Ouverture)  
L.BEETHOVEN: Symphony n.5 (II and III mov.)  
F.MENDELSSOHN: A midsummer night's dream (Scherzo)  
A.DVORAK: Symphony no.7 (Scherzo)
- Sight-reading of excerpts chosen by the Commission

**TUTTI VIOLA**

PRELIMINARY TEST

- J.S.BACH: Two movements with contradictory character of a Suite for viola solo, transcribed from Cello, chosen by the candidate.
- I and II mov. Of a Concert from XX century on, chosen by the candidate between C.STAMITZ (D major) and F.A.HOFFMEISTER (D major)

#### FINAL TEST

- CAMPAGNOLI: A Capriccio chosen by the candidate from “41 Capricci op.22”
- Performance of the following excerpts chosen by the Commission:
  - W.A.MOZART: Symphony No 41 "Jupiter" (I and IV mov)
  - W.A.MOZART: The Marriage of Figaro (Overture)
  - G.ROSSINI: The Barber of Seville (Ouverture)
  - L.BEETHOVEN: Symphony n.5 (II and III mov)
  - F.MENDELSSOHN: A midsummer night's dream (Scherzo)
  - A.DVORAK: Symphony no.7 (Scherzo)
- Sight-reading of excerpts chosen by the Commission

#### **PRINCIPAL CELLO WITH OBL. OF TUTTI**

##### PRELIMINARY TEST

- J.S.BACH: Two mov. of 4, 5 and 6 Suite for Cello solo, chosen by the candidate
- F.J.HAYDN: A concert chosen by the candidate between the one in D or in C
- I and II mov of a Concert chosen by the candidate from Schumann on

##### FINAL TEST

- A.PIATTI: A Capriccio chosen by the candidate
- Performance of one of the following excerpts and “solo” chosen by the Commission:
  - G.ROSSINI: Solo from *Guglielmo Tell* (Ouverture)
  - G.VERDI: Solo from *Rigoletto* (Andante mosso from II Act: “Cortigiani”)
  - J.BRAHMS: Solo from II mov of Concert n.2 op.83 for piano and orchestra
  - W.A.MOZART: Symphony n.41 "Jupiter" (IV mov)
  - L.BEETHOVEN: Symphony n.5 (II mov)
  - L.BEETHOVEN: Symphony n.7 (I e II mov)
  - F.MENDELSSOHN: *La grotta di Fingal*
  - F.MENDELSSOHN: Symphony n.4 “Italiana” (IV mov)
  - P.I.CAJKOVSKIJ: Symphony n.6 “Patetic” (I e II mov)
- Sight-reading of excerpt chosen by the Commission

#### **TUTTI CELLO**

##### PRELIMINARY TEST

- J.S.BACH: A mov. of one Suite for Cello solo chosen by the candidate
- F.J.HAYDN: I e II mov. chosen by the candidate between the Concert in D or in C.

## FINAL TEST

- D.POPPER: Study n.5 FROM “40 Study op.73”
- Performance of the following excerpts chosen by the Commission  
W.A.MOZART: Symphony n.41 "Jupiter" (IV mov)  
L.BEETHOVEN: Symphony n.5 (II mov)  
L.BEETHOVEN: Symphony n.7 (I and II mov)  
F.MENDELSSOHN: *La grotta di Fingal*  
F.MENDELSSOHN: Symphony n.4 “Italian” (IV mov)  
P.I.CAJKOVSKIJ: Symphony n.6 “Patetic” (I and II mov)
- Sight-reading of an excerpt chosen by the Commission

## **PRINCIPAL DOUBLE BASS, WITH OBL OF TUTTI (orchestral tuning)**

### PRELIMINARY TEST

- FRYBA: Preludio e Allemanda from *Suite in stile antico*
- K. DITTERSDORF: I e II mov of the Concert in E (D) major of (Ed. Schott) with Gruber’s cadenza
- I and II mov of Concert n.2 in B (A) minor of BOTTESINI

### FINAL TEST

- Performance of one Study chosen by the candidate between: MENGOLI: Studio n.5 or CAIMMI Studio n.10
- Execution of the following excerpts and “solo” , chosen by the Commission:  
G.VERDI: *Rigoletto* (Solo of I Act)  
I.STRAVINSKY: Solo from "*Pulcinella*"  
G.MAHLER: Symphony n.1 (Solo from III mov)  
W.A.MOZART: Symphony n.40 (I mov)  
L.BEETHOVEN: Symphony n.5 (II and III mov)  
L.BEETHOVEN: Symphony n.7 (I mov)  
L.BEETHOVEN: Symphony n.9 (Recitativo dal IV mov)  
G.VERDI: *Otello* (Solo from IV Act)  
R.STRAUSS: *Don Juan*
- Sight-reading of one excerpt chosen by the Commission

## **TUTTI DOUBLE BASS WITH. V STRINGS OBL. (orchestral tuning)**

### PRELIMINARY TEST

- FRYBA: A mov. chosen by the candidate from *Suite in stile antico*
- I and II mov of Concert in E (D) major of K. DITTERSDORF (ed. Schott) with Gruber’s cadenza

### FINAL TEST

- Performance of a Study chosen by the candidate between: “Venti Studi da concerto di Mengoli” or Caimmi’s Superior Technique or Billè VI Course

- Performance of the following excerpts chosen by the Commission :  
W.A.MOZART: Symphony n.40 (I mov)  
L.BEETHOVEN: Symphony n.5 (III mov)  
L.BEETHOVEN: Symphony n.7 (I mov)  
L.BEETHOVEN: Symphony n.9 (Recitativo from IV mov)  
G.VERDI: *Otello* (Solo from IV Atto)  
STRAUSS: *Don Juan*
- Sight-reading excerpt chosen by the Commission

#### **ART. 7**

The Examining Committees, once the selective tests have been carried out, will formulate individual ranking lists of the suitable candidates who meet the requirements for the different classes of instrument and for the first parts, with an indication of the overall vote achieved by the individual candidates. The score will be expressed in cents.

Those who have obtained a score of at least 80/100 will be eligible; for the first parts the minimum score must be 90/100.

Having served under the Magna Graecia Orchestra with previous employment relationships for a total period of not less than 12 months without having given rise to artistic-professional or disciplinary disputes, is a title of preference, with the same score, in the ranking of merit.

#### **ART. 8**

The artistic direction, if necessary, reserves the right to use, for the coverage of seats of the orchestra, musicians of high repute.

#### **ART. 9**

The ranking list will be valid for one year from the date of its publication.

#### **ART. 10**

In case of divergence with the authentic language version, the Italian text shall prevail.

Taranto, March 12, 2021

ART DIRECTOR  
M° Piero ROMANO





ORCHESTRA DELLA  
MAGNA GRECIA  
ICO

## APPLICATION FORM

*(Please, print the form and fill it in capital letters or fill correctly at the computer)*

To the Orchestra of Magna Grecia,  
via Tirrenia, 4  
74122, TARANTO (TA)

First name \_\_\_\_\_ Second name \_\_\_\_\_

Born on \_\_\_\_\_ in (city and Country) \_\_\_\_\_

Living in (city and Country) \_\_\_\_\_

(street, zip) \_\_\_\_\_

Mobile phone \_\_\_\_\_ E-mail \_\_\_\_\_

Auditioning for (*you can put also more than one option*) \_\_\_\_\_

### I DECLARE

- a) To be citizen<sup>1</sup> \_\_\_\_\_;
- b) Study degrees: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_;
- c) To have/not to have pending criminal proceedings<sup>2</sup> ( \_\_\_\_\_ )
- d) To have physical proficiency for the job, or suitable and free from defects or imperfections that may limit the full and unconditional performance, in and out of office, of the job, and the related professional performance;
- e) That I accept all the conditions written above without reservation and the unquestionable judgement of the Commission;
- f) That I want/don't want to be accompanied by a pianist that the Orchestra puts at disposal for the following piece(s)<sup>3</sup> \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

I also declare that, at the moment, I am

- Unemployed
- Employee with fixed-term contract at \_\_\_\_\_
- Employee with permanent contract at \_\_\_\_\_
- Other (specify) \_\_\_\_\_

*The undersigned authorizes, pursuant to and for the purposes of Legislative Decree no. 101 of 10 August 2018, its consent to the processing of personal data.*

*(place and date)*

*Signature*

1. Write your nationality
2. If Yes, please indicate which criminal proceeding
3. Fill only if you don't have your own trusted pianist