



# 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:

- **Second Oboe, with obl. of the Principal**
- **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 and Fourth Horn with obligation of tutti**
- **Principal Trumpet, with obl. of the small Trumpet and tutti**
- **Tutti Trumpet**
- **Timpani with the obl. of any other percussion instrument, except keyboard ones**
- **Concertmaster Violin, with obl of tutti**
- **Tutti Violin**
- **Principal Viola with obl. of tutti**
- **Tutti Viola**
- **Principal Cello with obl. of tutti**
- **Tutti Cello**
- **Tutti Double Bass, with V string obligation**

### ART. 2

#### Requirements for admission to the auditions

Candidates must have the following requirements:

- 1) being at least 18 years old;
- 2) not being convicted of criminal offences and not have pending criminal proceedings or charges;
- 3) having an academic degree 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) being physically suitable for the job, in other words 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 consequent professional performance.

### ART. 3 Application for admission

The participation form must be completely filled and sent exclusively online on the link [www.audizioni.magnagrecia.it](http://www.audizioni.magnagrecia.it) within **November 7<sup>th</sup> 2023**. The candidate also has to add a short curriculum (30 lines max) in annex, in which he/she indicates the several phases of his/her education, professional and artistic titles and degrees and the experiences done up to that moment. If the form is filled correctly, the candidate automatically will receive a confirmation email. It will be possible to apply for multiple instruments and/ or roles, making an explicit request in that **same** registration form, taking into account that the system does not accept more than one application from the same candidate. The participation form must be correctly filled in all its parts, otherwise the candidate will be excluded from the audition. The online procedure is the only way to participate and application requests sent via different channel will not be accepted. For any doubts or questions, please contact the Orchestra at [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com).

### ART. 4 Examining Commission

The Commission will be made of the Artistic Director, the Principal Director or their delegate and two or more members appointed by the Management.

### ART. 5 Audition's implementations

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

#### A) Preliminary test

This phase will not be carried out in presence, but through the realisation of one or more videos, without any post-production modifications. The file should preferably be in Mp4 format, then upload on platforms that can be shared through a link. Then, the candidates have to send an email to [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com) also **within November 7<sup>th</sup> 2023** with the Instrument, Name and Surname and the link for the video. **Attached videos in the email won't be taken into consideration.**

The name of the video file has to be indicated in the following way: Instrument.Surname.Compositor (ex. Viola.Rossi.Bach). In the event of more than one movement of the same Compositor, please add a number (ex. Viola.Rossi.Bach2)

If the candidates participates both as Principal and with tutti, in the case of common pieces for the two roles should be uploaded only once.

In the initial part of the video the candidate has to introduce him/herself, indicating his/her Name and Surname, the role for which he/she is participating and the title of the piece.

If there are more than one movements or part of the same piece, the candidate has to do **one video without editing or video cut for each piece or movement.**

Cuts to the piano accompaniment are allowed only "live" (and not added in post-production) in order to preserve the integrity of the video.

For the pieces with piano accompaniment pre-recorded bases can be used).

#### B) Final exam

As the work of the commission progresses, the candidates who will have succeeded in the preliminary test will receive an email in which they will be invited to sit their final exam in presence. The latter will allegedly start from **December 2023**. Nevertheless, in order to avoid problems due to missed communications via email, the **candidates should to consult the website [www.orchestramagnagrecia.info/vuoi-suonare-con-noi](http://www.orchestramagnagrecia.info/vuoi-suonare-con-noi) and check the scheduled day and time for their auditions.**

In exceptional cases, it is possible to ask for further information to [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com).

The place for the final exam will be indicated on the website, together with the calendar.

Candidates will have to show their own valid Identity Card and the material necessary for the exam, including orchestral abstract and piano parts. Eventual delays will be accepted only under reasonable justification. The absence of the candidate will be considered as surrender.

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

During the final exam, the candidates will have to perform also the pieces that have the piano accompaniment required in the preliminary phase. In the event in which the candidate wishes to be accompanied by the pianist made available by the Orchestra, he/her should specify it in the form, indicating which are the pieces to play.

The Commission might, at its unquestionable discretion, ask the candidates to play the entire program expected for the exam or part of it.

The participation to the auditions entails the candidate's acceptance of the unquestionable judgement produced by the Commission. The participants are not entitled to any reimbursement or allowance.

In the case of false or incorrect declarations, the examinations will be considered invalid and the candidate will be disqualified from the auditions.

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

### **SECOND OBOE, WITH OBL OF THE PRINCIPAL**

#### ELIMINATION 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 passages 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*
- First-sight reading of excerpts chosen by the Commission

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

#### ELIMINATORY 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
- Implementation of the following "a solo" steps 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 small in Mib**)  
I.STRAVINSKY: *The Festival of Spring* (**for little in Mib**)
- First-sight reading of excerpts chosen by the Commission

#### SECOND CLARINET, WITH OBLIGATION OF BASS CLARINET

##### ELIMINATION 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 passages 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**)
- First-sight reading of excerpts chosen by the Commission

#### PRINCIPAL BASSOON AND TUTTI

##### ELIMINATION TEST

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

#### FINAL TEST

- G.JACOB: Partita for bassoon only
- Execution of the following passages 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
- First-sight reading of excerpts chosen by the Commission

#### **SECOND BASSOON**

##### ELIMINATION TEST

- J.S.BACH: A tempo 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: Studio n.1 from "18 Studi" for bassoon
- Execution of the following passages 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
- First-sight reading of excerpts chosen by the Commission

#### **PRINCIPAL HORN WITH THIRD OBL.**

##### ELIMINATION TEST

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

##### FINAL TEST

- O.FRANZ: Concert-Study n.5
- Performance of the following passages 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)
- First-sight reading of excerpts chosen by the Commission

### **THIRD HORN WITH OBLIGATION OF PRINCIPAL AND TUTTI**

#### ELIMINATION TEST

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

#### FINAL TEST

- O.FRANZ: Study-Concert n.5
- Performance of the following passages 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: Concerto 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
- First-sight reading of excerpts chosen by the Commission

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

#### ELIMINATION 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 passages and "solo" chosen by the Commission:  
L.BEETHOVEN: Fidelio - Aria di Leonora (horn solo)  
L.BEETHOVEN: Sinfonie n.3 e 8 (horn part II)  
L.BEETHOVEN: Sinfonia n. 9 (horn part IV)  
W.A.MOZART: Aria n.25 from "Così fan tutte" (part of the second horn)

G.PUCCINI: Tosca (only 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)

- First-sight reading of excerpts chosen by the Commission

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

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

### FINAL TEST

- T. Charlier - Studio n.2 "du Style" dai 36 Studi trascendentali
- Execution of the following passages 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*
- First-sight reading of excerpts chosen by the Commission

### **TUTTI TRUMPET**

#### ELIMINATION 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
- Execution of the following passage 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)

- First-sight lecture of excerpt chosen by the Commission

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

ELIMINATION 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

- Execution of the following passages 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)

- Reading at first sight 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 Concert (with cadenza) chosen by the candidate among: G major K.216, D major K.218 e A Major K.219
- I tempo 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)
- Execution of passages and "solo" chosen by the Commission from the following:  
L.BEETHOVEN: Solo from Missa Solemnis  
N.RIMSKI-KORSAKOV: Solo from Shéhérazade and Capriccio espagnol



- 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)
- Reading at first sight of excerpts chosen by the Commission

### **TUTTI VIOLIN**

#### ELIMINATION TEST

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

#### FINAL TEST

- RODE: Capriccio n.5 from "24 Capricci"
- Execution 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)
- Reading at first sight 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 passages 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)

- Reading at first sight of excerpts chosen by the Commission

### **TUTTI VIOLA**

#### PRELIMINARY TEST

- J.S.BACH: Two movements with contadictory 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: A Capriccio chosen by the candidate from "41 Capricci op.22"
- Performance of the following passages 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)
- Reading at first sight 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 passages 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)

- First-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 and II mov of a Concert chosen by the candidate between the one in D or in C

#### FINAL TEST

- D.POPPER: Study n.5 FROM "40 Study op.73"
- Performance of the following passages 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)
- First-sight reading of an excerpt chosen by the Commission

### **TUTTI DOUBLE BASS WITH. V STRINGS OBL (accordatura d'orchestra)**

#### PRELIMINARY TEST

- FRYBA: A mov. chosen by the candidate from *Suite in stile antico*
- I and II mov of a Concert chosen by the candidate among DITTERSDORF, DRAGONETTI/NANNY and BOTTESINI

#### 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 passages 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*
- First-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**

A single ranking list will be drawn up for each type of instrument. The merit ranking will be valid for one year from the date of its publication.

#### **ART. 10**

In case of incongruities between the text in English and the one in Italian, the one in Italian will prevail.

#### **Processing of personal data**

The data controller is the ICO Orchestra della Magna Grecia of Taranto with registered office in Taranto (TA) in vicoletto Sant'Agostino, VAT: 01439400761. The data controller will process your personal data in compliance with EU Regulation 2016/679, exclusively for the performance of the institutional activity and for the management of the relationship during the hearing period.

The personal data provided will be processed lawfully and fairly. The data will not be subject to communication and/ or dissemination without consent. At any time you can exercise the rights provided for the data subject by D.Lgs. 2003/196 and EU Regulation 679/2016. The provision is necessary and mandatory for the aforementioned purposes and the refusal will make it impossible to access the auditions. At any time the candidate, pursuant to articles 15 to 22 of EU Regulation n. 2016/679, by written request to be sent to the data controller by email to the address [audizioni.omg@gmail.com](mailto:audizioni.omg@gmail.com), may know your personal data held by the Authority, request its modification, correction or destruction. In addition, you may complete, update or request a copy, you may obtain information about the purposes of the processing, the categories of personal data, the recipients to whom the personal data have been or will be communicated and, where possible, the retention period; may also revoke consent, oppose the processing of all or part of the data.

Taranto, September 25<sup>th</sup> 2023

The Artistic Director  
M° Piero ROMANO